Lacks v.7, no.20 for Nov. 12, 1910

Vol. 7., No. 1. July 2, 1910 Price, 10 Cents

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ALL THE FILM AND SONG SLIDE NEWS

★ MÉLIÈS RELEASES ★

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Released JUNE 30th, 1910

THE LITTLE PREACHER

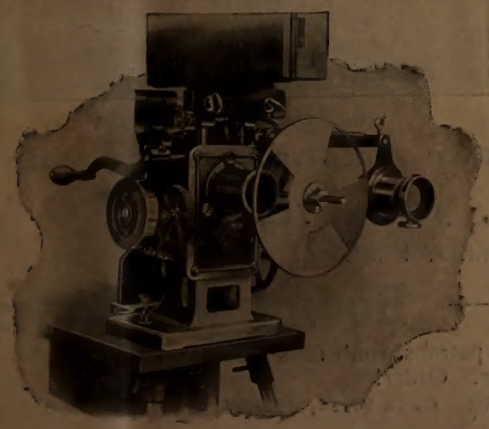
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SEE PAGE 44 FOR RELEASE

SEE PAGE 41 FOR SYNOPSIS

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THE BOOK OF THE MILLION

Tempest and Sunshine

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Approximate Length 1,000 Feet. No. 120. Code Word, TEMPEST

RELEASED FRIDAY, JULY 1st

THE STAR-SPANGLED-BANNER SPECIAL! **The Flag of His Country** A PATRIOTIC MASTER-PIECE

Here's a Crackerjack Reel for the week of Fizz and Fireworks. In fact, it's SO good it'll 'rouse patriotism any old time you show it!

Approximate Length, 1,000 Feet No. 121 Code Word, FLAG

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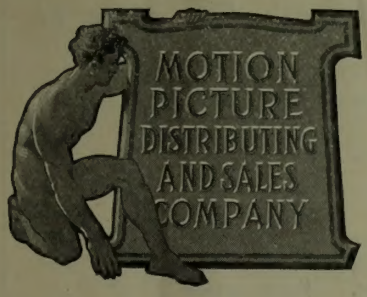
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In spite of the tremendous rain storm following the Roosevelt ceremonies, we were able to get prints of the great pictures into the leading vaudeville houses of New York City by 9:00 the same night. The audiences fairly gasped and marveled at this record-breaking feat.

We cite this merely as an instance of our determination to give a superb service to every loyal exchange and every loyal exhibitor and to show that we are the stuff that winners are made of.

Exhibitors are once more requested to send for a list of those exchanges which are "buving the limit" from the following:

PROGRAM OF QUALITY

Every Monday - - - -	An IMP and a YANKEE
Every Tuesday - - - -	A BISON and a POWERS
Every Wednesday - - -	An ATLAS and an AMBROSIO
Every Thursday - - - -	An IMP and a FILM D'ART
Every Friday - - - - -	A BISON and a DEFENDER
Every Saturday - - - -	A POWERS and an ATLAS

LIST OF EXCHANGES JULY 18, 1910

Albany Film Exchange, 417 Broadway, Albany, N. Y.
Applegath & Sons, L. J., 145 Younge St., Toronto, Ont.
Allen Amusement Co., Brantford, Ontario, Can.
Buckeye Film and Pro. Co., 309 Arcade Bldg., Dayton, O.
Boston Film Rental Co., 132 Boylston St., Boston Mass.
Balshofer, W. J., 323 Lissner Bldg., Los Angeles, Cal.
Cincinnati Film Exchange, 315 W. 4th St., Cincinnati, O.
Consolidated Amusement Co., 28 W. Lexington St., Baltimore, Md.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans, La.
Exhibitors Film Co., 138 Third Ave., New York City.
Empire Film Co., 150 E. 14th St., New York City.
Green, W. E., Film Exchange, 228 Tremont Ave., Boston, Mass.
Globe Film Co., 107 E. Madison St., Chicago, Ill.
Gaumont Co., 154 St. Catherine St., Montreal, Que.
Independent West F. Ex., Swetland Bldg., Portland, Ore.
Kinetograph Co., 41 E. 21st St., New York City.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
Laemmle Film Service, 256 Hennepin St., Minneapolis, Minn.
Laemmle Film Service, 1517 Farnam St., Omaha, Neb.
Morgan, J. W., 1230 Grand Ave., Kansas City, Mo.
Miles Bros., 790 Turk St., San Francisco, Cal.
J. S. McCullagh, Pantages Bldg., Portland, Ore.
Philadelphia Film Exchange, 14 N. 9th St., Philadelphia, Pa.
Philadelphia Pro. Co., 44 N. 9th St., Philadelphia, Pa.
Pacific Film Exchange, Globe Block, Seattle, Wash.
Peerless Film Exchange, 415 Ferry St., Pittsburg, Pa.
B. H. Powell, 112 Main St., Oklahoma City, Okla.
Steiner, Wm., Film Exchange, 110 Fourth Ave., New York City.
Swanson, W. H., St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.
Swanson & Co., W. H., 160 Lake St., Chicago, Ill.
Texas Film Exchange, Dallas, Texas.
Victor Film Service, Seneca and Pearl Sts., Buffalo, N. Y.
Wagner Film Service, 208 N. 4th St., St. Louis, Mo.

Motion Picture Distributing and Sales Co.

111 EAST 14th STREET :: :: :: :: NEW YORK

"My God! Are You Crazy!"

Herewith, by permission, we print one of the most wonderful telegrams ever sent in the rushing history of the moving picture business. It was received by Arthur Lucas of the Sunny South Film Company, Savannah, Ga., while he was in New York.

Savannah, Ga., June 10, 1910

ARTHUR LUCAS,
Cadillac Hotel, New York.

My God, are you crazy. We lose six hundred weekly revenue, probably more, by cancelling Imp films. Exhibitors refuse positively to accept any substitute. Can't you get Imp film through some source. Quick action necessary to regain business.

(Signed)
MARION LUCAS,
Sunny South Film Co.

That's the stuff ! ! ! ! ! **That** shows how the exhibitors are fighting for Imp films. **That** proves that they won't accept substitutes! **That** is enough to convince the hardest bonehead in the business that the exhibitors **want** Imp films, **demand** Imp films and are **GOING TO GET** Imp films if they have to rip their exchanges from stem to gudgeon to accomplish it. Now, then, here are

TWO MORE "IMPS" YOU WANT

"THE FALLEN IDOL"—Released Monday, July 4th, length about 900 feet. Another combination of marvelous stagecraft, superb acting and clear-cut photography. Another of those Imps you'll be glad to get for a "return date". DEMAND!

"THE CALL OF THE CIRCUS"—Released Thursday, July 7th, length 950 feet. A picture that will be the talk of the town. Read the story of the plot elsewhere in this paper and then begin to ding-dong at your exchange IMMEDIATELY!

EXHIBITORS—There is a film exchange in your neighborhood which is buying one or more copies of EVERY IMP FILM PRODUCED. That's the one you ought to patronize. We'll give you the name and address of that exchange the instant you ask us!

Independent Moving Pictures Co. of America.
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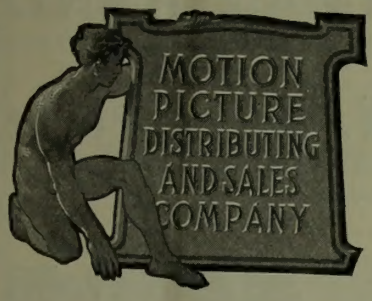
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BISON FILMS

TRADE MARK

FILMS OF QUALITY

FOUR REELS A WEEK—Tuesday, a "Bison"—Wednesday, Ambrosio—Friday, a "Bison"—Saturday, Itala



Mr. Exhibitor: Have you exhibited our last two "Bison" Classics: "THE SEA WOLVES" and "A MEXICAN LOTHARIO"? If not, demand these two reels at once and at the same time have your exchange book you for the coming releases: "HER TERRIBLE PERIL" and "THE RANCHMAN'S SIMPLE SON." Without a doubt this week's releases far surpass anything previously released, the acting, staging and photographic quality being perfect.

Released Tuesday, June 28th: "HER TERRIBLE PERIL." In this "Bison" production we show the daring rescue of a young girl, who loses her balance on the edge of a steep precipice and falls below. Clinging to a rock, and about exhausted, she is aided by cowboys, who tie their lariats together and after difficult manoeuvering manage to land her safely at the bottom of the cliff. This picture is full of thrilling situations.

Released Friday, July 1st: "THE RANCHMAN'S SIMPLE SON." If Simon, the ranchman's simple son, had a weakness, it was to torment the different animals about the ranch; and for this he is severely reprimanded and dismissed from service. Simon later on plays an important part in the rescue of the ranchman's daughter from a cowboy who is seeking revenge, and is greatly rewarded for his brave deed. This is a western picture with plenty of snap and vim, as well as good horsemanship.

"BISON" Release—Tuesday, June 28th

"HER TERRIBLE PERIL"



"BISON"—Release, Friday, July 1st

"THE RANCHMAN'S SIMPLE SON"



"AMBROSIO"—Release, Wednesday, June 29th

"THE TAKING OF SARAGOSSA"



"ITALA"—Release, Saturday, July 2nd

"CATHERINE, DUCHESS OF GUISA"



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The Tenderfoot Parson

? **Three Hits**



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require no commendation from their makers and those exchanges and exhibitors who have handled them. To others we would say if you want drawing cards get our films.

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Our photography is not excelled; no jumps, no spots.

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OUR NEXT RELEASES

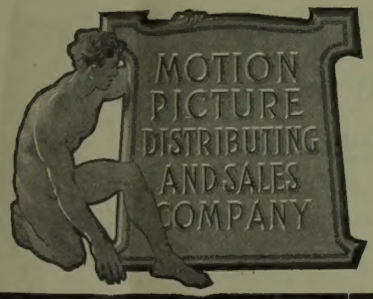
JULY 2d

The Man Behind the Curtain
A powerful drama

The Lady Doctor
A unique sparkling comedy

JULY 5th

On the Border
A drama of the Southwest
Great acting; great riding



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241st Street and Richardson Avenue
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Getting Yankeeized?

YANKEE FILMS ARE DOING IT

On Monday, July 4th, We Release

The Ghetto Seamstress

(LENGTH ABOUT 800 FEET)

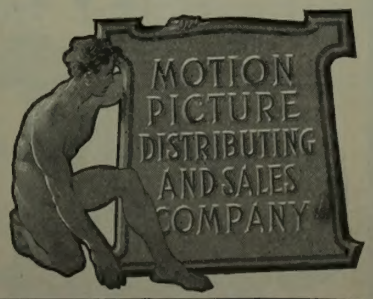
Don't you know that there are a lot of people who are willing to pay for going to a theatre just to have a good cry? There are millions of 'em. That's why we offer this week a picture that will bring the glistening drops out in torrents. Not a word need be said about it.

GET IT

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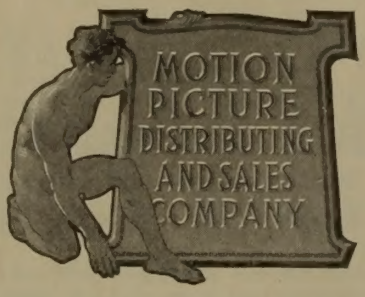


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28, 31, 26, 54 and 62 !!

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Now for our next, Friday, July 1st

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INSIST ON GETTING THIS FILM

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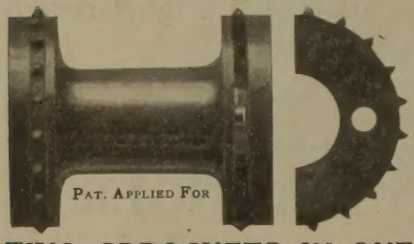
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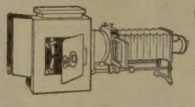
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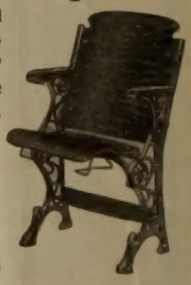
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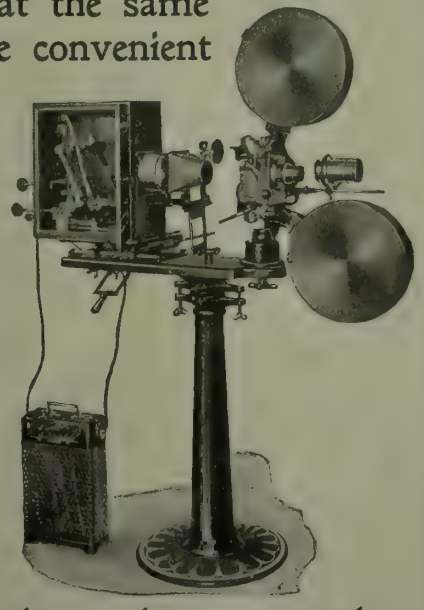
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AND ✦ GAUMONT

FULL DESCRIPTION OF THIS WEEK'S RELEASES ON ANOTHER PAGE

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Moving Picture World

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Summary of the Week.

The Morals of the Picture Maker....13
Klaw & Erlanger on Moving Pictures....14
A Liar and His Lies....15
The Mission of the Picture....16
Picture Personalities: David Horsley....17
Moving Pictures in the Classroom....18
The Qualitative Picture....18
Teaching by Pictures....19
"Lux Graphicus" on Technical Matters....20
"Man-About-Town" on the General Film Company....21
George K. Spoor Back from Visit to Europe....22
What is a Good Picture? by F. H. Richardson....23
Comments on the Films....24
Operators' Column: Focusing Troubles—Reply to an Operator—A Water Rheostat—Lens Change—A New Shutter, etc. 28
Surgery Taught by Pictures....30
Broadway's Mistake 23
Correspondence: The Morals of the Picture—The H. & H. Transformer—W. E. Greene Declares Himself—An Open Letter and a Rejoinder—Some Film Manufacturers Slow to Rise to the Standard of Modern Exactitude 31
Steiner Bankruptcy Case Dismissed....32
Chicago Notes 33
Notes of the Manufacturers....33-34
Among the Exhibitors....35

Favorable Comment on Moving Pictures By Civic Authorities.

It is our well-known policy to give full publicity to anything and everything concerning the attitude of all classes of people toward moving picture exhibitions. There is always profit in a proper consideration of the opinions of critics, which, when favorable, encourage to better efforts; and, when unfavorable, enable the quicker discovery of weak spots and if wisely used strengthen and improve the conditions assailed. Several times during the last few weeks we have recorded various authoritative strictures, commenting upon them, we trust to the profit of our readers.

It is our pleasure here to record the opinion of the Chief of the Bureau of Licenses, Francis Oliver. At a Board of Trade meeting in this city Mr. Oliver told the members "that the motion picture theaters which were just now being condemned by a great many people, were a potent factor in the education of the foreign element and therefore an advantage to the city."

Mr. Oliver said that he had made a study of them through his department and he was convinced they did a great deal of good. He did not approve of the kind of pictures that suggest bad ideas, neither did he favor the opening of moving picture theaters in residential sections.

He further said "that many foreigners who could neither read nor write were enabled through the proper kind of pictures to get a good working idea of the customs of this their adopted country." While we are glad to publish Mr. Oliver's words we are especially pleased in doing so to call attention to the same as an official endorsement of a prediction made in our issue of June 4, when in a contributed article the use of the moving picture was described as "teaching humanity through the universal language of the eye, no matter how varied the languages of the people or how unlearned"; we did not look for so early a fulfillment in these expressed advantages, and are glad to know from such an authority as Mr. Oliver that moving pictures when used as we suggested "are a potent factor in the education of the foreign element, and therefore an advantage to the city."

Coincident with this we also find Mr. Oliver using sound judgment in granting an opposed license after personally inspecting the place and neighborhood, besides consulting the Police Captain of that precinct. When moving pictures in this way satisfy the authorities and cause them to say they are helpful to the people, we are compelled to add that they are filling the ambitions of the MOVING PICTURE WORLD.

The Morals of the Picture Maker.

In last week's MOVING PICTURE WORLD we defended the moving picture from some recent attacks upon it, which permitted of the inference that the picture, *per se*, was more or less necessarily immoral. We write "inference" advisedly. Those of us who are in the moving picture field, know that the inference is erroneous; on the other hand, the majority of people who are not in the moving picture field, and who have, therefore, only a remote interest in the picture and its progress, would be quite justified in drawing that inference from the utterances printed in last week's paper.

The time is coming, if it has not actually arrived, when the picture may be allowed to take care of itself, or nearly so. The press, boards of censors, public opinion, may be trusted, if not to prevent the production and dissemination of unsuitable pictures, at least to interprose obstacles to their continued exhibition. In other words, the unclean and unsuitable picture, like everything else that is unclean and unsuitable in this world, will be driven out of sight and kept there. Unfortunately we cannot eradicate evil of any kind from the affairs of life.

but we must see that it as we do the refuse from our houses. We can put it out of sight and thus minimize its effect.

The picture, as we have said, is in a position to take care of itself. In other words, the matter of the alleged immorality or undesirability of moving pictures will right itself just like a storm, when the world subsides. But what of the morality and morality of those who make the pictures? We write with reference, of course, to commercial morals and morality. One of the prominent contributing causes against the moving picture business is that it is largely in the hands of a number of people without commercial principles, or lack of them, retards the progress of the business. We do not want to be too specific or too precise in this matter. If we were we should lay ourselves open to the charge of utilizing these pages for the purpose of making personal attacks. This we have neither the right nor the desire to do. But as the representative trade paper of the moving picture industry of the country we do claim the right to insist that the business should be in the hands of men who shall carry on the business according to the recognized best principles of commercial morality.

The moving picture business in many of its branches, has not yet reached this desirable stage. There are hundreds and there are thousands of exhibitors large and small throughout the country who handle their business with disregard to public requirements, without any respect for the picture as such, without the necessary ability to discriminate between the good and the bad, the commercial and the gross from the bad — who conduct their houses, to put it mildly, in far from an ideal manner. It is only fear of the law that keeps them from violating it. It is only appearance of public requirements that prevents them from doing the public justice. Such people as these have no right in the moving picture business. Then, again, in the renting end of matters we are at the present time confronted by a state of affairs of such a chaotic nature that it is difficult to pass an opinion upon it. The renter man has had a hard time, but in many cases he has only himself to blame, for, speaking generally, he does not seem to have considered it essential to get down to the moral method of conducting his business. [illegible] in the renting field that ere long we shall expect the manufacturer to [illegible] We are not going to indulge in wholesale denunciation of manufacturers. That would be absurd. There are straight-forward business men on all sides. But as we said, we are of the opinion that which the moving picture business is in need of, to-day, there are certain elements of irregularity and undesirability and lack of commercial integrity which hardly make for the progress of the business. We would like to see these elements eliminated. We are not discussing men; we are discussing principles, and that is why we are drawing attention to the subject in this article. Only the week we were talking over this matter with one of the men most prominent in the [illegible] a man in touch with all branches of industry and he declared the fact that the moving picture business had attracted to it and was attracting, retaining the presence of many, many men who are no credit to it. It pleased him to have the assurance, that, besides ourselves there were many others who are desirous of purging the moving picture business of all these undesirable elements.

What is there we wonder about the little picture that in recent years it has attracted the commercial patronage of thousands of men whose personal and commercial characters are the reverse of favorable? Why should such a beautiful entertainment factor as the picture be handicapped in public esteem and progress by being made the pitfall purposing of the other professions — the offscourings of other businesses? We suppose that it is because the picture lends itself a simple and ready-to-hand vehicle for money making. It was the same years ago, we recollect, with stationary photography. The [illegible] process attracted all sorts of exhibits from other businesses. So did gelatine photography. But time has eliminated many of these. The showing of the survival of the fittest is going into play, and, generally speaking, to-day in stationary photography there is a far higher commercial standard than there was years ago. This is what we desire to see with regard to the moving picture. It must advance, it must progress, and it must prosper; but it can only do so in the ratio of the commercial morality and integrity of those who make the exhibition of the picture their business.

The Writing on the Wall.

Mr. Hart Kiaw, of the firm of Kiaw & Erlanger is a clever man. He is one of the heads of the greatest theatrical trust in the world, which is being attacked and attacked on all sides by those who stand for freedom of trade in theatrical matters. Kiaw & Erlanger are having a pretty hot time of it; but we suppose that Kiaw & Erlanger have made or will have made enough money out of their Kiaw & Erlanger tactics to last them the [illegible] should their trust be disintegrated by the Independents. The other day a writer in these pages noted the fact that Mr. Erlanger did not think the picture would last. Mr. Erlanger's opinion is no doubt the view that is [illegible] of the theatre. Mr. Erlanger and the organizations are directly responsible for the present [illegible] of the American stage and no doubt Mr. Erlanger smells danger in the progress of the picture — danger to the continuance of [illegible] theatrical rings.

After Mr. Erlanger, Mr. Kiaw. Mr. Kiaw it seems and we sincerely hope that we are reporting him correctly, has been talking to a New York journal moreover in London. So now in London's most famous restaurants moving pictures are shown preliminary to the dinners "full," says Mr. Kiaw emphatically. "This is the beginning of the end. When you give them the pictures for nothing the public won't much longer pay to see them."

This is about as ridiculous a specimen of the mental process known as argument from the particular to the general, that we have recently come across. Because rich people in a notable restaurant have a few pictures presented by way of novelty therefore the poor man in the Bronx, or the lower East Side or Brooklyn or Jersey City will no longer pay five or ten cents for an hour's entertainment in a moving picture theater! Ridiculous!

This utterance of Mr. Kiaw is only another indication of the ostrich-like attitude of the theatrical manager towards the moving picture. They won't see it. They can see it but they don't. For seeing it, and seeing its progress, they must know why it is that day by day, and night by night, millions of people are deserted from the ordinary theater to the picture house. It is simply this: that the picture house gives value for money the ordinary theater does not. You can get a splendid entertainment in a picture house at the rate of ten cents per hour: in the theater you pay at the rate of fifty cents or one dollar or even more an hour. People are asking themselves have asked themselves and will ask themselves, why they should pay fifty cents an hour for an

article, when they can get it for ten cents. It is all a matter of supply and demand. Moreover, the stage has been robbed of all its illusions, all its glamor, all its mystery. The rising generation does not go to theaters. There are no illusions about the ordinary theater planted in its mind. Adults have no illusions. So they are not going to the theater. The only people who have illusions are women and girls. If *they* lost their illusions with regard to the ordinary theater, as they seem to be doing, then the ordinary theater is still further driven away from public favor and financial success.

Under the caption, "Will It Last?" we recently printed an article in these pages which answers every possible objection to, or rather argument against, the continued popularity of the moving picture. We adduced evidence which, without a doubt, places the moving picture theater in a position of almost unassailable popularity. This article should be read by Mr. Klaw, Mr. Erlanger, and other gentlemen of the kind, if they are not too busy wondering why the ordinary play is not so popular as it used to be, and casting about for remedies for a state of things which would never have existed if the ordinary theater had been properly administered, and the public were given their money's worth. If the public had been given their money's worth, there would not be to-day in this country, 10,000 or more moving picture theaters, which, whatever their defects or drawbacks may be, certainly cannot be said to give the public under value. For surely enough in all conscience an hour's or more entertainment for five or ten cents cannot be considered expensive. Will theatrical managers note this!

A Liar and His Lies.

The only vestige of truth in the appended article, which we are reluctantly obliged to quote from a publication styling itself The Moving Picture "News" (*sic*), is contained in the first four lines. The other parts of the article between the brackets [ ] are Lies; inspired by Liars; edited by a Liar; circulated by Liars, and only believed in by Liars—who lie anywhere and everywhere; whose lives are lies; who live by lying; who lie to live and who will lie till death.

Confirmation of the "News" Attitude (?)

Saturday, June the 11th, in the offices of the Sales Company the editor of the Moving Picture World was closeted with the heads of the Sales Company for a period of three hours or more* [and during this time he fully coincided with the attitude of The News regarding the present status of the Independent section of the film industry. He acknowledged that the editor of the Moving Picture News had handled the matter in a common-sense, logical and truthful manner. He admitted that he was in error in opposing the methods of the Sales Company. He apologized for the wrong done them in editorials that he had written against the movement. He acknowledged that the only sane solution to the troubles of the film renting faction was through them being fully and absolutely allied to the Sales Company.

He further stated that he would write an editorial for the coming issue of his paper eulogizing, explaining and confirming, in its fullest sense, the action taken by the Sales Company.]

Lies; lies; lies. Those who are familiar with the facts will agree that a more glaring specimen of journalistic impudence and imprudence was never penned. Still, to give it the lie direct may not be sufficiently convincing to those who are unfamiliar with the details.

Yes; an editor of the Moving Picture World was invited to attend a full board meeting of the Sales Company—a privilege not even granted to their Ananias.

* Here endeth the truth.

We are sure that the Sales Company did not furnish the "News" with a report of that conference. We have violated no confidences and as we did not attend the meeting in an official capacity the fact that the press agent of the Sales Company made capital of our visit in his advertisements was, to say the least, an indiscretion on his part. To assume our wholesale approval of the Sales Company was a presumption and its publication demands a public reply.

We do believe in a strong organization such as the Sales Company; moreover, as we stated to them, we would not object to market our goods through them if we were manufacturers. This on the assurance that all the advantages presented to us at this meeting were to be carried out. Any independent manufacturer would be a fool who did not. Cash on delivery for all films sent to them; an allotment of the stock and a seat on the board of directors, fair competition on quality and access to the books of the corporation—what more could a manufacturer ask? But these concessions, one by one, were only made with the desire to bring the two independent factions together.

It is better in this matter to be frank once and for all. The Sales Company is a dictatorial body. It is an attempt to line up a lot of people, Independent manufacturers and importers, who do not want to be lined up. It is like A going to B and saying: "Look here, old boy, I want to sell your goods for you and I am going to charge you so much a week. You are incapable of managing your own affairs. You are a mechanic; your place is in your studio. I want you to sell your goods through me, and though I don't tell you so, my scheme is to regulate the business."

It does not concern us so much who are interested in this movement as what is their motive. Are they afraid of competition on quality? They say that they are intent on securing their investments. They want to establish a sound and constant market for the independent manufacturer. Why this outbreak of philanthropy? Are they really at heart concerned for the success of the independent cause or do they want to corral the whole independent side of things for themselves? These are the questions that are agitating the minds of their opponents, the Associated Independent Manufacturers.

The Associated Independent Manufacturers have another difficulty staring them in the face and that is the luke-warm interest of the exchanges. More than that, they have to contend with contemptible business methods on the part of their customers. Shipments are refused, standing orders cancelled while the goods are in transit and other abuses practised which are distracting to the manufacturers and all of which the Sales Company seek to alleviate. What success they are having may be due more to their methods than to their motives.

If we criticise the Sales Company on the ground that their principles are not broad enough, it is for the general good. That they have no right to the position they assume is what their opponents argue. True, they point to their contract—the form of contract which was signed by everybody in Chicago and which was printed in a former issue of the Moving Picture World. But the exchanges whom they claim to be loyal are some of them openly, some of them secretly, breaking this contract. Will they enforce this contract? Any form of contract to be binding must be based on equity or legal rights. The Associated Independent Manufacturers claim that their organization is based on co-operation and certain legal rights. We refer to the Bianchi patent and the Columbia rights in the Armat-Jenkins patents. Whether these patents are tenable is not the point at

issue; but having these rights makes the position of the Associated Independent Manufacturers logical.

It would have been no less impudent for us to officially endorse the Sales Company than it is for their press agent to try and convey that impression. It is not the function of a trade paper to try to mould public opinion. In the matter of factional disputes our duty ends when we present the facts clearly and impartially and allow our readers to form their own conclusions. This we did in our issue of June 18 and previous issues. Last week we gave the subject a wide berth and told our readers how to make, sell and exhibit good pictures—which is what we are here for. It is with regret that we touch upon the political side of things again this week, but to pass such a challenge with silence might be taken by some to signify consent.

As a business proposition we wish the Sales Company collectively, and its promoters personally, all due success. If they can carry through their project they deserve all credit for their perspicacity. If they hold together as a unit they will not only make money for themselves but they will upset all preconceived notions of independent disloyalty.

But for the MOVING PICTURE WORLD to stand sponsor for the Sales Company or any other business scheme in the process of evolution—NEVER.

The Mission of the Picture.

The fact that this week the interest of the MOVING PICTURE WORLD was invited in aid of the campaign for the extinction of that dreaded disease, tuberculosis, has started us in a train of thought of which the reader will get an inkling from the title of this article. What is the mission of the picture? What is the mission of the moving picture theater? Not alone in respect of this tuberculosis campaign, if we may so term it, has this question been raised to us. Many men just now are raising the question and it is asked by inference all over the world. Is it the mission of the moving picture to educate, to instruct, to amuse? Is it its mission to teach religion, morals, ethics? Is it its mission to uplift humanity in any way, direct or indirect? What *is* its mission?

Students of literature, periodical and otherwise of the regular stage, will know that similar questions have from time to time been raised with regard to the ordinary theater, and are being raised at this moment. The older readers of this article will probably bear us out that such questions were never raised in their childhood. To our recollection they were not heard thirty years ago. But in the early eighties the drama began to assume a new phase. Modern ideas began to enter into the theater. You had such men as Ibsen, Pinero, Maeterlinck, Sudermann, Bernard Shaw and others introducing what is known as The Problem Play. The Problem Play, as the reader knows, wraps up in the form of a comedy or drama some great life lesson, or moral lesson, or ethical lesson. It seeks to teach and aims to preach. You get in the theater practically what you get in church—a discourse or thesis, but you get it in more agreeable surroundings than in a church where eternal punishment and other great truths are propounded.

Then, again, besides problem plays, you have plays with a purpose. You have quasi-religious plays, you have plays showing the evils of intemperance, of other vices, you have to some extent educational influences, as well as the moral influence.

It is curious to reflect that since the modern movement, if we may so term it, took possession of the stage of the world, the theater has ceased to be as popular with the masses as it was in the days when pure comedy, pure farce, pure drama—the purely dramatic form of entertainment without any problems or theses or theories or purposes being interwoven into them—it is curious to reflect that under the later influences the stage has ceased to be as popular as it was. The moving picture play, in the minds of the rank and file of the people, the common people beloved of Lincoln, has taken its place. So much for the ordinary theater.

Is it likely that we may witness some such decadence in the moving picture theater? Frankly, we think it is. Not for identical but possibly for similar reasons. For example: we notice there is a tendency on the part of manufacturers to release great religious subjects. These subjects are of course popular with many. But do the majority of the moving picture theater patrons appreciate them? It is open to doubt. Our idea is this: that if a man, woman or child wants or needs religious teaching, they can get it in the proper places, namely the churches, chapels and Sunday schools. Then, again, we have the demand for educational subjects. Are these properly placed in a moving picture theater? We think that having regard to the inclinations of the majority, this is open to doubt. We have this recent instance of the desire on the part of some people to utilize the moving picture theater as a means of inculcating a knowledge of the dangers of tuberculosis. Frankly speaking, for ourselves as patrons of the moving picture theater, we would not go to a moving picture theater to study tuberculosis. We think that we bespeak a popular sentiment here. There are those who think the moving picture theater should be utilized for the purpose of teaching morals and ethical lessons. Again we arrive at a point of difference—a point as to which opinion may fairly be divided. Other uses of the moving picture theater are to teach geography by scenic films, to teach history by properly prepared subjects, etc. Each of the advocates of these sets of pictures think that the moving picture theater exists for the purpose of carrying out one particular mission, whatever it may be.

This is a subject upon which we should like to have the opinions of our exhibiting readers. What films most attract their patrons? We have asked this question before, but now we want to put it in another form. What sort of programme is generally popular with mixed audiences: that in which the purely dramatic, comedy or humorous elements predominate? or that in which the scientific, the religious, the moral, the geographical, the educational, are present in greater or less proportion?

We saw the other day what a number of children thought of the moving picture theater. These were somewhat exceptional children, we should say; most of them rather beyond their time. We find it difficult to believe that there are many wholesome children of tender years who look upon the moving picture theater as an adjunct to the school room. Unquestionably there are such juvenile phenomena, but they do not exist in any considerable numbers, as every man of the world knows.

We want to put it quite clearly and plainly that in our opinion there is danger of obscuring the real, the chiefest, the most lucrative mission of the moving picture theater, that is, to entertain and amuse its patrons. It will be within the recollection of our more careful readers that some eighteen months ago when the press agents of the newly formed Motion Picture Patents Company were publishing their advertising literature, we deprecated too great an insistence upon the "moral, educational and cleanly interesting" aspects of the associated manufacturers' films. By all means, we said, let us have morality and education, but let us have them in their proper places—that is, the church and the schools. We pointed out that in our opinion the moving picture theater had no

religious or educational mission. We pointed out then, as we point out now, that it is the mission of the picture in our opinion to entertain and amuse—of course by clean methods—but not to include the sacred teachings of religion and the like in a purely secular programme.

Why do we, who write this article, go to a moving picture theater? Why do we occasionally believe in going to an uptown theater in New York City? To get a little change and recreation from the day's work. So we believe in all sincerity do the vast majority of people. We go to a theater—an ordinary theater—for a similar reason, or we go to a vaudeville house for the same purpose, namely, to be entertained and amused. So we believe do most other people.

We believe that what applies to the ordinary theater, namely, its decaying popularity amongst the masses, may arise in the case of the moving picture theater if the pendulum of modernity, or whatever you like to call it, is allowed to swing too far. All these problem or religious and other plays have depressed the ordinary theater and made it uncommonly dull. We do not want dulness in a moving picture theater. We want lightness, brightness, movement. We want comedy, humor, and, writing personally, we do not want much drama, we do not want to be sent out of the theater in a worse mood than that in which we entered it, and above all things, we do not want to be preached at, nor do we want to be asked to look too much upon the seamy side of life. We want to laugh and smile with the little ones; we want them to laugh and smile with us. Hence the fewer somber themes of robbery, hatred, envy, jealousy, deceit and the sexual scenes that we see on the screen, the better for our individual peace of mind, and we think the better for the entire audience and therefore for the business of the picture.

It will be seen, therefore, that if we were to attempt to define the mission of the picture, we should place in the very forefront of our reply these words: "Above all things it is the mission of the moving picture to entertain and amuse." It should do this in the ratio of something like ten to one, or, putting it in another way, it should be nine-tenths entertainment and amusement, and one-tenth educational, uplifting and all the rest of it. Deadly dulness should never be allowed to permeate the picture. We all know that the "ologies" and "isms" are deadly dull, the best of times, either at the university, college or the school. Do not, therefore, brethren, make the moving picture dull or you will jeopardize its continued popularity with the masses of people.

GENERAL FILM COMPANY PROGRESS.

During the last two weeks a number of exchanges have been offered to The General Film Company and the company has bought the exchanges named below:

Actograph Company, New York, N. Y.
Actograph Company, Albany, N. Y.
Pittsburg Calcium Light and Film Co., Rochester, N. Y.
Motion Picture Supply Company, Rochester, N. Y.
Buffalo Film Exchange, Buffalo, N. Y.
C. A. Calehuff, Philadelphia, Pa.
Electric Theater Supply Company, Philadelphia, Pa.

On Wednesday, July 22, a special Vitagraph release was announced. This was a healthy baby girl born to Mrs. J. Stuart Blackton. We are pleased to learn that both are doing nicely.

We learn that J. Stuart Blackton, of the Vitagraph Company, leaves for Reno, Nev., early next week to superintend the making of the pictures of the Jeffries-Johnson fight on July 4. There will be nine cameras on the job constantly in relays of three at a time to prevent any slip or miss by any one camera. In this way every move and every blow of the fight will be shown, and as these are to be the only pictures of this much heralded contest, it is evident from the above that the licensed manufacturers are thoroughly alive to their responsibility.



Picture Personalities.

DAVID HORSLEY.

David Horsley enjoys the distinction of being the oldest Independent manufacturer of moving pictures in this country and may reasonably be proud of it. It seems, oh, such a long while ago, but, as a matter of fact, it is only sixteen months, since both of us, whose names are on the front page of this paper, penetrated into the wilds of Bayonne, N. J., to witness the first "Centaur" release. As the late Lord Beaconsfield puts it, "many things have happened since then." A great Independent movement has sprung up. Like the tideway it is ebbing and flowing, chopping and changing. But through all these troubled sixteen months, David Horsley has pursued the "noiseless tenor of his way" and has hung on to his work with commendable tenacity. The result is, that besides turning out pictures which show the best possible kind of advancement, in our opinion, that is, slow, steady progression, he has won the respect of his competitors in the business on both sides, and now stands out a picturesque and interesting figure in the Independent field. Interesting and picturesque because, during the recent split on the Independent side, he came out with unexpected force and decision, and put his foot down, with such quiet determination, that we felt that in Horsley we at least had a man who knew his own mind.

In a recent conversation with Mr. Horsley he especially commended himself to be in virtue of the fact that he is a close student of the technique of moving picture making. He and we were recently standing and watching a new release and Horsley's comments on the technical merits and demerits, defects and excellencies of the picture showed him to be, not merely a moving picture *manufacturer,* but a moving picture *photographer,* one well versed in the technique of the subject. Quietly self-restrained, the reverse of blatant, but nevertheless determined to keep up his end of the stick in moving picture making, we are sure that our readers will be glad to see this photograph of the man who is responsible for Nestor and Centaur films.

Last week we complimented Geo. Graff on the photographic quality of his pictures. To this he has now added strength of story and action in the release of this week, "All's Well That Ends Well." In the language of the salesman, all he wants now is orders.

The Essanay Company have published for their Berlin agents catalogues containing descriptions of Essanay films in the Russian and German languages.

Moving Pictures in the Classroom.

By H. F. Hoffman.



THE page of children's essays on moving pictures in the issue of June 4 brought home to me with sudden force a topic on which I was once going to write but didn't. That page of children's talk contains chunks of wisdom, delivered in that frank, simple, blunt and impressionistic brevity of which only a child is capable. Did you ever, as a stranger, stand the inspection of a very young child? If you have, perhaps you've noticed that the younger the child the more deeply those wide open eyes seem to search your very soul. Having gazed at you unflinchingly, sizing you up from head to foot, the child either smiles and extends its hands to you or turns away and hides its head on its mother's breast. It makes up its mind.

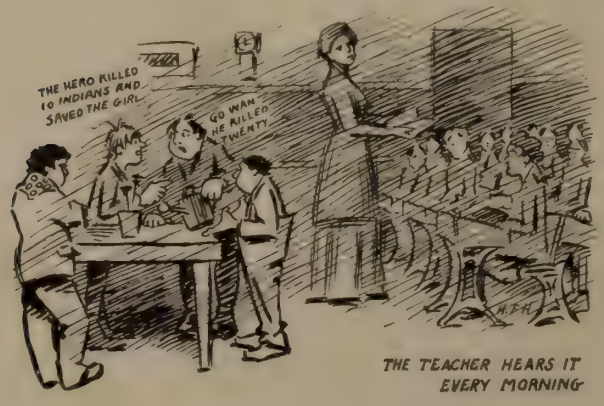


Wasn't George Washington rich, teacher?
Yes, my child, how did you know?
'Cause he died in a brass bed.

All children are impressionistic, and some of their impressions when related are certainly laughable. Sometimes, also, childish impressions have an effect that is harmful because they produce bad digestion and bad dreams, and by interfering with the child's sleep they interfere with its health. I never realized what an enormous part moving pictures played in a child's mind until I had been at a couple of meetings that aimed at the regulation or suppression of moving pictures.

The exhibitor and manufacturer of to-day is inclined to forget the days he spent in the school-room. He does not remember the little talks between teacher and pupils about outside matters: how a child is asked to describe in words or in essay some incident, and how the childish impressions are reflected in these descriptions. At those meetings directed against moving pictures it was noticeable that the majority present were school teachers. I learned quickly in talking to them that a new problem had crept in since the days I spent at school, that problem being moving pictures.

Next to the mother, the school teacher is in closest touch with the children of our land, and it is to her they come with their tales of wonder and surprise. It is the most natural thing in the world that she should feel that here has come a great evil for her to battle against if it is conducted wrong, or that a great help has arrived if used aright. I was amazed to learn from these teachers what a tremendous part the moving picture plays in every classroom every day. The pictures furnish either the topic or the final judgment of many a discussion. The child visits the picture show to-night; in the morning the child wants to tell of it, especially if it pertains to some subject that has been under discussion by the class before. The children swear by the pictures and sometimes the teacher has a hard time correcting wrong impressions gained from them. Time and again the pictures are referred to during the history or geography lesson; they are cited by way of illustration many times a day on all topics.



THE TEACHER HEARS IT EVERY MORNING

The teacher of to-day has a rival that was unknown to the teachers of us of an older generation. A new oracle or authority has come to vie with her, at least that is what she thinks, and that is why she sets herself against it. She in her way is powerful and can harm the moving picture as much as it can harm her children. So far the teacher has been its open and avowed enemy, and has instilled into many a young mind that the moving picture is altogether improper, unreliable and unprofitable. Nor can we blame her altogether when for many mornings past she has heard little Abie Goldstein or Denny Kelly or Giovanni Paoli or Henny Schmitt relate some harrowing tale of murder in the first degree, seen at the picture show the night before, and later on found scenes from the same scrawled in their copy books.

In those little essays of that week's issue, is it not easy to derive that the scenic and educational picture is what the children like, in spite of what exhibitors may say to the contrary? Is it difficult for the manufacturer to read between the lines and see the work of the teacher? We see reflected there her struggle against the morbid, the obscene, the violent, and all that is unwholesome. We believe that the teacsher could be made the champion and enthusiast for moving pictures instead of the one to warn against them. All that is necessary for it is to give the children what they call for in those little letters. *They don't like cheap melodrama.* I always said it and now I know it.

The Qualitative Picture.

II.

Influence of Orthochromatism.

Our last week's article on the qualitative picture has attracted such widespread attention that we are induced to treat of another phase of the subject, viz., the technical means for assuring correct tone values. We find that early in the present year we printed an article on Orthochromatic Moving Pictures. It is by orthochromatizing the film; giving it a properly timed exposure through a yellow screen and correctly developing it that true tone values are obtained in the positive film. At the request of many interested readers we reprint the article:

Orthochromatic Moving Pictures.

A great number of moving pictures made and projected on the screen to-day are fundamentally false. Public taste, we know, favors black and white pictures. Then the tinted picture has a vogue; so has the hand-colored picture. The photographically accurate picture is, however, rarely produced. Perhaps the Gaumont pictures more nearly approach correctness in the photographic sense, because they strike one as having accuracy of tone rendering. By accuracy of tone rendering we mean orthochromatism; and by orthochromatism, we mean correct translation of the luminosity values of the original subject, whatever they may be.

This may seem a somewhat formidable indictment to make against the moving picture, but anybody who gives the matter a moment's serious thought, will see that it is not an unjust one. In recent years the stationary photograph has very largely become orthochromatic, because people are realizing that, while photography cannot lie in the ordinary meaning of the term, that is to say, the camera shows that which is in front of it the moment of exposure, yet essentially it may easily be made to falsify the tones or the lights and shades, or, as we may prefer it, the luminosity values of the subject. For example: An ordinary photograph of a fair-haired lady in a blue dress with golden ornaments is commonly rendered in the print as showing the hair dark and the dress light. In other words, the relative lights and darks of the original are misrepresented in the print.

Roughly speaking, it is the mission of orthochromatic photography to correct this, and to represent in the printing the relative depths, if we may so call them, of the lights and shades. For example: Yellow would be somewhat light, and blue, of course, would be dark; red, too, of its proper depth or tones, and so on throughout the whole range of tones and half-tones of a picture.

If any reader of this article will examine the majority of moving pictures from the point of view that we are attempting to make clear, he will realize what a tremendous amount of falsification exists. Nature is not merely black and white; it has an infinite range of colors and shading of colors. So in the picture on the screen there should be a monochromatic representation of the values of those colors. In other words, the scale of tones or tints or shades in the picture should correspond with the depths of the scale of tones, tints or shades in the original. We trust we have made this simple explanation perfectly clear.

In order that your moving picture should be orthochromatic, it is necessary that the film should be especially sensitized, so as to render it proportionately sensitive to all the rays of the spectrum, or, in other words, to all the shades and tones in nature. If that be done, then the positive made from the negative will register the scale, and, so in the picture on the screen, we shall see accurate tone renderings. It is, therefore, in behalf of accuracy of tone rendering, or, rather, orthochromatism, that we are making this suggestion in this article. Generally speaking, the makers give little or no attention to this point, but we believe it is worth their while to do so, having regard to the fact that a large number of the public is looking at the moving picture from artistic and technical standpoints. This question of orthochromatism is a question of pure technique, however, and one which intelligent film makers can easily master. In the making of the picture a screen is necessary which lengthens the exposure. This interposes a difficulty, as, of course, all moving pictures are more or less instantaneous, and therefore it is a risky matter to prolong the exposure. Nevertheless, as instantaneous orthochromatic photographs of the stationary kind are made, there seems no insuperable reason why they should not be made with a moving picture camera. We commend this little refinement of practice to those most interested. The universal production of orthochromatic moving pictures is, we feel, only a matter of time. Once they are seen and appreciated by the public they will always be demanded, we have no doubt.

Those of our readers who desire to go deeply into the scientific aspects of orthochromatic moving pictures should consult a book entitled "The Photography of Colored Subjects," by C. E. Kenneth Mees, obtainable at Tennant & Ward, 122 East Twenty-fifth street, New York City. Price, 50 cents; postage, 5 cents.

TEACHING BY PICTURES.

[The following editorial appeared in the Pittsburg "Press." It is a valuable public endorsement of the educational moving picture and was sent to us by Mr. James B. Clark, president of the Pittsburg Calcium Light and Film Company. We are indebted to Mr. Clark for his kindness and glad to note this evidence of his alertness for whatever will advance and elevate the business.]

A proposition recently made to the Central Board of Education to install motion pictures in the public schools to illustrate the teaching of geography, history and other subjects merits careful consideration.

It is offered to furnish both pictures and operators free of charge, in pursuance of the motion picture organization's plan to demonstrate the educational value of such pictures.

It is urged that the use of these pictures will bring about a greater degree of interest in the pupil, and that the lessons will be more clearly impressed than under the present system.

On the face of it this seems to be a meritorious proposition. It impresses itself on us as worthy a trial, because it gives promise of being productive of satisfactory results to our educational institutions.

Should the experiment be made, however, it will be necessary to surround it with the proper safeguards, all of which, we presume, are thoroughly understood by the principals to the offer.

It has been urged heretofore that moving pictures in the schools would involve extra and hazardous risks to the pupils, but great strides have been made within recent months in the perfection of films, methods of operating them and other protections.

So thoroughly developed has the industry become that its dangerous element—fire—has practically been eliminated.

The motion picture as a means of entertainment has become one of the most popular institutions of our time.

Millions of dollars have been spent in bringing the enterprise to its present state, and large sums are annually being expended to further develop it.

Seldom has any form of amusement had so great or rapid extension as the motion picture business.

It is a form of entertainment enjoyed equally by the young and old. It presents a means of recreation through which even the person in most humble circumstances may enjoy himself.

The nickelodeon has become the favorite theater of millions of men, women and children. It will continue to grow in popularity so long as the far-sighted promoters of the enterprise give their best efforts toward maintaining a high standard.

Nothing has done more toward bringing motion pictures to their present exceeding popularity than have the films which show the scenery, people and customs of foreign countries.

Some of these pictures practically obviate the necessity for travel. They take the place of a jaunt through lands and scenes of which we have heard and read, leaving the mind impressed precisely as would the actual visit.

Then there are the pictures which deal with commercial subjects, giving the layman a wide understanding of things which hitherto have been extremely hazy.

He is shown in a few striking illustrations the mysteries of lacemaking, the intricacies of rubber production, the manner in which foreign industries of importance are carried on, the making of food products, the fisheries, the fruit-growers, the operation of large plants and a thousand and one other things equally instructive.

One need only refer to the high-class illustrated lectures that are annually given in this city to establish the educational value of the motion picture.

Men spend the best years of their lives amid the scenes of which we are eager to learn, and they bring to us the animated reproduction of these things in the motion picture.

We gather within an hour, perhaps, what it has taken them years to accomplish, and at the outlay of enormous sums of money.

The cost to ourselves is but an inconsiderable fraction of that amount.

Next to actual travel the motion picture is one of the greatest educational institutions at our service.

This being true, then, it seems that its installation in the public schools cannot be productive of anything but good.

The geography lesson, which sometimes is the dryest of subjects to the pupil, would take on additional interest and force if illustrated with a motion picture, showing scenes characteristic of the country or city under discussion.

The pupil would more readily grasp the details of commerce, manufacture, exports and imports, local industries, etc., if they were placed before his eyes as only the motion pictures can reproduce them.

He would more readily and comprehensively understand the customs and manners of the people who live in these foreign lands if he could see with his own eyes how they dress, meet, converse, work, play and subsist.

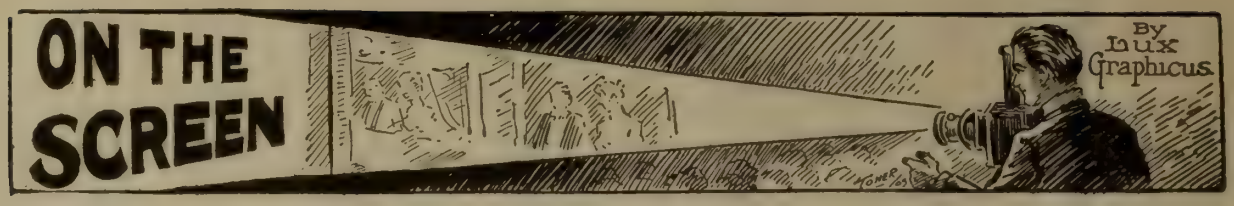
Much of the monotony of routine school work would be eliminated by the motion picture, and the day would be all too short instead of dragging out its weary length until the hour of dismissal comes around.

School would take on added attractions, even for the most studious pupils. They would be afforded advantages that they have never before enjoyed, perhaps.

As a means of easing the strain of too close application to study the motion picture seems to have much in its favor.

The psychological advantages of the motion picture in the school room ought not to be overlooked.

Altogether it is a many-sided proposition, but in the final analysis the sum total of merits seems to be vastly greater than anything which might be raised against it.



Last week I discussed for myself and for the benefit of those readers of the Moving Picture World who are interested in the technique of the picture—I discussed the question of the alleged impermanency of moving picture negatives. Of course, what was then said about the negative applies equally so to the positive. Both are, as the reader knows, deposits of pigmentary silver in gelatine on a support of cellulose, either aceto-cellulose or nitro-cellulose. The nitro-cellulose, it may be roughly said, is the inflammable film; the aceto-cellulose, which is the non-inflammable stock of the Eastman Company and, I believe, the Lumiere Company, is the modern non-inflammable substance.

* * *

In the non-inflammability of both negative and positive film stock we have, of course, a distinct contribution towards the permanency of the picture. One element of danger is removed or averted. **Tempis fugit.** Time flies; and it is astonishing how rapidly it does fly, and how extraordinary are its influences. It is fair to ask what the probable condition in ten years' time will be of the moving picture films on the manufacturers' and renters' shelves to-day. Will they, to repeat my question of last week, be permanent? Will the images of them all be preserved? Will all the films in educational, scientific, bibliographical and national collections be in good condition ten years hence? To come right to the point, there is a fine collection of pictures at Washington in the possession of the Government, dealing with national subjects. I wonder what state these will be in ten years hence?

* * *

Since writing the little sermon on moving picture permanency in last week's "On the Screen," my mind has been diverted into the technical end of matters. My friends of the Sales Company have not troubled me. I have not been on Twenty-fifth street, so I have had some opportunity of immersing myself in that chemical laboratory which I always carry under my hat. Gentle reader, I wish you could see that laboratory. It is full of picturesque equations such as $C_2H_6O + H_2O$, plus a little bit of lemon peel and a little bit of sugar at a temperature of 212°. This is a very agreeable liquid. Forgive me, reader, I am inclined to be frivolous. To be quite serious, however, I have and always have had a very strong leaning towards the chemical side of moving picture making and the making of stationary photographs.

* * *

The chemistry of the moving picture is but imperfectly understood to-day. Very little attention seems to me to be given to it, and that is why last week, in the course of my screen sermon on permanence, I interjected a little simple chemistry, as to the washing and fixation of the picture. The moving picture makers of the United States to-day are so busy, they are so full of work, that they do not, and perhaps cannot, be expected to handle the purely technical end of matters with as close attention as the subject requires. But they will have to come to it in time. Just as they are getting to the highest possibilities in the producing and dramatic ends, as well as the acting ends. The best producers, the best writers, the best actors and actresses are doing that work; probably not the best photographers, and most certainly not the best chemists, are at the technical end.

* * *

I am thinking and speaking generally. Leaving the photographer out of the question, and by the photographer I mean the man who supervises the developing work,—leaving him out of the question, I am probably well within the mark in saying that if there were a good technical, photographic chemist in charge of each plant in the country, the saving in the wastage of material would more than pay his salary. Only this week I heard of some very heart-breaking cases, where thousands and thousands of feet have been wasted by photographic incompetents. A trained photographic chemist, a man familiar with the physics and chemistry of sensitized celluloid, would have prevented all this. In the making of moving pictures at this very moment, in this very country, there is far too much rule-of-thumb and empiricism. Far too much reliance is placed upon conjecture by camera men, photographers and developers. We must get down to scientific exactitude of working if the picture is ever going to be put upon the plane of the highest technique, as well as the highest art.

* * *

I started in to write about sensitized celluloid just to show the intelligent reader,—I mean the man who takes a real interest in the technique of moving pictures,—just to show him, what a diversity of material exists for the making of photographs. It might be mentioned that celluloid is not at all essential as a support of the sensitized emulsion. I wonder that some enterprising manufacturer does not use paper. What is that I think I hear somebody say, **Paper? Yes, paper!!** This reflection came into my mind the other night, when I was watching the presses of the New York "Herald" at work. The first photographic negatives were made on paper. I used paper for making negatives five and twenty years ago; I have used paper in the hand camera; and I have used it in rollable form and got perfect prints from negatives on paper that has been rendered translucent.

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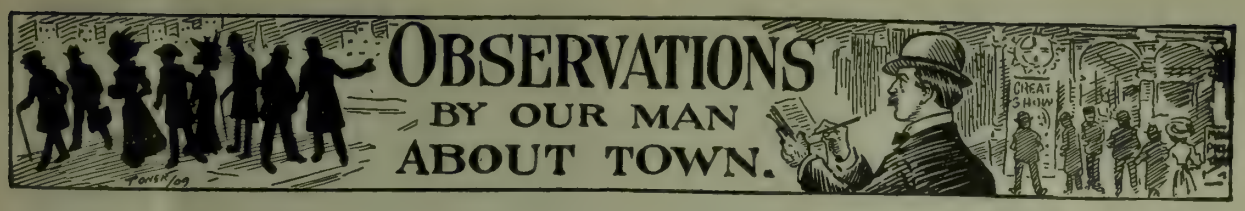
Paper is stronger than it seems when properly chosen. If it is pure cellulose, it is not deleterious to the image. It is easily developed; it is easily handled; you can make it translucent, it works readily and it does not contain any chemical bodies which react on the image. You can get moving pictures on it as sharp and as well defined as on celluloid. You can get other good qualities. You do not get halation. It is lighter than celluloid, and we know by direct evidence that in the form of pure cellulose, when made from linen, it is a permanent product. I should not be surprised if the ignoramus, who abounds in the moving picture field, smiled at the idea of paper moving picture negatives, but the intelligent may take it from me that this is a perfectly feasible proposition. My older photographic readers will bear me out in saying that some of the finest photographic work ever produced was made on paper negatives.

* * *

Just as I conclude this article, I see a paragraph written by a pathetic charlatan, stating, after a series of falsehoods on another subject, that it has always been his attitude to "uphold the industry." I wonder why, with all the knowledge that this individual boasts of possessing, and in his anxiety to see his friends at 80 Fifth avenue go out of business,—I wonder why he does not tell his supporters at Fourteenth street, how much cheaper they could make their pictures if they would get together, ignore Mr. Eastman, Mr. Lumiere and other people with their celluloid films, and put up a factory for sensitized paper negatives and positives. For you could print positive on paper, make it translucent and get a most beautifully soft image on the moving picture screen. I make the Independent bunch at Fourteenth street a present of this highly valuable suggestion.

Ogdensburg, N. Y.—C. W. Marceau, of Ogdensburg, N. Y., has purchased from J. H. Hallberg, New York City, a complete machine and Economizer equipment, including, one Motiograph, 1910 model, double dissolver, with moving picture machine, and one Hallberg double lamp A. C. Economizer. This Economizer gives 30 amperes to each lamp for song slide and lecture dissolving stereopticon and 50 amperes for the lower lamp when used for moving picture machine. Mr. Marceau will open his new theater within two weeks. The order also included a complete Hallberg exhaust and ventilating fan equipment and two flaming arc lamps.

Great Northern films have a quality and tone peculiarly their own. Whether it is a drama or a comedy, the settings are particularly good and in some cases most elaborate. A master hand evidently directs the performers, and skilled labor gives us perfect positive prints. And if the stories are not always clear they are invariably clean. Next week they will issue a novelty—a vaudeville act in moving pictures—in which twenty trained dogs take part. It is a film that will interest the children especially as well as adults, and every independent exhibitor should get it.



Here is one of many letters I received during the past week:

"I have carefully read all papers devoted to the moving picture business and fail to find anything bearing upon the effects of the purchase of certain film exchanges by the corporation known as the General Film Company. I am very much interested in this matter and ask that you tell us something. Are the people who sold out satisfied with the results? Have any exhibitors suffered through the deal? What is the general sentiment concerning the deal? Has it been for the welfare of the business as a whole, or for only a few men seeking selfish control? If you are in a position to do so I should greatly appreciate a reply."

* * *

Unfortunately I am not in a position to reply as fully as the correspondent evidently would have me. There are few men in the business who can size up the situation with a satisfying degree of accuracy; but I am convinced that many of the opinions expressed in connection with the deal are not such as to invite confidence. There is one certainty, if any of the exchange people who sold out to the General Film Company feel they made a mistake in doing so they are keeping remarkably quiet about it. None of them have been talking much since the deal. Those to whom I have heard questions addressed have been brief in their replies: "I am satisfied."

* * *

Of this I am certain: There has been a decided change in the sentiments of a number of film exchange owners during the past two weeks. Some of them are openly declaring that, after all, the plan of the General Film Company is the best step thus far taken for the motion picture business as a whole and they are prepared to fall in line with it when opportunity is afforded. I met a couple of these men one night this week and bluntly asked them what had changed their sentiments, well knowing that but a short time ago they viewed the advent of the General Film Company as a horrible nightmare. Both men answered frankly and earnestly. They admitted that for weeks they felt the time was fast drawing near when the monopolistic hand would wrench from them the exchanges they had built up with hard earned money and years of incessant toil; they also admitted that this fear was born of impressions that had no paternity other than the general anti-monopoly sentiment. Their idea was that when the General Film Company had perfected its arrangements the film exchanges would have the alternative of accepting an arbitrary price or fight against extermination. In this, they say, they were mistaken. At least the deals thus far made have shown that the purchasing company has been quite the reverse in its overtures.

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One of the two exchange men I refer to stated that he was not at liberty to give the source of his information, but he was convinced the exchange people who have already sold out received entirely satisfactory considerations. The best proof that they were such is the promptness with which the deals were closed.

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I suggested that this pecuniary feature had changed the sentiment, but this was refuted with some warmth. It was asserted that while this very naturally would carry some weight, it could not supplant the sound business doctrine that the future must be reckoned, and it is the future with which the policy of the General Film Company deals the most. The sharp competition that exists in the film exchange field to-day is gradually undermining the stability of the business. What has been true in all other great line of manufacture and trade is true with respect to the motion picture business, in which millions upon millions of dollars are invested. The amount of money already spent, and which is being spent daily by manufacturers, film exchanges and exhibitors is enormous, and it would seem that most of the people vitally interested have no idea of the future, but concentrate all energy and thought upon what can be gained to-day. My exchange friend said this had great weight with him and he was sure that the General Film Company was on the right road to a solution of the problem, which must be faced in the very near future.

* * *

I remarked that his ideas were no doubt very good, but his expression of them was not sufficiently definite as, for instance, bearing upon the salvation of the business. I asked if the wiping out of the competition would mean the jumping up of rental prices, thus putting the burden on the shoulder of the exhibitor. That is another tale of terror having no foundation in common sense, was the reply. It is ridiculous to assume that the General Film Company intends buying up all the licensed exchanges in the country and then cripple the business of the licensed manufacturers by driving all the rental business to the opposition. The competition spoken of is not the kind now most generally referred to. It is a question of regulating service. Many exchanges are offering what it is impossible to give in order to gain customers and taking advantage of the situation, exhibitors are asking for more than they can reasonably expect. The bane of the picture business has been the constant increase of the number of reels and frequent changes of programs. The manufacturers have in the past been unable to keep up with the first run demand. Day after day they have enlarged their plants, increased their working forces, poured in more capital, and extended their efforts in all directions to meet the issue. And what is the result? The film exchanges are unable to toe the scratch. To purchase the increased output the exchange men must get more money from the exhibitors, and of course the latter object. The point then becomes clear that a system of education must follow. There must be a regulation of service with mutual satisfaction for the manufacturer, the exchange and the exhibitor. This is indeed a hard nut to crack, but it is by no means impossible. Let an example be taken: Here are two exhibitors, each worrying himself to death and the respective exchanges over the selection of subjects. Day in and day out they run identical programs. So far as the public is concerned it is immaterial which is patronized. If the various film exchanges could get together and see the benefit each would derive by agreeing upon programs how nice it would be. But no such arrangement can be carried out. It has been tried, but the almighty dollar is too tempting. Now the General Film Company steps in and secures the exchanges that supply the two exhibitors I have cited as an example. The first step is to stop the exhibitors from eating off each other's head, show them a sane policy. Let each give a different program and let them be kept apart, as it were. I know for a fact that this is what a majority of the exhibitors want. They are even willing to pay an advance in price for it.

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Again I prodded the exchange man and said I thought it would be very difficult to successfully carry out such an arrangement because some exhibitors are so tenacious in the preference of certain makes of films. To this I received a reply that from a business standpoint all must concede something when mutual interests are involved. It then becomes a matter of routine to supply each exhibitor with all the makes of film in rotation, giving each an opportunity to secure the patronage of such people as may have preferences as to subjects.

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As the exchange man walked away and I thought over what he had said my mind reverted to an afternoon I spent in visiting the picture shows on Fourteenth street, New York. There were two houses located close to each other and the competition between them was exceedingly sharp. The programs were identical. In curiosity I stood near the places to see which was doing the most business. Before I continued my journey I discovered that time and again people came out of one of the places and passed on to the other to read the program. After doing so they walked away and entered a picture show on the next block. I became interested to know why the second place was passed by. Do you know why? I'll tell you. Upon reading the second program the people said: "Why, we just saw those pictures. Let us see if we cannot find something else."



GEORGE K. SPOOR.

MR. SPOOR BACK FROM EUROPE.

Mr. George K. Spoor, president of the Essanay Company, returned last week from a month's sojourn in Europe, looking after his business interests there. Mr. Spoor spent a few days at the Essanay's London office, which is managed by his brother, Mr. Harry Spoor, then continued on to Paris and through to Berlin, where he spent several days in consultation with his Berlin agents. This agency has now arranged to handle the major portion of the Essanay Company's European business. Mr. Spoor expressed himself as pleased with the foreign market outlook. Concerning his trip Mr. Spoor said that although he has been exceedingly busy he had an enjoyable time.

"Our office in London," said Mr. Spoor, "is doing a big business, as are the American manufacturers. The arrangements we have made with our Berlin agents are quite satisfactory and most promising."

THE VITAGRAPH PICTURES OF THE ROOSEVELT RECEPTION.

Two private Vitagraph steam yachts, one special tug, two official tugs, twelve cameras and twenty-four camera men are no small parade in themselves. This was the Vitagraph staff sent out to meet and secure pictures of Mr. Roosevelt on his return, last Saturday, from foreign conquest and fete. They were right in the front and the thick of it from the first toot of the "Kaiserina Auguste Victoria" in salutation to the committee boat "Androscoggin" to the end of the procession, when the Colonel said farewell and started for his home in Oyster Bay.

Five thousand feet of negatives was taken all along the line. From this amount a 450-foot film was selected showing the choicest bits of the reception in the harbor and all along the line. Especially fine are the pictures of Roosevelt secured at close range.



STAFF OF THE BIJOU AMUSEMENT COMPANY.
Springfield, Mass.

A visitor to the office of The Moving Picture World last week was Mr. H. F. Jackson, of the Bijou Amusement Company, operating theaters in Fitchburg and Springfield, Mass. The accompanying picture shows Mr. Jackson, surrounded by his uniformed employees, and he paid The World the compliment of saying that it was our articles on uniformed employees that had been the inspiration. Mr. Jackson is greatly interested in the educational future of the moving picture and is at present endeavoring to interest the Tuberculosis Society in the preparation of a special film which will be freely distributed to the exhibitors.

WHAT IS A GOOD PICTURE?

By F. H. Richardson.

A New York operator writes asking what my definition of a good picture is. He intimates that in his opinion I ask too much—that I expect more than can be done, even with the best equipment.

In this the gentleman is mistaken—altogether mistaken. Given proper equipment and the requisite knowledge any operator can satisfy me fully, but he will have to attend strictly to business to do it.

My idea of a first class picture is: white, brilliant light, distributed evenly all over the screen, with absolutely no shadows except the shadows of the photograph. There must be no jump or vibration save that due to bad perforation and each scene of the film must be run at a speed calculated to bring out its action to best advantage. In starting, the lights must go off and the picture on at one and the same instant, and at the close the film must not be run clear through, showing a white, blank curtain, but the machine must be stopped just before the final ending—on the last foot of the film. The light must be on the instant the picture is off.

This, in brief, is my idea of good projection. I haven't mentioned sharp definition, sharp focus and such things as that, but have merely outlined the main points and I believe every one must admit that, to the operator of knowledge none of them are at all impossible, though very careful, intelligent work would be required to produce such results and produce them all the time.



The above represents a beautiful poster of a remarkable film shortly to be issued as a special by the Selig Polyscope Company. For hair-raising escapades this film of the real Wild West caps the climax. So does the price that it cost Mr. Selig. The figures are not for publication, but "Ranch Life in the Great Southwest" to produce cost as much as would buy a 1,000-acre ranch, and the picture will be worth to the exhibitor just whatever he can afford to pay.

BROADWAY'S LATEST MISTAKE.

We have noticed for some weeks past that the popular little Bijou Theater on Broadway at Thirtieth street has been converted into a picture house, and we have waited for a convenient opportunity to pay the theater a visit and see for ourselves whether those who are responsible for putting on the pictures have grasped the opportunities which Broadway offers, and which nobody, not a single soul, between Twenty-third and Sixtieth streets, seems to realize; that is, of giving Broadway a real picture house. We mean a house in which the picture is made the predominant feature, plus good music and the like. The Bijou has not risen to its opportunity, although it is a comfy little house, we might say an almost ideal house, for the purpose of studying the picture leisurely and amidst agreeable surroundings.

To begin with, it seems to be felt that at the Bijou there is no necessity for excluding superfluous and extraneous light from the screen. The result was that on the occasion of our visit one afternoon last week some excellent Gaumont, Pathe and Selig pictures were almost, nay, we might say absolutely, spoilt by too much light being thrown on the picture. Then again, a little to the right of the proscenium opening there was visible all through the piece the shadow of the revolving arm of the operator, who was working in the gallery. Also the operator seemed to us to work too fast. We feel that if these little defects are seen to in future and greater care be taken to show the picture at its best, the Bijou Theater still has a chance of becoming a first-class picture house. And in order further to increase that chance, it must cut out the stupid vaudeville which we saw. Also the very indifferent singing. The vaudeville end of matters was only redeemed from absolute failure by some very clever dancing on the part of a boy and a girl.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.



"The Face at the Window" (Biograph).—A drama with an evident purpose, told in a masterly way and acted with all the dramatic fervor the capable company can command. It is one of those heart stories which have such a direct appeal that one cannot escape from its fascination, nor forget its impression. The downward course, suggested by its results, rather than told direct, the relenting of the grandfather and the final dramatic scene where father, son and grandson meet, the son to face recognition as the grandson is admitted to the University Club. Description conveys no adequate conception of the power and beauty of this unusually satisfactory picture. Not only is it an entertaining story; it is a powerful incentive to right living in that it illustrates too graphically to be mistaken the influence of evil associations. It will rank as the best film of the week, and one of the best for many weeks.

"Red Eagle's Love Affair" (Lubin).—Whether this picture was so intended it conveys a number of interesting suggestions, or possibly one might say, comments, upon the attempt by well meaning individuals and organizations to educate Indians, or others, as well, to a comprehension of what is beyond their semi-savage condition. The weakness in this proposition lies in the fact that the whites can never be induced to accept them upon equal terms, no matter how well educated they are. This love story, worked out with care, conveys this impression very forcibly. The Indian discovered to his discomfiture that the gulf between him and the white girl was not bridged by education, and adopted a sensible course in going back to his Indian sweetheart. While this film does not say the last word on this subject, it suggests it, and will perform a considerable part in convincing students of this complicated problem of the hopeless impossibility of changing the relations between races.

"A Central American Romance" (Edison).—Revolutions are common in Central America, and so are romances. This picture develops a very pretty one which is worked out with a good deal of care in details, and with appreciation of the dramatic requirements of the subject. It is an interesting film, well acted and excellently photographed, using characteristic scenery and staging as a background against which the story is worked out.

"Poor, but Proud" (Pathe).—A love story growing out of the desire of a young man to assist a girl whom he observes in distress. And they lived happily ever after, could be written over this picture. Probably the assumption is not ill placed in this case. At least that is the inference to be drawn from the conclusion of the picture.

"Max Makes a Touch" (Pathe).—Perhaps this film has a reason for existence, but to the writer it seems unworthy of the house from which it comes. It has little point, and almost no interest. It merely adds one more to a program.

"The White Captive of the Sioux" (Kalem).—An Indian story, representing a frontier home, an Indian raid, the capture of Mary and the belief that she is dead for fifteen years. Then she is found, and the film ends with a pretty example of the power of mother love. These pictures are all valuable since they preserve the Indians' manners and customs which will shortly disappear. The stories are all rather dramatic, but they are well sustained, and this one, apart from being a valuable Indian study, has merits of its own as a story. The interest never flags while the film runs.

"Davy Jones' Landladies" (Vitagraph).—Another interesting and funny film, depicting the adventures of Davy Jones and his parrot. He makes love to a number of women this time, and things proceed with a good deal of unction until his wife appears and takes him away with her with considerably more force than elegance. The ending is a hair-pulling match between the two women who were with him when his wife appeared. There is a whole barrel of fun rolled up in this film, and the audience is not slow to discover it.

"The Bandit's Wife" (Essanay).—A dramatic Western picture, containing more tragedy than usually appears in these films. Two really diabolical schemes are hatched, and one succeeds. Because it does succeed a woman dies at the hands of her lover after she has arranged to betray her husband. Even though this picture has qualities which stamp it as unusually good, one rises after seeing it with a feeling that it would have been better if one had not seen it. Undoubtedly such instances are common. Indeed, it may be safely assumed that they are too common, yet after all one does not like to face the unpleasant fact and see such a disagreeable scene worked out before one's eyes. Perhaps this feeling is a tribute, unconsciously paid to the picture. If it were not good, if it were not made real, it would scarcely cause such an impression. Only the best of them succeed in accomplishing that.

"Esther and Mordecai" (Gaumont).—A second picture illustrating the book of Esther in the Bible. The first one closed where Mordecai, uncle of the new queen, Esther, is appointed to sit at the palace gateway. Haman becomes exceedingly jealous of him, and to be rid of him concocts a scheme for a massacre of the entire Jewish race. He prepares a special gallows for Mordecai, but because of Queen Esther's intercession, and her declaration that she is a Jew, the king reverses the decree and Haman is hanged upon the gallows he prepared for Mordecai. This is the dramatic story, and the thread of it is admirably worked out by the actors, while the setting is so sumptuous and the accessories are so nearly historically accurate that one enters into the picture as though one were a spectator of the actual occurrence. It scarcely seems like a picture. The two together form a valuable commentary upon the book of Esther, making the characters described in it actually live before the audience. The house deserves commendation for producing such an excellent work.

"The Spanish Frontier" (Gaumont).—A pictorial excursion to the Basque country, comprising the provinces of Biscay, Alava and Guipuzcoa, which is bounded on the north by France and the Bay of Biscay. The principal distinction between this and other portions of Spain lies in the sharp contrasts between mountain and ocean scenery and in the peculiarities of the inhabitants. The film graphically presents both the wild, picturesque scenery, comprising both ocean and mountain views, and in sharp contrast the beauty of some of the towns. The technical work is admirably done, and the operator chose his view points with intelligence and discretion.

"White Fawn's Devotion" (Pathe).—A dramatic story, with native life and customs as accurately depicted as possible. It is an improvement in this respect over some of Pathe's previous attempts at illustrating Indian life. The dramatic appearance of the supposed dead wife just in time to prevent the man's execution is cleverly managed, and the effect is all that could be wished. Technically the film has no flaw. It is, apparently, as near perfect in this direction as it could be made.

"Ito, the Beggar Boy" (Vitagraph).—A sweet child picture, the scene of which is laid where Buddha reigns. The storm, the child's protection of "Clover Blossom," and the subsequent safety and rejoicing of all concerned combine to make a film of more than ordinary human interest, appealing direct to the emotions through the love of children, which has been implanted in every heart. One's eyes become moist in spite of one's strongest endeavors to prevent it.

"How Championships Are Won—and Lost" (Vitagraph).—Just at this juncture this picture is peculiarly interesting. In it the one-time champion, James J. Corbett, takes the public into the training camp and shows exactly what occurs there. There will be fight pictures aplenty, but none will tell the preliminary story but this one. Here are laid bare all the secrets of the professionals and here are illustrated all the training and the trouble required to put a fighter in condition. The technical work is admirably done and the picture has proved satisfactory.

"Never Again" (Biograph).—Don't butt in could be written down in heavy black letters as the title of this film, and it would be correct. If one does butt in and gets the worst of the argument, as this gallant who got tangled up in another's love affair did, then he has only himself to blame. It is, all things considered, a delightful comedy of love's young dream. While it is not great and will not make a lasting impression it is amusing and will help to while away a few minutes very acceptably.

"May and December" (Biograph).—A love comedy of the months which speedily straightened out the tangles in four lives. Conditions were mixed, due to the mismating, but since affinities will sooner or later discover their soulmates, it is said, regardless of conventions and other restrictions, it was a foregone conclusion that something would upset the calculations and put Cupid in control. And that is exactly what occurred. They got together in the proper sequence at last and everybody was happy ever after.

"The Road to Happiness" (Lubin).—A pretty little story, representing a shop girl on a vacation who discovers that the road to happiness is down the path of love. It is as pretty a picture as one would care to see, and is a constant reminder of the possibilities of love for even a working girl.

"Reconciliation of Foes" (Pathe).—A Roman story, photographed among actual Roman scenes, and developing the old story of the Romans carrying away the Sabine women. Later the same women are shown joining the hands of the Sabines and the Romans and stopping a battle. It is a graphic illustration of the old story, and will make an impression not easily forgotten once it is seen.

"Opening an Oyster" (Selig).—An interesting educational film, representing some of the most graphic features of the oyster business. While the film is short, it is of more than ordinarily good quality and represents careful work in the selection of the scenes which would convey the most information. It is a fitting addition to the growing list of good educational films.

"Bootles' Baby" (Edison).—An entertaining picture admirably adapted from an entertaining story. Bootles is surprised, as he naturally would be to discover a baby in his arm chair at the barracks, but adopts the wise course and determines to care for the foundling which he succeeds in doing satisfactorily. Later he falls in love with the little one's mother without knowing who she is, and to make a somewhat long story short eventually he marries her. Her husband, with whom she does not live, very accommodatingly gets himself killed, which helps the story admirably and adds to its dramatic features. One cannot help but say that this is an extremely entertaining picture. The story contains much of interest, and develops some intensely human features. How anyone can see it without having his interest excited and his attention closely held is a question which seems difficult to understand. Any program will be greatly strengthened by this picture. Artistically no fault can be found with it. Technically it is quite up to the standard. Dramatically it holds the interest of the observers unbroken.

"Hercules and the Big Stick" (Gaumont).—A comedy representing Hercules with a big stick making merry at the expense of a considerable number of old Greek myths. He tans the skin of that Nemean lion, he slays giants and he performs a long list of amusing stunts much too numerous to mention. This picture is recommended to those who accept with more or less seriousness the old Greek legends. After seeing them so ruthlessly disposed of much of the respect which has attached to them in the past will vanish.

"The Little Mother at the Baby Show" (Vitagraph).—A stepmother story that is different in that the stepmother afterward repents of her misdeeds and takes good care of the children. There is much of pathos in it and too much of childish innocence and disappointment. But these defects can be overlooked when the ending develops so pleasantly.

"A Victim of Hate" (Essanay).—A somewhat disturbing story, representing a perfectly innocent girl lured into an evil resort, where her lover, by a cruel stratagem, is made to find her, and an estrangement naturally follows. Then come remorse and a determination to undo the wrong he has committed on the part of the perpetrator, and reconciliation follows. While this picture possesses no great qualities it is true that it is suggestive and indicates what possibilities for evil may reside in a degenerate mind. No fault can be found with the acting, and the various situations appear to be sufficiently dramatic to satisfy all the requirements of the story, but the story will not be remembered as long as some others this firm has told in the past.

"The Wanderers" (Kalem).—A melodramatic picture full of the pathos which brings tears to the eyes, even though one realizes full well that it is only a story. When the girl gives up, and after the closing scene the lonely wanderer starts on his weary way the picture is very pathetic and cannot fail to moisten the eyes. Like all the Kalem plays, the acting is excellent, quite in keeping with the spirit of the story. The actors, too, are sympathetic and impart much of their own personality to their interpretation.

"Perseverance Rewarded" (Pathe).—A bit of comedy, purporting to illustrate the delightful result of a courtship begun under sensational circumstances and continued with all the glamor of romance. Enter the old people, who are speedily outwitted by the young folks. Then they forget their dissension over the younger generation and devote their attention to their own situation. Apparently they decide that dissension shall cease. At any rate, as the film closes the signs all point in that delectable direction.

"Riding School in Belgium" (Pathe).—Its title is sufficiently explanatory. But the excellent photography must be commended. Some of the feats performed by the riders deserve attention, too, since they are little short of marvelous.

"A Child of the Squadron" (Urban).—A dramatic story of how a boy performed a distinguished military service and is adopted as the child of the squadron. It is one of those stories which is pure fiction, but the pleasant ending is an important factor in making it popular. From cruel abuse to the high honors conferred by the squadron almost immediately is surely sufficiently exciting and melodramatic to satisfy the most exacting individual.

"An Excursion into Wales" (Urban).—The outdoor pictures made by Urban all deserve commendation, and this illustration of the Welsh scenery easily takes rank with anything previously offered in this department. Old Chester and its cathedral is particularly pleasing, and other scenes are quite on the same plane. The operator selected his viewpoint with discretion and a thorough appreciation of the artistic possibilities of his subject. The result is a series of pictures hard to equal, and possibly impossible to surpass.

INDEPENDENT.

"The Sea Wolves" (Bison).—A strongly melodramatic picture, yet marred by the fact that a girl is rougly handled by pirates and only barely escapes. A fight in which men are the combatants need not be deprecated, but a fight in which a girl is made to suffer at the hands of some brute is not desirable, and that portion might well be omitted. The escape into the dory and the arrival safe on shore partially compensate for some of the disagreeable features. The objectionable portion had better be taken out.

"The Story of Lulu Told by Her Feet" (Ambrosio).—A novel picture, introducing a method of story telling which is new, but so graphic that it cannot be mistaken. There is no misunderstanding regarding what the story of Lulu is. Her feet are sufficiently eloquent to make it all clear.

"An Interrupted Courtship" (Electrograff).—The story is not particularly strong, but the photography is excellent. Indeed, if the producer succeeded in the future in making the story as good as the pictures the film would be a subject for praise only.

"The Mesh of the Net" (Imp).—A complication arising over the eternal triangle, a pretty girl and two men who want her, a stolen picture and lost money. The young man who has the picture refuses to be searched for the money, but that difficulty is speedily removed and then begins a battle of wits for the young woman's hand well worth seeing. Of course there is a winner in the contest, and one feels very much like offering hearty congratulations when he succeeds in his efforts. It is a pretty story, well told and admirably photographed. There is plenty of action and excellent arrangement of details in working it out.

"The Boss of Circle E Ranch" (Nestor).—This isn't the first time a baby has been a factor in the reconciliation of families. When grandfather hears of his estranged son's hurts and in hurrying to his bedside falls over his grandson's crib, and the aforesaid chubby grandson is ready to make friends the estrangement of years ceases and there is a happy reunion. Perhaps it doesn't matter what caused the difficulty at first. The important matter is the reconciliation. And that is so naturally brought about that it seems quite like the thing to do. The local color in this picture is admirably worked out, and is an important portion of its attractiveness. It is materially strengthened by good acting, which is very sympathetic in some of its phases.

"Fort Du Bitche" (Sales Co.).—A romance of the Franco-Prussian war that ends disagreeably when it might end pleasantly without marring its artistic features. The picture of the blowing up of the fortress is startling in its realism, and the romance that develops is also interesting. But to allow the young officer to throw his life away, or to permit the tragic ending which involves the lack of forgiveness of the girl and her brother for an act of his for which he was in no wise to blame seems unnecessary. All these details can be worked out and the thread of the story carried through to conclusion without accentuating war's horrors by permitting this ending. Technically the film is a success. It is only marred dramatically, as suggested.

"The Devil's Wand" (Lux).—A small boy's experience after an overdose of blackberry jam is graphically told. An application of the paternal slipper both before and after the presentation of the wand may seem a bit too much, yet the stunts performed by those under the influence of the wand are amusing enough to bring about almost any sort of calamity.

"A Cowboy's Race for a Wife" (Bison).—A Western picture, developing a very rapid and exciting race. It is a good addition to the series of Western pictures issued by this house. The setting is good and the acting is snappy and natural.

"Thelma" (Thanhouser).—An adequate reproduction of Marie Corelli's famous novel of the same name. Practically everybody has read the novel, hence no long explanation is required. The picture is admirably staged and acted and maintains the interest from beginning to end. Of course the picture does not contain the detail of the novel, but it is a distinct improvement upon the play. It deserves a long run.

"A Policeman's Son" (Imp).—A love story which includes the complication of a miserly father who objects to the marriage of his daughter with a policeman's son. He frames up a scheme to blame the young man for the alleged robbing of a safe; but the whole scheme is frustrated, because the girl saw her father hide the valuables. The main proposition is that the young folks are married and presumably live happily ever afterward.

"Legend of the Holy Chapel" (Sales Co.).—A picture of great dramatic power, and worked out with some magical appliances and apparatus for making sudden changes. The acting of Jehan is calculated to maintain the interest through the picture. His simulation of frenzy, when he sees the spirit of the man he has murdered appear at almost every turn, is well done. Aside from this one character the action amounts to but little. The scenic qualities are interesting and develop as the picture proceeds. The first prayer, the greatest honor the king could bestow, is tragically transformed into a suicide by which the usurper confesses his guilt.

"Her Lesson" (Centaur).—The results of what appears to be a harmless flirtation are often so serious that they seem out of all proportion to the mere fact of flirting. Perhaps if all girls got a lesson like this one flirting would cease to be popular. Anyhow, girls could take a hint from this dramatic encounter with advantage to themselves and profit to all interested.

"The Old Maids' Picnic" (Centaur).—The story of a picnic made humorous by the complications introduced by the village bad boy. His addition of whisky to the tea created a situation unprecedented in Oldmaiddom, and when the snakes appeared there was an exodus of old maids which never ended until the shelter of the village was reached again. Perhaps some of the humor is a bit broad, but however that may be, everybody laughs when they see it, thus accomplishing its object.

"McNab Visits the Comet" (Lux).—The dream of a man who is comet mad. It permits the introduction of a pretty ballet, and an enchanting fairy vision in a diaphanous gown. Aside from these features it has no particular interest.

"Nevada" (Powers).—A Western drama which contains a suicide that looks like a murder. Fortunately the girl discovers the mistake in time to prevent a lynching. The most attractive feature is the girl's horseback riding. It has the Western snap and go, and even though there is a suicide and almost a lynching these features add to the film's strength.

"The Little Hero of Holland" (Thanhouser).—A graphic illustration of the old love story every schoolboy has heard of the little boy who saved the dyke by thrusting his finger in a hole and staying there until nearly exhausted before he was found. And then he is taken home to fame as the boy hero of Holland. This story has fired the imagination of more than one schoolboy, and adequately produced in motion pictures it will fire the imagination of countless thousands more.

"How Brother Cook Was Taught a Lesson" (Great Northern).—A humorous subject, sufficiently explained in the title and it only remains to say that the actors have performed their parts with discretion, and what Brother Cook got is apparent to everyone.

"Lake of Luzerne" (Great Northern).—A beautiful sheet of water up among the Swiss mountains, combining all the picturesque features imaginable in bewildering confusion. A feature which makes it particularly attractive is the stereoscopic quality of the pictures, making the objects stand out in sharp relief and adding materially to the beauty of the subject.

"The New Sign of the Globe Hotel" (Itala).—A picture containing much action and developing a good deal of interest as it runs. Photography clear and acting convincing combine to make the picture attractive.

"The Distractions of Foolshead" (Itala).—Once again Foolshead appears, and his humorous stunts in developing his distractions are certain to keep the audience roaring. Foolshead is one of the most active knockabout comedians in moving picturedom, and whatever he graces with his lively presence is certain to be above the ordinary, so far as his part is concerned at least. And this one is no exception to the general rule.

"Her Dad's Pistol" (Powers).—A homely drama, representing old Pop Warren assaulted and robbed of his pistol by a bad man, but old Pop's daughter, Nell, recognizes the pistol by the initials carved on it, and by coquetting with the bad man succeeds in having him brought to justice. Not a great story, but well acted and clearly photographed.

"The Phrenologist" (Powers).—The old-time phrenologist was quite content to tell you what your character was at the present. This one introduces a new game by offering something which changes the character. The transformation scenes introduced are funny, and are so admirably acted that they do not seem far fetched.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

Focus Trouble.—Bellows Falls, Vt., writes: "I am running a ——— machine and one side of my picture is out of focus about 2 feet. I have tried other lenses but all seem to be the same. If I draw a sharp focus on the side the other part is then out of focus."

Your trouble might be due to the machine setting over to one side of the house instead of facing the curtain squarely. It might be due to the aperture in the gate being too close to the edge of the aperture on one side thus causing a sort of blur on one side of the picture. In this case I think you could not focus that part of the picture at all, however, nor do I think the blur would be 2 feet wide except on a very large picture. It might also be caused by your shutter blade being too short and not reaching clear across the aperture; but, again, you could not focus that portion of the picture at all. It might be caused by one side of your aperture plate being worn more than the other and perhaps not being worn quite level, too. Look up all these items and if none of them proves to be the thing, why come again and I'll try again.

* * *

The Editor is "Handed One."—"I have had quite a number of people hand me articles regarding operators and their work. Now I would like to answer same of these wise (?) people who are constantly going around with the 'Hammer,' knocking the hardest worked and poorest paid man in the motion picture business. Now, on or about the 30th of April, a paper published an article written by an Expert (?) from the Windy City (whose sole aim seems to be knocking all the men who learned the practical end, and to boost those that have learned what little they know from an operators' school (?). This expert (?) has visited a few places in New York, so he says, and therefore considers himself well enough informed to pass his opinion on New York operators in general but not about Chicago operators **(they are friends of his).** Well, the sum and substance of his opinion is that all places that run poor pictures is the operator's fault, due to his neglect and carelessness. Not so, my friend, Mr. Expert Wiseguy. Let me tell you something, go into the booth or operating room, introduce yourself (and if the operator, on hearing your name, does not throw you into the street) ask him any of the following questions, or open your own eyes, and you will see the truth of what I say. To start with, we will take the booth or sweat box. The size of the booth is generally about 3½ to 4 feet square and from 5 to 5½ feet in height, in very few instances you will find them 6 feet. The window or peephole, is placed about 2 feet away from the machine, or just about enough to prevent the operator from being able to keep a watchful eye on machine and picture at the same time. There is little or no regard paid to the operator's health. He has to plod through, from one year's end to the other, in a stuffy hole, with little or no ventilation, and if the business gets poor the Boss wants to cut his salary. But no matter how good the business gets, he never gets a cent more. He

starts off in the morning about nine o'clock, to change reels, and he must hang around the Exchange three or four hours before the nobility in charge of the place will deign to notice him, then he must gobble a bite to eat, and hustle for all he is worth to get to the theater on time. He must work from nine to fourteen hours a day for the munificent salary of $12 to $15 for seven days. Now the majority of Nickelodeon proprietors imagine that a machine should last a lifetime, and, as far as supplies are concerned, they (the props.) have got the idea that all operators are crooks. When an operator asks for carbons the Prop. is very apt to say, 'Why, I gave you 50 just about a month ago.' They pay 40 or 55 cents for a cheap condenser. Should it crack in the mount on its first subjection to the heat, the operator is at fault, and he is requested to buy another at his own expense. They send their machines to some **'near machinist,'** because he repairs it a few cents cheaper than a reliable one would do. Result, ten times more work for the operator. Cheapest oil, poorest carbons, bum second hand machines, bad condensers, rotten burners, rheostats, etc. This is merely breaking the surface, and I have neither the time nor the space to go any deeper at the present time.

"JAMES GARVIN,
"Operator, Academy of Music, Jersey City, N. J."

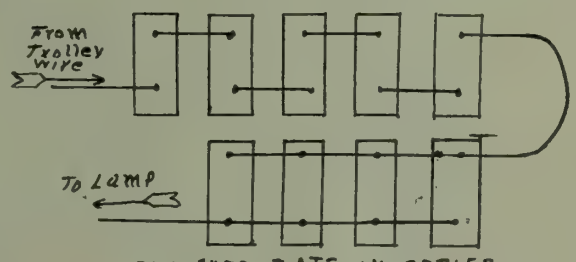
The above brilliant article, which fairly scintillates with wit—and slang, was printed in the "Statue of Liberty" (enlightening the Independents) recently. It was shown to me and I had one good, hearty laugh. It was so plain on the face of it that someone's toes had been trodden on! It was also so self-evident that Neighbor Garvin is one of those brilliant minds to whom the only argument that appeals is the "throw 'im in the street" one. There is one thing, however, about his letter which I really do admire. That is the fact that he has signed his own name. At any rate he is not a coward. For Friend Garvin's benefit let me say that I have visited many New York operating rooms and have in every instance been cordially received. As to my "Chicago friends," if he will examine the files of The World he will find that I handed out some pretty hot roasts on Chicago operators before I left there, though the performance, viewed as a whole, is far better in Chicago than it is in New York City. The operating rooms are, as a whole, no better, so far as I have seen. And as to Mr. Garvin's plaint, what he says concerning conditions in many operating rooms is quite true. But if any operator puts up with such conditions I don't see that he has any kick coming. If a manager, while I was operating, attempted to introduce me to a 4 x 4 operating room, with a 5-foot ceiling it required just three-fifths of one second for me to tell him to go plumb to the devil. I didn't have to work in such a place, **nor do you, Friend Garvin!** When I am operating **I run the operating room** and it is up to the manager to get me the supplies I want, within reason. He will get them, too, or he will get another operator real sudden. More than this, I **don't** get any film from the exchange. That is **not** the operator's business. The whole sum and substance of the matter is that operators have gradually let themselves in for conditions that are, as Friend Garvin says, damnable, and now, after it is done, they are howling about it. Every condition Garvin sets forth is present in many houses, but I cannot find it in my soul to pity the man who can be forced to put up with them. The managers have discovered that you are E Z marks and, in the language of the street, they have "handed you a bundle." But since I have heard three men in succession, who have been operating right here in this city for more than three years, tell the examiner they would refuse to hitch up to a No. 1 or No. 0 wire because it "was too strong," and one of them reply to the question, "What is the rheostat for?" by declaring it "was to regulate the heat," I am beginning to wonder how many New York operators are equally well posted. Please understand once and for all that I, for one, accept absolutely **no excuse** for the operator (except possibly temporarily) putting on a poor show. If he is my kind of an operator he **won't work in a house where conditions are such that he cannot produce the best results.** If operators took such a stand it would not be long until conditions complained of would vanish. Please understand, also, that my roasts are intended only for those they hit. If the operator is the "hardest worked, poorest paid man around the show" he has but himself to thank for it. But even though that be true I would gladly do anything in my power to improve his condition since he seems to be too much afraid of losing his job he roasts so roundly to do it himself. As to operators' school I certainly am friendly to rightly conducted ones. In fact I lecture at one an hour each day. But I would far rather see the old operators themselves taking the course than to see new men doing it. In my humble opinion it would be the best money the operators of this city ever expended, but that is, of course, up to them. But Garvin makes a mis-statement when he says I "boost for school men." I boost for any man who is able to and does put up a first class performance, regardless of who he is, where he comes from or how he arrived.

More from Homer, Ill.—Homer writes as follows: "I took time to-day to try out the water rheostat, illustrated recently in the Column, and find it works fairly well. It might do if it was only to show a night or two, but for use right along it don't seem exactly the right thing. With it I found I could hardly control my light at all when the car passes by. Having no instruments with which to measure current I use various size fuse wires and find with water rheostat about 15 or 20 amperes is the flow, 15 ampere fuse holding for ten to fifteen minutes while 20 carried it all right. (Fuses carry 20 per cent. overload.—Ed.) Now for the rheostat as I have them hooked up. I proceeded in the same way with fuse wire, taking five rheostats of 15 amperes capacity at 110 volts. I hooked them in series as per Fig. 1 and found that a 15 ampere fuse would not carry the combination for any length of time. A 20 was all right, however. It gave poor, yellow light, but steady most of the time. Next I hooked up as per Fig. 2. It took a 25 ampere fuse to carry it, the 20 blowing out in five to eight minutes. Even the 25 fuse became quite warm. Light much better than in any of the other tests. Easier to control and not so much drop when the car passed. Have used the same style rheostats on 110 volts and found them to deliver about 15 amperes. Am now using them as above on 550-volt D. C., or that is what it should be. What it really is I'm blessed if I know."

Now here is something interesting for our readers Frankly, I don't know just what to make of it. I would like some of our friends to explain why Homer gets more



Five rheostats in series.
FIG 1.



FIVE RHEOSTATS IN SERIES AND FOUR IN MULTIPLE
FIG 2.

current through Fig. 2 than through Fig. 1—if they can! I can't. As to the water rheostat, I hardly think Homer gave it test enough to be quite fair. One would have to, I imagine, learn by experience just how to handle such a contrivance. . .

Lens Change.—Kansas City, Mo., wrote under date of June 11, but the letter was mislaid. Apologies, K. C. I used to run an engine into your village, on the Wabash, but that was many years ago. The letter runs as follows: "I have been in one house one and a half years. Have 70-foot throw. Recently we remodeled and increased the throw to 80 feet. Had a 5-inch E. F. projection lens, giving a 12 x 14-foot picture at 70 feet. On the longer throw it spread about 10 inches so I got busy and changed my lens, setting the forward lens clear out to the extreme end of the tube and the rear lens likewise. That of course brought the rear lens nearer the aperture and shutter. Does that have any tendency to increase the flicker by reason of the lens being closer to the shutter? The lens now cuts just as sharply as ever and just fits the screen. Have a Motiograph machine and you know the kind of shutter it has. Have had no previous experience in such matters and would like to know what some of our brothers think of the matter."

In the first place, Kansas City, you are lucky; in the second place you are wrong! Making a change such as you did will accomplish the desired result all right, since it has the

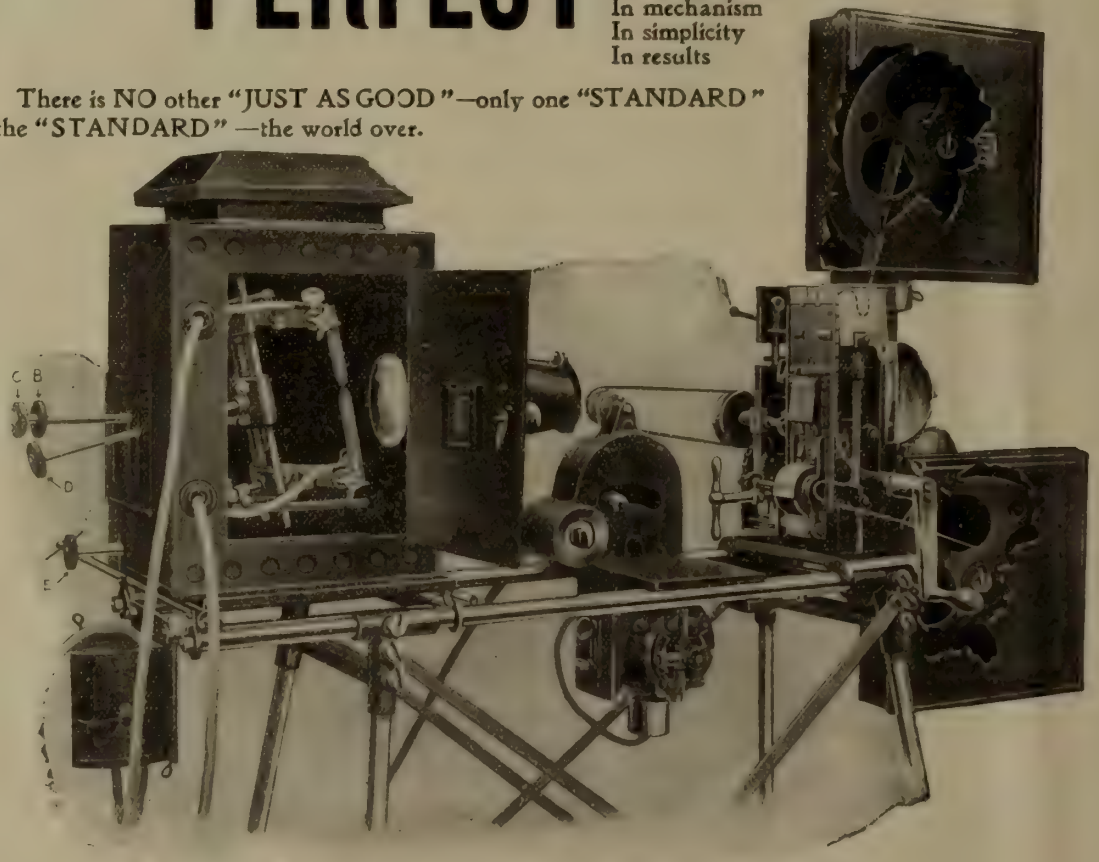
"STANDARD" means PERFECT

IN MOVING PICTURE MACHINES

PERFECT

In non-flicker
In fireproofness
In motor and hand power
In light brilliancy
In attractiveness
In construction
In mechanism
In simplicity
In results

There is NO other "JUST AS GOOD"—only one "STANDARD" —the "STANDARD" —the world over.



Our Exceptional Offer

During the next sixty days, we will ship a machine PREPAID to any responsible house, anywhere, ON APPROVAL—you to set up the machine, USE IT FOR ONE WEEK, if it is not PERFECTLY SATISFACTORY to YOU, and does not give you BETTER RESULTS than ANY OTHER MACHINE on the market. box it up and return it to us CHARGES COLLECT—if the machine gives you the results we claim for it, send your check at the end of the week's trial.

CAN WE OFFER YOU ANYTHING FAIRER?

Everything is left absolutely to YOUR own JUDGMENT; we DO NOT ask you for a deposit—we DO NOT BIND you IN ANY WAY, SHAPE OR MANNER. We KNOW our machine is the best on earth, and we want to PROVE it TO YOU before we ask you for your money.

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R. E. TAYLOR COMPANY

MARBRIDGE BUILDING HERALD SQUARE

NEW YORK

effect of lengthening the E. F. of the lens. But usually it will injure its sharpness to some extent at least—therefore you are lucky. Anything that lengthens the E. F. (equivalent focus) of a lens also lengthens its back focus. Now the rear lens of a projection lens must be away from the film exactly the distance of its back focus. At no other point will your lens focus. As you have lengthened the back focus of your lens it is therefore, perforce, further from the shutter and aperture than it was before. In other words, the whole lens sets slightly further ahead in relation to the aperture. Therefore you are wrong. But the job shows that you have ability and ingenuity and you are therefore to be congratulated. Come again, K. C., the latch string is always out.

Portland Replies.—"Editor Operators' Column: You invited answer from Portland concerning conditions in the moving picture field in this city, as applied to operators. Portland is a first class picture city, strictly union and every operator is obliged to pass a rigid examination as to his ability in order to operate a machine. There are about fifty (50) first class operators in Portland, all of whom are members of the local, all working and receiving good wages. The writer has worked over Washington, Oregon and California and can say that Portland is the best picture city on the entire coast. The operators in the small towns receive from $12 to $15 per week. Possibly our friend, E. J., has tried to get into the union and failed, consequently being forced to work in one of the smaller places, and is seeking revenge. —P. G. R."

Now right here let me caution our readers that in writing it is absolutely necessary that the **name be attached to the letter.** This one had only the initials of the writer, but as it is the first case of the kind I let it pass with a warning. No man should be ashamed to sign his name to his letters. It is **not** for publication, however. Now as regards the letter itself: Are we to understand that Portland operators have to "pass a rigid examination" by the union or by the city authorities? Personally the writer don't think much of union examinations. His experience is that they are merely a device, as a rule, to keep out men who are not personally welcome. In other words, when a man who is objectionable to the members applies the examination is such that no man on earth could pass it, but when men who are desired as members apply the examination is largely a bluff. Now mind you, I am **not** saying that is always the case, but I do say that I have personally known such a state of affairs to exist. The writer is a firm believer in labor unions, but he is of two minds concerning the advisability of obliging applicants to pass anything more than a nominal examination, just sufficient to determine that he really has sufficient knowledge of his business to hold the lowest class job. I am well aware that many will dispute this contention and I have merely set forth my own individual views without asserting that they are right. If the union is in a position to control the field and prevent incompetents from obtaining positions then I would most heartily agree to a most rigid (but perfectly honest) union examination.

In explanation let me say that the foregoing letter is in answer to one by Aberdeen, Wash., in June 4 issue. J. E.'s letter did not impress me as from one seeking revenge, still I was loath to believe it set forth conditions exactly as they were in fair Portland of the Golden West.

Clean 'Em Out.—Denver, Col., asks what causes his carbons, both top and bottom, to get red hot near the carbon arms. The carbon arms often show red also and break frequently. Is using about 35 amperes.

Your carbons do not make good contact with the carbon arms. With a file clean out the inside of the arms, being careful not to remove much metal and to keep the surfaces so that the carbons will set square with each other. Merely clean off the scale and roughness until the inside of the arms and clamps are bright. The carbons and metal will then make good electrical contact and you should have no further trouble. Be sure the inside of the arms are flat clear through so that the carbon will make contact the full width of the metal. The inside carbon arms should be cleaned out quite frequently.

Grease Them.—Tampa, Fla., writes as follows: "The Column is the finest thing that ever happened for theater managers and operators. We have much trouble with the screws which tighten the clamps that hold the carbons in place twisting off. They work all right for a time and then work harder and harder and finally stick altogether. We grease them with vaseline but it don't seem to do much good only for the first time or two after greasing."

This one is easy, Neighbor Tampa. The vaseline you put on burns off almost at once, leaving the screw tight as ever. Grease the screw with vaseline and wipe it off and **drop into a box of plumbago** (graphite). Shake off the surplus and screw it into place. Do this every day before the run and you won't have the least bit of trouble. It takes but a moment and saves lots of aggravation. But you want to look out for one thing. If you've been using dry screws you will have to be very careful or you will break your clamps since a little pressure on the screw will now exert three times the pressure on the clamp that a whole lot did formerly. Get the powdered plumbago **of good quality,** not the flake. A quarter's worth should last you a year.

Lenses.—Portland, Me., asks if there is any way of telling which way the lenses of a projection lens go in after they have become mixed up?

Presumably what Portland means is that he has taken the lenses from their mounts and he doesn't remember which is which. Yes, you may tell as follows: The front lenses, one very thick and one very thin lens, are, or should be, soldered together with balsam. The two rear lenses, on the other hand, are not so soldered but are separate and are separated in their mount by a ring. Place all lenses in their mount so that their heaviest curve will bulge forward (toward the screen). The soldered lens goes in front, with the thin lens toward the screen. The thick lens goes in the back holder first, its curve bulging toward ths screen, then the dividing ring, followed by the thin lens and the keeper. If you get the lenses wrong the picture won't be sharp or, in other words, it will have poor definition.

A New Shutter.—Smithport, Pa., writes as follows: "I would like to explain my way of testing a shutter. It is simple and perfect. I set the pin exactly central in the star wheel and look through projecting lens. If it is completely dark it is O. K. If light passes under the travel will be up, if over it will be down. I have just invented a shutter, on which patent is pending, which I believe has unusual merit. It is semi-transparent and gives the smoothest, brightest picture you ever say. You will readily see that with a metal shutter you have the two extremes of brilliant light and total darkness on the curtain. This sudden change, of course, causes a flicker. Now with my shutter I reduce this to a mere shadow, making a more even light on the screen all the time, giving a 75 per cent. exposure which means a much brighter picture. I think you will readily see the merit of this and, when it is on the market, it will be a 'Kerr' shutter and no other. J. W. KERR."

Neighbor Kerr, I hate like thunder to seem to discourage you, but I'm afraid your scheme won't work out. Semi-transparent shutters were tried out years ago and even now one machine has such a blade and another has a perforated flicker blade. You say you propose giving a 75 per cent. exposure! The length of exposure is governed wholly by the rapidity of the intermittent movement and that usually gives from 50 to 58 per cent. only, while a movement of 1 to 6 is all the film will stand. Of course if you can eliminate the flicker blade you might get the 75 per cent. exposure all right, but——. Well, as I said, all that has been pretty thoroughly tried long ago. Maybe, however, you've struck a new scheme that will work out—let us hope so. As to your plan for setting the shutter, I can't see it at all the way you describe it. When the pin is central in the star the aperture would be far more than covered both ways and if any light showed either over or under, the shutter would be "out" very, very bad indeed.

Portland, Ore., June 9, 1910.

Editor Operators' Column:

Dear Sir—I see in your issue of June 4 a letter from Aberdeen, Wash., signed by "E. J.", in which the moving picture shows and operators of Portland are handed an awful "roast."

"E. J.", whoever he may be, declares that there is not one good show in Portland, and that he never saw such miserable work on the screen.

I note, also, that you invite answers to "E. J." in regard to the matter, and on behalf of the moving picture operators of Portland will take the liberty of "butting in" and making a few remarks myself.

You are right in your hope that things in the moving picture world of Portland are not so bad as "E. J." has set forth. In fact you are more than right, for the knocking letter, written by the man who has not nerve enough to sign his real name, is sufficient on it face to show that "E. J." has no real knowledge of what is going on in the moving picture business in this city.

I doubt very much, from the tone of his letter, if he has ever been in a lamp house of this city, and would not be surprised at all if his entire knowledge of the moving picture game in Portland had been gathered from standing around in front of the various picture houses and "rubber-

ing" at the posters telling of the pictures which were being exhibited.

No, Mr. "E. J.," whoever you are, you know nothing at all about the Portland moving picture business. You may have been in Portland, but you certainly never passed the examination required before admission to the local union, and undoubtedly you could not pass it.

Had you gathered together at one and the same time sufficient intelligence to pass this examination you would have had better sense than to write such a letter as you have sent to The Moving Picture World.

Also, had you sufficient ability in the operating business to pass the necessary examinations you would not be working in a back woods logging camp like Aberdeen at the present time, but would be right here in Portland, where good—that is, really good—operators are in demand.

Honest, now "E. J.", how much do you really know about this moving picture game?

Have you ever operated a really "good" film? Have you ever worked in a city of more than 10,000 people? Have you ever gotten any closer to a Portland lamp house than the box office down stairs, where you were refused permission to go up and visit the operator?

If you ever have done any of these things you certainly must know that "laziness" is not tolerated in any lamp house in Portland; that, considering the quality of film handed out in this city by the local moving picture trust, the Portland operators class among the best in the country; that perhaps nowhere else in the United States are the rules governing conduct of lamp houses so strictly observed, and also that there are no better paid moving picture men in the West than right here in Portland. Also very few better patronized houses.

Oh, no, dear friend "E. J.", your letter shows much more evidence of a bad case of "sorehead" than it does of the moving picture business in the finest city of the Pacific Northwest.

Thanking you in advance for the space which this will occupy, I am, Mr. Editor,

F. J. BEIER, Secretary,
Local No. 159, I. A. T. S. E.

441 Prescott street,
Portland, Ore.

Next week I expect to have a complete description of the kinemacolor machine in this column. This is the machine that projects moving pictures in natural colors and is about to be placed in some of the theaters in this country. Mr. Gilbert H. Aymar, general manager of the Kinemacolor Company, has agreed to arrange for a demonstration of the machine for the benefit of the Editor of this column. I will tell you all about it next week, provided nothing unforeseen arises to prevent.

SURGERY TAUGHT BY MOVING PICTURES.

The cinematograph may completely revolutionize many of the teaching methods now in vogue. Already moving pictures are being utilized in some of our schools—for zoological instruction more particularly at the present time—but now that the manufacture, exposure and reproduction of these pictures have been placed on a practical basis there is no reason, says "American Medicine," why this simple, but none the less wonderful, invention should not be used scientifically in many diverse ways.

For instance, a surgeon may be the originator of some special operation. Through special study, application and experience he soon becomes the recognized authority or expert in that particular operation. Heretofore medical men desiring to acquire facility with any particular method have been obliged to make pilgrimages to the clinic or hospital of the recognized expert. Soon this will be unnecessary, for each medical school can have its own collection of films showing classical operations by the world's master surgeons.

In a practical no less than a sentimental sense this will be a splendid thing, for every student will thus be able to study and observe first hand each famous surgeon's methods; not only coming in close relation with each operation itself, but under the most ideal conditions, that is, as actually performed from start to finish by the man best qualified to demonstrate his particular technic.

Other branches of medicine will receive similar benefit as the feasibility and practicability of the moving picture idea becomes an established detail of medical instruction. The consummation of the whole proposition is simply a question of time and the regulation of cost, but it seems improbable that business enterprise will long allow such a promising field to remain dormant.

Correspondence.

THE MORALS OF THE PICTURE.

Albion, N. Y., June 21, 1910.

Editor Moving Picture World:

Dear Sir—Replying for myself to the query in your editorial in this week's issue, my attitude on the question of the morals of motion pictures is the same as yours, as the following excerpt from my answer to L. H. B.'s communication shows: "Does not the same criticism apply with equal force to the best literature of all ages and nations, and to the stage as well—notably to Shakespeare's plays? . . . It is not showing criminal deeds on the screen, stage or printed page which corrupts the youth; it is glorifying the criminal and caricaturing justice which debases." The picture which Mr. Beach, the critic, denounced so forcibly, deserved it, and even more. tI was one in which a man and a woman go to their room in a hotel, and after preparing to retire, find that the bed is already occupied by the woman's husband. No possible excuse can be offered by any firm for issuing such a picture, nor by any exchange for buying it; still less by any exhibitor for including it in his program. I did not see that picture myself, but describe it as Mr. Beach, one of my regular patrons described it to me. However, I have seen pictures in that same house where this film was shown which were positively indecent.

Censorship, in my humble opinion, is positively essential to the welfare and advancement of the motion picture as a means alike of entertainment and instruction. Whether it be exercised—and judiciously and conscientiously exercised—in the studios of the manufacturers, by the exchanges in making selected purchases, by the exhibitors in refusing to show any improper picture even at the expense of losing the day's receipts, or by a National Board, as is the present method, it must be exercised somewhere, or attacks by broad-minded men and women will again become numerous. I cannot see by that Mr. Collier and his associates have done and are doing much to convince the public that the motion picture is eminently worthy of their respect and patronage. Certainly the standard of productions has risen by leaps and bounds in the past two years, although the manufacturers then claimed that they were doing their level best. While the Board of Censorship cannot by any stretch of the imagination be held chiefly responsible for the improvement, still it is an important contributing factor—a step in the right direction—if looked upon simply as an evidence of good faith on the part of the manufacturers. The public generally looks upon it as a real working force, and I think, with justice. It must be remembered that the manufacturers were not forced to abide by its rulings, and at first, looked upon it as merely an advisory board, until satisfied that full compliance with the suggestions of the Board would make for the advancement of the business as a whole.

Yours truly,

B. G. DRUMMON.

321 University avenue, Rochester, N. Y.

THE H. & H. TRANSFORMER.

Wausau, Wis., June 15, 1910.

Mr. F. H. Richardson:

Dear Sir—Under the heading, "Transformer," in the June 18 issue of The Moving Picture World, we note your inquiry and answer to Rosedale, Miss., and as we are the manufacturers of the H. & H. Current Reducer referred to can give you a little data on same.

The H. & H. Reducer referred to has a maximum output of 1,890 Watts so a 2 K. W. transformer will be needed to supply it without overloading.

Your correspondent states that he uses a few lights and fans, so his present needs could be handled by a 4 K. W. transformer, but this would be taxing it and gives no surplus for addition of more fans or lights which might be desired, so we suggest a 5 K. W. transformer.

We take it that your inquiry is from some power company wanting to know the proper transformer to set up for this theater.

Hoping this data will be of use to you, we are

Very truly yours,

HADFIELD-HALL COMPANY,
Per H. A. Hall.

[The above letter is printed for the possible benefit it may be to other users of the H. & H. transformer (Reducer).

W. E. GREENE DECLARES HIMSELF.

Boston, June 22, 1910.

Gentlemen:

After thoroughly investigating the plans of the Sales Company, I have decided that they are for the best interest of the exchanges and exhibitors. I wired you to-day to stop further shipments. If you decide to market your goods through the Sales Company I will place an order with you at once.

W. E. GREENE FILM EXCHANGE,
Per W. E. Greene, Manager.

The above letter was sent to the Thanhouser Company, the Great Northern Film Company and A. G. Whyte, agent for Nestor.

AN OPEN LETTER AND A REJOINDER.

160 Lake street, Chicago, Ill., June 20, 1910.

To Manufacturers:

Gentlemen—It appears that the only developments following the Cincinnati meeting yesterday was the further demonstration to the exchanges that their solidifying and standing by each other places in their hands a powerful club, and it is rumored around Chicago to-day that exchanges are not discussing the fact that the other Alliance, or whatever term they may use in connection with themselves, is developing into a boycott organization and further tension between the Associated Manufacturers and the Sales Company is bound to bring advancement to the Patents Company licensees with no ultimate benefits to the Independents.

Personally as an exchange man I have always been appreciative of an organization, the Alliance in particular, and regret that the fact seems to exist that the Sales Company is antagonistic to the Alliance, as this is without foundation.

The present strife has, however, demonstrated to the writer's opinion that there are a great many unreliable and undependable exchange men who are at the present moment extending allegiance to neither party and this letter is written in the hope from a personal standpoint only, that the two manufacturers' factions can at least agree upon a common ground upon the reliable and undependable exchanges and if there is no future harmony they be borne in mind. If there are not such results brought about that the Associated Manufacturers and the Sales Company should be in a position to command absolute loyalty, if this is not feasible nor desirable, the writer's opinion is that **there should be no restrictions as to whom to sell.**

Trusting that these few expressions will be considered in the spirit in which they are written and with the further assurance that they are purely personal on the writer's part without consultation with either party, beg to remain as always for the best interests of the film business,

Yours truly,
W. H. SWANSON.

P. S.—This letter is going to the Sales Company and the Associated Manufacturers.

27 Lexington avenue, New York, June 22, 1910.

Mr. W. H. Swanson,
160 Lake street, Chicago, Ill.

Dear Sir—I received a circular letter dated June 21 from you, and although you may believe your information is correct, I suppose you will be glad to learn that there were a great many more developments than you mentioned at the Cincinnati meeting. I am writing this letter from my own personal views, and not from any views of my associates, but I wish to say that I have every reason to believe that the Alliance, which you helped to create and of which you were made secretary, and in which you were placed in a position of trust by the other exchanges, felt sure that when crises similar to the Sales Company would arise, they could count on Mr. Swanson to fight any such destructive an organization. But of course there is not an exchange man to-day who would place any confidence in this letter which you are sending out, insomuch that they have paid attention to your last letters and followed your advice and asked your counsel, and then found that a directorship in the Sales Company was an inducement sufficient to warrant your deserting your fellow exchanges and leaving them without a head. Luckily we found other men and I feel confident that they will not be deserters. The only exchange men that are members of the Alliance to-day who are **undependable,** as you state, are the members who had the greatest confidence in you and were the first Alliance members we had at the time you were their leader, and you must personally appreciate their position and I trust that you will not blame them for not being **dependable** as they are a little more pessimistic than I am, and your treatment of them has helped make them mistrust any leadership. Their mistrust, however, within a few weeks, will be changed, and I look forward to a more loyal bunch of exchange men than the Alliance ever controlled, while you were at their head. You state that you regret that there seems to exist a feeling that the Sales Company is antagonistic to the Alliance. I will state, however, that one of your directors informed me the other day that the Sales Company would never recognize the Alliance. It is not antagonistic to the Alliance as a whole as it is to each and every member, and you may rest assured that each and every member realizes this fact. In your last paragraph you intimate that the Sales Company and the Association should cut off certain exchanges, as they are not **dependable** for either party. Now, for your own benefit, I will state that you yourself tried to sit on the fence, insomuch that I have seen letters in which you instructed Mr. Thanhouser to ship you direct, and I also had the pleasure of seeing his letter, as a loyal member of the Association, refusing to ship you. Now, if there is to be any cutting to be done, Mr. Swanson, I believe you had better not bring this about as you might be the first man to suffer thereby. As for the two factions in the Independent field agreeing upon a common ground, the Associated Independent Film Manufacturers, of which I am a member, have offered the company, with which you are associated, an agreement, and you, yourself, and only you, are to blame for its not having been signed. This entire fight, which has become disastrous to the exhibitor, could have been settled there and then, but you desired to continue this warfare, which is dangerous to us all. Now, I do not believe that such suggestions as these should come from a man with this blame resting on his shoulders.

I am yours for a better market and not for monopolists extinguishing the life of smaller exchanges by their strength.

Yours very truly,
A. G. WHYTE.

P. S.—This letter and a copy of your letter is being sent to all the interested parties.

SOME FILM MANUFACTURERS SLOW TO RISE TO THE STANDARD OF MODERN EXACTITUDE.

Washington, D. C., April 27, 1910.

Editors, Moving Picture World:

Gentlemen—A short time ago I visited several of the somewhat numerous "family" moving picture theaters in the northwest section of Washington with a view to ascertaining what sort of films they presented for their audiences, which were mainly composed of children and their parents. Their programs, taken as a whole, were pretty good, with two or three exceptions.

At one house a film was presented, however, which I think ought never to have got past the National Board of Censors. This film was entitled "In a Difficult Position." The theme of this film portrays the ridiculous efforts of a young man to cover up a wide rip in the seat of his trousers while at a ball, instead of going home as any gentleman with good common sense would have done; and the absurdity of the whole film is climaxed by the host calling the attention of his guests to the young man's plight, whereupon they all have a good laugh at his (the young man's) expense.

That this film was presented in a "family" theater does not necessarily mean that it was the fault of the manager of that theater that such a film was run there. It may have been handed to him by some careless or ignorant exchange clerk, who knew nothing of what he was giving the manager, and probably cared less. Still, in my opinion, the manager of that theater is not eliminated from all criticism for presenting this film to a youthful audience, as he ought to have been on the lookout for films of a more elevating influence and a more educational value.

Such subjects as "In a Difficult Position" are not in the least elevating, and are in no case a credit to the moving picture business. This class of films is the basis for the criticisms of the agitators that the moving pictures have a harmful influence. If a person, who is inclined to be a bit prudish, goes into a theater and sees this class of films (I could name several other films of this same class recently produced by prominent film manufacturers which should never have been released) it is very likely that that person will form an unfavorable opinion of not only the manufacturer of such films but will form an unfavorable opinion of the moving picture business as a whole. He will fail to appreciate the beautiful photography and fine acting and will more than likely overlook everything that can be said in favor of the other films which he happens to see on the screen. It is only too true that most people cannot see the great beauty and value in the moving pictures, but most

are sure to see their worst side; and observing that films based on, to say the least, indelicate subjects are released by one of the foremost film manufacturers, they form the erroneous opinion that such subjects are a matter of common release by all manufacturers, and will always be unfavorably impressed with the influence of the whole moving picture business.

At another house I saw the film "Scenes of Convict Life." While this film would probably be all right for presentation in a downtown theater, where the audiences are generally made up of adults, it is not at all the proper thing to present in a "family" theater, of which places, considering that they are patronized to a great extent by children, we have every right to expect more appropriate and more elevating subjects.

"Scenes of Convict Life," as its name implies, gives the observer an idea of the hardships that have to be endured by convicts in what I took to be a Russian prison. One scene shows the fettering and branding of the convicts. The men are firmly held while a red-hot iron is pressed against their breasts, disfiguring them for life. This scene is extremely revolting, and the audience showed its compassion for the convicts by murmuring remarks like: "Oh! those poor fellows!" and "Isn't that awful!"

Next we see the convicts hard at work. The following scene shows a convict being scourged as punishment for some misdemeanor. The man's back is bared and he is held by the guards across a bench, and is beaten by another convict. As the whipping proceeds the man's back becomes covered with blood. And to make the effect worse, the drummer, showing remarkably poor taste, reproduced a sound resembling the falling of the whip across the man's back, which was so realistic that a shiver passed through the audience. I have observed that the musical accompaniment in moving picture theaters has been criticized sharply during the past few months in The Moving Picture World, but I believe that a musician in a theater should have some judgment when to accompany the action of the picture and when not to do so.

The last half of the film shows where a convict makes his escape by sawing the bars in his window and overpowering his guard, but is recaptured after an exciting chase and brought back to be shot, the usual penalty for attempting to escape. Instead of allowing the audience to imagine the execution of the miserable man, we are presented with the full details of the horrible performance right in the screen. First, the soldiers with loaded guns march into the prison courtyard. The convicts are then marched in, and stand where they will witness the execution. Finally the man to be shot is brought in, and takes his place against a post in the center of the screen. An officer wants to bandage his eyes, but he will not permit it. Then the execution takes place, the soldiers shooting the victim, who falls forward in view of the entire audience, across the screen. The convicts are then taken back into prison, and as they pass the dead body, they shake their heads as though determined never to try their chances in escaping. The final scene shows the burial of the dead body wrapped in a canvas bag. It is carried by four convicts under guard to a point on the breakwater and dumped into the sea, the head sinking last. Then the four convicts march back to prison, and the film comes to an end.

There are two things which are never pleasant to witness, either in actual life or on the moving picture screen, namely, insanity and death. To witness the shooting of a man on the screen is, to say the very least, disgusting and revolting, even in the case of an escaped convict. Had the operator been "on the job" he could have darkened the screen at the time of the shooting, but evidently he failed to appreciate the effect of the killing on the audience. The last scene, "the immersion," might, in my opinion, have well been omitted from the film altogether, as it is a proceeding which no person cares to witness.

The film seemed to produce a nervous tension throughout the audience which lasted during the entire show, in fact, the audience seemed to be stupefied for a while. Were it not for a short comedy on the same reel, the effect might hav lasted longer than it did, but after laughing at the comedy everybody seemed to feel better.

In justice to the theater where I saw the above film, I feel it only proper to mention the other picture which they presented, one which contrasted sharply in plot with the convict picture. The film was the Vitagraph's "Wayside Shrine." This beautiful piece of work on the manufacturer's part is a film which might with propriety be shown in any theater in the city, family or otherwise. More films of this sort and less of the two classes mentioned above is, in my humble opinion, the sole means of elevation of the moving picture standard.

At another house they presented a foreign film without a title, which was full of indecency, that could have been omitted from the film without detracting from the interest of its plot. On the same reel was another foreign subject, "No Race Suicide," a comedy and trick picture combined, which, had certain indelicate touches been left out, would have been an enjoyable film for any audience.

I am a "lover" of the moving pictures, and my only interest in pointing out these faults is in the hope that it may bring about the co-operation on the part of the manufacturers in releasing cleaner and more educational subjects, and on the part of the theater manager in using discrimination in the selection of the films which he presents. It may perhaps be interesting to readers to know that the police authorities here have listed twenty-seven films, all of which were released during the past year or two, as questionable and have prohibited their exhibition in the moving picture theaters of Washington. These films were all released by ten of the leading manufacturers, and it surely is no credit to either the moving picture manufacturers or the National Board of Censors to release and pass films which have to be prohibited by the police authorities.

Respectfully,

R. J. W.

Should you find space to print this letter or any part thereof, I wish to request that you do not print my name in full. As a matter of good faith, I attach it below.

The list of prohibited films to which I refer in the last paragraph of the above letter is as follows:

Bank Messenger.	The Black Viper.
Vengeance in a Mine.	The Tramps.
Honor of Thieves.	A Lucky Husband.
The Vaquero's Vow.	Wrongfully Accused.
Concealing a Burglar.	Foiled.
Money Mad.	Romance of a Rocky Coast.
The Fatal Card.	The Villain's Wooing.
Gendarme's Honor.	Caught in His Own Trap.
In Hot Pursuit.	Brother and Sister.
A Victim of His Honesty.	A Pair of Gloves.
The Smuggler's Game.	Shadows of a Great City.
Maggie, the Dock Rat.	The Window Recess.
Bad Companions.	The Last Look.
Night Duty.	

With best wishes for the improvement of the moving pictures themselves, and for the success of The Moving Picture World, I beg to remain, Respectfully yours,

R. J. W.

STEINER BANKRUPTCY CASE DISMISSED.

Judge Hough has dismissed, with costs, the petition in bankruptcy filed on April 26 against the Imperial Film Exchange, of 44 West Twenty-eighth street, vacated the appointment of Frank L. Crocker, and the fees and expenses are to be charged upon the petitioning creditors or such of them as moved for the appointment of a receiver.

The Judge said he was convinced that the principal business of the corporation was such as to exclude it from the class of either traders or merchants. Its principal occupation was to rent a patented article which it could not sell, and then hire that which it rented to other persons for limited periods. The articles sold, rented, hired or leased were always to go back to the person or corporation from which they had been obtained; the sole business of the alleged bankrupt was to get profit out of the temporary use of the same. The Judge also decided that the petitioning creditors did not prove the corporation to be insolvent, and also did not prove a fraudulent transfer or concealment of assets.

INDEPENDENT ENTERPRISE.

The record scoop of the day was accomplished Saturday, when the Motion Picture Distributing and Sales Company placed on the market the picture of Theodore Roosevelt's arrival and reception in New York. The event was attended by the most unique methods ever attempted in the history of cinematography in this country. In the first place, five cameras were stationed along the route of the triumphal procession. As fast as an operator took his negative, he raced back to the factory, so that the scene at the Battery was being developed before the fourth man had turned the handle. The grand result was that in spite of very humid atmosphere the complete print was ready in time to be run at the American Music Hall at ten o'clock Saturday night. A great many people of the audience had seen the procession earlier in the day, and it was amusing to hear the remarks of wonderment that the pictures should be on view so quickly. The dispatch did not interfere with the unusually fine quality of the picture, both photographically and otherwise.

CHICAGO NOTES.

We recently received The Folio of Music from the Emerson Music Publishing Company, of Cincinnati, Ohio, and feeling that our knowledge of music was too limited to authentically pass upon the work, we submitted the valuable book to Mr. W. E. King, who is the director of the Orpheum Theater orchestra. Mr. King went over it very carefully and informed us that the Folio was replete with appropriate music for every class of picture. The book is exceptionally adapted for piano accompaniment and is all that its publishers claim for it and even more in Mr. King's opinion.

* * *

Mr. Goebel, who is editor of the valuable little pamphlet which is published in the interest of the Kleine Optical Company's high quality films, continues to make this interesting little booklet replete with his witty thoughts. The latest edition, which bears No. 67, is exceptionally good and much credit is due Mr. Goebel for his splendid efforts.

* * *

Mr. James, of this city, has taken over Mr. McIntosh's interest in the Three Star Slide Company and is rapidly building up this business by placing on the market an excellent quality of slides for all purposes.

* * *

The United States Factories Company will have a new novelty for use as souvenirs in moving picture theaters which they will soon be ready to spring. Their last offering in the way of spoons made such a big hit that we feel assured of the fact that the new one to come will also carry off the honors.

* * *

"And a Little Child Shall Lead Them" would be an appropriate title for the new Biograph picture entitled "A Child's Impulse." This picture, which is distributed through the Kleine Optical Company, of this city, is exceptionally rich in photography and carries through it a vein of child tenderness of heart that appeals to all. A child actress always appeals strongly to the theatergoers because every move or action is done naturally and unaffectedly. In this picture a little girl does some very fine work and much comment is due her for the part she takes in this film story.

* * *

The pictures of Jack Johnson in training have been getting big money at Riverview Exposition in the theater owned by Mr. Deshon. Mr. Deshon has tried almost every class of show for this building and last year resorted to the pictures of the "Passion Play," of Pathe, and made such a tremendous success with them that he was more than anxious to have the training pictures for this season. Mr. B. K. Hanafourde, who controls these pictures in Chicago, is well pleased with his bookings and claims that the pictures are "going big" everywhere.

White City, Chicago, has adopted a novel scheme; at one corner of the park they are exhibiting free motion pictures, which are used as an added attraction in a little tea garden.

At the Academy of Science in Paris, France, Professor Armand Gautier recently announced that Dr. Botrel had invented a process by which celluloid could be rendered practically non-inflammable.



SCENE FROM "THE KING OF THE BEGGARS" (Eclair).

A daring tale of love and adventure. The elaborate staging and splendid acting in this film story outpoints even some recent Eclair successes. It is something out of the ordinary and can be safely billed as a headliner by the independent exhibitor.



EDISON NOTES—COMING RELEASES.

In "The Judgment of the Mighty Deep," to be released on the 24th, the Edison people claim to have one of the most superb sea pictures ever produced. The theme is the world's old story of man's fight for his mate, and the story is worked out to an intensely dramatic climax beside the breakers that beat upon the shores of a little fishing hamlet. The strongest of human passion,—love, hate, revenge and remorse—have full sway in its unraveling, with virtue triumphant at the end and retribution, swift and sure, meted out to him who violated God's own laws. The principal scenes of the picture are supposed to take place during a storm off shore, and fortunately for the general effect they were enacted during a violent storm that swept the Cuban coast. All the grandeur and sublimity of the mighty, restless ocean contribute a terrible realism to this tragic story, which will live long in the minds of an audience as one of the most powerful sea pictures ever thrown upon the canvas.

"The Little Fiddler," the dramatic release of June 28, is a pathetic story in which a man of wealth and fashion, lost to a sense of right and wrong through evil associations, deserts his wife and child and plies the trade of a common thief among the higher set. His restoration to a better life and reconciliation to his family are effected through the arrest of a little street fiddler whom the guest at a fashionable musicale had brought in to play for them and who was later accused of the theft of a purse which in reality the father had purloined. It is a picture that will strike a sympathetic chord in any audience.

The Edison people attempted a pretty big undertaking in the reproduction of the historic fight between the "Bon Homme Richard" and the "Serapis," about which their "Stars and Stripes," to be released on July 1, is built. A wonderful piece of stage setting was constructed for this film, which because of its elaborate effects and the great number of persons employed in its presentation is said to be one of the costliest films ever put out. With Paul Jones as the central figure the "Stars and Stripes" ought to be an ideal 4th of July film.

"Out of the Night," by Rex Beach, and "A Wireless Romance," both dramatic subjects, will be released in the immediate future. In the latter film an exciting and novel feature is a chase between two yachts, under full speed. This is another one of the pictures produced in Cuba and for that reason it can be expected to be rich in photographic qualities.

The flip of a coin in the hands of a messenger boy is responsible for the screamingly funny climax in "The Tale of Two Coats," to be released July 5. A tall, thin and very angular public figure dispatches a typical "fresh" messenger "kid" to the railroad station with a suitcase containing his dress suit, which he instructs him to express to a hotel in a nearby city, where he is to be the principal speaker at a banquet in honor of the Governor of the State. On his way to the station the "kid" is waylaid by a very short and very fat clerk, who commissions him to ship his dress suit case, also containing a dress suit, to a suburban home, where he is to meet his "best girl" at a house party. The suit cases are identical in appearance, which fact escapes the messenger's attention until he reaches the baggage-room. Here he is nonplussed for a moment,—only for a moment, however, for he quickly cuts the Gordian Knot with the toss of a coin.

The outcome of the resulting mix-up is shown in four scenes,—two dressing rooms, the party, and the banquet, and it's hard to say which is the funniest.

"Equal to the Emergency" is the charming little comedy which completes the reel of the 5th. It is a jolly little story which deals with a pair of "newlyweds," the even tenor of whose first few days of housekeeping is interrupted by the enforced absence of the bride. The husband gets lonesome, calls up some of "the boys" and starts a little poker party, which so scandalizes the cook that she quits in a dudgeon. Then comes a message from Uncle Whatawad, who is coming on only because he knows that "wifie" is away; for Uncle Whatawad objects most emphatically to his nephew's marriage, although he had never seen the girl. The situation is saved by the wife's return and her impersonation of the cook, but an embarrassing contretemps is precipitated by the Uncle's sudden infatuation for the pretty cook (?) and his attempt to steal a hug and a kiss. The clever little wife is again to the rescue, however, and finally happiness reigns supreme.

LUBIN NOTES.

The Lubin release for July Fourth will not be a patriotic subject. It will offer the first run exhibitors with a valuable heart interest picture that we regard as one of the prettiest child stories we have turned out in many moons. "His Child's Captive" is a really unusual story of an errant father who is brought to a sense of his wrongdoing by his little son. There is no forced sentiment, just the simple, heart-gripping appeal of real life.

"Ferdie's Vacation" gives a new twist to an old story, a twist so new that you'll forget that the foundation sitiation is not entirely new when you see it July 7. Ferdie wants a vacation and he arranges to receive a telegram that his sister is seriously ill. The other chaps in the office agree to share his work between them and Ferdie is delighted with the success of his scheme until his sympathetic employer wires that he will stop off to see how the sister is getting along—and Ferdie never even had a sister! The rest is where the most fun comes in.

Most of the heads of departments of the Lubin company are spending their spare time in the projection room watching the product of the new studio, which brings the interior scenes to a par with the splendid outdoor work of the Lubin photographers. For an experiment the other day the studio was set to its full capacity and it was found that twelve big sets could be in position at once, enabling two of the directors to complete their interior scenes in a single day, and the other two the next. This will greatly expedite production while improving it.

One of the cowboys attached to the Lubin Stock Company offered a scenario the other day in which the story carried so much funny roping and buck jumping that only a star cowboy could play it. There were numerous intense love scenes and the cat slipped out of the bag when the puncher offered to play the leading role himself and mentioned the leading woman he thought he would like to play opposite to.

That was not the only freak scenario of last week, for a man wrote in that he could play the cornet beautifully, and that he had written a story about his playing that would be very effective if he could go along with the film and play behind the screen. He appeared to be under the impression that but a single print had been sent out.

ESSANAY NOTES.

The Essanay Guide for the first two weeks of July, features another thousand foot comedy, under the title of "An Advertisement Answered." The Guide also contains descriptions of two Western pictures, "The Unknown Claim," and "Trailed to the Hills."

Those who have found the Essanay's full reel comedy subjects of interest will appreciate the Essanay's latest effort in "An Advertisement Answered," which is clever in story, full of wit and effectively produced. The story concerns a young farmer, prosperous and single, who resolves to get married. Having never paid any attentions to the ladies and being acquainted with but few he advertises for a wife. The advertisement brings a host of letters, out of which he selects twelve as possible candidates. Resolving that matrimony is a lottery anyhow, our young friend addresses letters to them all, then selects one from the bunch at random. Satisfied with this he sends one of his hands into the house for the letter and this latter posts all of them. The next day the elected arrive and the young farmer, seeing that something is wrong, starts a jolly Marathon for home with the ladies in pursuit. After a lively chase they overtake him and he is about to suffer violent injury at their hands, it seems, when the farmer's laborers come to his rescue and he is permitted to make a choice at his leisure. The result is most satisfying as is proven later when we have a glimpse of the young farmer's household two years later. There are many good laughs in the film. It is booked for release, Wednesday, July 13th.

The other two comedies described are "A Darling Confusion" and "The Other Johnson," two film stories, cleverly conceived and overflowing with the stuff that laughs are made of. The first tells the story of a wife's jealousy and the results thereof, when she finds a note, written by her husband and addressed to "Dear Darling." The note asks "Darling" to meet her husband at a cafe. The wife resolves to be on hand when the meeting takes place and at the cafe at the appointed time sees a young woman, apparently waiting for some one, whom she concludes is her husband's affinity. Pandemonium regns for sometime while feminine wearing apparel is scattered about the place. Later the mystery is cleared up when her husband and "Darling," who is a business associate of her husband's appears on the scene. "The Other Johnson" tells of a young lawyer, who is supposed to be the heir of a large fortune from an uncle who died in California. The news is published and Johnson's many friends and relatives, come from all corners of the earth, and he is also harrassed by an army of borrowing friends, peddlers, beggars and charity solicitors. Johnson is almost happy when, after being cleaned out of all his ready cash, he receives word that he is the wrong Johnson. All his friends and relatives, of course, make a hasty departure.

"The Unknown Claim" and "Trailed to the Hills" are the latest from G. M. Anderson and his Western company in Colorado. Both are intensely interesting in their stories, intelligently acted, and superbly photographed. The first tells of a pair of swindlers who endeavor to rob an old ranchman of his rights to a rich and important, but unregistered claim. A young assayer, in love with the ranchman's daughter, saves the claim for them, when he learns of the trick and wins the girl as a result. "Trailed to the Hills" is a strong story, overflowing with heart interest, deep and rich in coloring, and highly dramatic. The wife of a young Easterner elopes with another admirer, who later leaves her. The Easterner finds his wife dying and makes a solemn vow to punish the man. He finds the trail and tracks him to the West

The Essanay Company's Saturday Western release of July 2, "The Bad Man's Last Deed," is an exceptionally strong human interest drama, picturesque in its scenic surroundings and splendidly photographed. It tells of a Western bad man who has won the title of "undesirable citizen" and is requested, after a shooting up affair, to get out of the community, with a warning that he will be instantly dispatched should he cross a certain boundary line fixed by the sheriff. Arizona Pete, the bad man, later accomplishes a good deed when he accompanies the son of one of his enemies across the dead line, when he had found the boy in a gambling dive in a neighboring city, drunk and fleeced of his money, but pays the penalty of death later when the sheriff shoots him down.

The two comedies coming next week are typical of the Essanay's Chicago product and of an ascending standard. "The Other Johnson" tells of a chap who receives word that he has fallen heir to an immense fortune. He is immediately oppressed by creditors, "touching" friends, beggars and charity solicitors, who make his life so much like a nightmare that he is only too happy when at the end of the day he receives a dispatch that he is not the right Johnson. "A Darling Confusion," which accompanies "The Other Johnson," is short but overflowing with the stuff that laughs are made of.

VITAGRAPH NOTES.

The Vitagraph always gives you a run for your money, a square deal and a full reel. You want what you want when you want it, and that is the reason and the answer to the whole matter and the Vitagraph is always there with the goods, to wit, "The King's Funeral," and "The Reception to Colonel Roosevelt," which prove the wide-awake up-to-dateness of the concern who are always awake while the others sleep.

Did you see "Roosevelt" last Saturday? You didn't miss anything. The Vitagraph was there with its eagle eye and took in the whole show for you, so you can see it at any time. Teddy is right there as big as life and twice as natural. He almost steps out of the picture as he extends his hand and says: "Dee-lighted to meet you." Never has a motion picture so thoroughly caught the view of an event and its central attraction as has the "Reception to Colonel Roosevelt." The beauty of it is that you can see "Teddy" as closely and fully as if you were talking to him personally.

When he takes his place on the reviewing stand with Mayor Gaynor of New York, they are lifesize, a real life portrayal of these two celebrated and remarkable men. The meeting of the "Kaiserina" by the Revenue S. S. "Androscoggin" and the attending steamships, is immense. You can almost step aboard as they pass before you.

This week will see a two ringed circus bustle at the studios of the "V". Everybody busy portraying some of the most originally novel and excruciatingly funny comedies, evolving a number of surpassing dramatic surprises bearing the thumb marks of the master hand of the irreproachable "Life Portrayals."

"Old Glory" has stood by the nation; it is a winning salutation. We will stand by "Old Glory" first, last and always; it stands for an open door, the more the merrier. Announce it now, get your people "Old Glorified" and then show them "Old Glory," the most bewitching, appropriate, patriotic display ever shown or has ever graced a screen.

The Fourth of July must be celebrated. A Fourth without a celebration would be like a man without a country. The most effective way to celebrate the day we celebrate is to keep "Old Glory" before your patrons and you will find the people will stand and sit before "Old Glory" all day long. "Old Glory," red, white and blue posters are ornamental as well as useful. "Old Glory" will be released Saturday, July 2.

On Friday, July 1, "Saved By the Flag," a South American drama with a thrilling plot and picturesque setting. On the same film "Wilson's Wife's Countenance" will make this day's release a double-header, two in one, with a total length of 997 feet. "Wilson's Wife's Countenance" is a bright little comedy, with a big laugh and sharp satire.

THINGS SAID ABOUT VITAGRAPH.

Words aptly spoken are fitly spoken, and these are to the point. The Vitagraph Life Portrayals speak for themselves, but in confirmation of this we reproduce the word of a few of those for whom they have spoken.

Johannesburg, South Africa, May 1.

We are showing your picture "Cupid and the Motor Boat." We have used several of your pictures, including "Betty's Choice," "For Her Sake," "The Evil That Men Do" and "He Tried on Handcuffs." We consider your pictures the best in the market at the present day. We use every maker's and know what we are about. We are the largest circuit in South Africa.

MANUEL M. VOSTER, Vaudette Theater.

Wheeling, W. Va., May 22, 1910.

We are users of all licensed films made and as a committee of one, representing twelve different houses, wish to compliment you on doing work that is soaring above the best pictures on the market.

E. A. YOUNG.

Chattanooga, Tenn., April 26, 1910.

Just a few lines to let you know that "St. Elmo" broke all records here, Saturday. As the plot was laid in the suburbs of this city it aroused a great deal of interest. I enjoy seeing the Vitagraph as my feature bill. Going to feature "The Vitagraph Girl" as soon as I can get orchestration for orchestra.

JOHN B. WETZEL, Bonita Theater.

Binghamton, N. Y., June 5, 1910.

Gentlemen—I have just received your Vitagraph Bulletin for this month and it's a peach. It is just like your pictures—the best. I run a small motion picture house and my patrons are crazy over Vitagraphs. Since seeing your films and your leading people there is nothing to it but Vitagraph. DANIEL GARDNER, La Nue Theater.

Elwood, Ind., June 7, 1910.

Dear Sirs—We advertise all the Vitagraph productions because they are all features. I have failed to see a poor Vitagraph in six months. Kindly allow me to congratulate your company on your well earned efforts. H. F. MOSIMAN, Lyric Theater.

Greenfield, Mass., June 8, 1910.

I wish to pay you a well deserved compliment upon your work and its grand results. The Vitagraph features are becoming, or I may safely say, have truly become the talk of the town, and I have the pleasure of hearing a great many glowing tributes paid the superb acting and quality of your valued pictures.

Therefore, I am highly gratified to find your subjects included in my program. "The Special Agent" created widespread favor among our people. I am now looking forward to showing your following success "The Closed Door," which is to be lectured by Ray Hope, a Vassar College Girl this Wednesday and Thursday. It will be an added feature. Wishing you continued success, HERBERT STREETER, Bijou Theater.

ANOTHER FAMOUS PERSONAGE IN THE MOVING PICTURE RANKS.

Everybody knows Sam Loyd. From the smallest schoolboy to the oldest grandma, they know him as the famous puzzle man of the New York Evening Journal, The Ladies' Home Journal, and a dozen other leading publications. By his excellent work Sam Loyd has won an enviable place in the hearts of the American public; his name is a byword in millions of homes, and his puzzles are looked to with pleasure and delight by children and grown-ups alike. Realizing the great popularity of this famous genius, Mr. Joseph F. Coufal, proprietor of the enterprising Novelty Slide Company, has at a great expense entered into a contract with Mr. Loyd, whereby the well-known puzzle man will design and construct all Novelty Puzzlettes released from this date on. This is a valuable arrangement and another instance of the mighty efforts being made by up-to-date manufacturers to give the moving picture public the very best that money and brains can secure. If the leading papers and magazines admit the value of Sam Loyd's puzzles and use same regularly, surely the progressive exhibitor will quickly realize the value of Sam Loyd's Novelty Puzzlettes as an added attraction to his program. That picture patrons will appreciate this novel method of presenting puzzles is an assured fact, and it is equally positive that the exhibitor will benefit accordingly. For the present, one set of Puzzlettes will be released each week; later on the output will be increased. Each series will be strictly original and the subject highly interesting, instructive and amusing. The Novelty Slide Company, New York City, will be pleased to mail weekly descriptions of new releases regularly to all interested. The first set, "Changing Letter Series," is released this week.

THE THANHOUSER TWO-A-WEEK.

We mentioned the Thanhouser "Thelma" at some length in last week's issue, and this week we want to say a word about the second release of the week in question. On Tuesday, "Thelma" is issued, and on Friday is that second release which we feel will set a new standard for realism in motion picture production. It is called "The Governor's Daughter," and little Marie Eline plays the part of the daughter. And now to those scenes, the realism of which still stands out in our memory—which is the kind of realism that counts. The scenes were portrayals of a train crash and they gave you startling before-and-after wreck views. They made you shiver when they showed you the fate that came to a carful of passengers—sudden, cruel and without warning. They made you shiver; they brought a fear-stroke to your heart. You winced, you clutched the arms of your chair—you tried to feel that it was no car chair but only a handy seat in the inspection room of a moving picture establishment. And you thanked God that the thing before you was only a picture on a screen!

THE SECOND ATLAS RELEASE.

Following their excellent bow to the trade with "The Outlaw's Redemption," the Atlas Film Company (selling through the Sales Company) now offers "Settling a Boundary Dispute." To say that this is an excellent production is putting it but mildly. The film is even an improvement on the first picture, and judging from both, the Atlas brand will be ranked in the first division. Their actors know their business, and there is none of the jerky movement that unfortunately has been so evident in the work of beginners. The outdoor scenes are particularly deserving of mention. Notwithstanding anything that may be said of the fickleness of the public taste, the public will never tire of viewing beautiful scenery, in connection, of course always with an interesting story. From the pictures, one cannot help but wonder whether the Atlas people purposely planned an effect with stunning scenery; if they did, they have succeeded. More Atlas productions are entirely welcome. The Sales Company may easily consider the Atlas a valuable acquisition to their program.

AMONG THE EXHIBITORS.

Milwaukee, Wis.—Steve Sulewski will erect a beautiful vaudevile and moving picture house at Wright and Fratney streets, which will have a seating capacity of 400.

Little Rock, Ark.—A new moving picture theater will be erected on Third street, between Main and Louisiana streets, which will cost the proprietor $25,000 and will have a seating capacity of 600.

Corydon, Iowa.—Knell Brothers have opened a new moving picture show here.

Buffalo, N. Y.—The Academy of Music here has been converted into a moving picture theater.

Marion, Ind.—P. Sumption has purchased from Roy Tudor the Majestic Theater.

Holyoke, Mass.—This town is to have a new moving picture theater, erected by Woods, and Kavanaugh will manage it.

Lowell, Mass.—A permit has been granted to Geo. White for the erection of a new moving picture theater, which will cost $60,000 and will have a seating capacity of 1,300. Its location is at Paige bridge and Brooklings street.

Baltimore, Md.—The Lubin Theater will again reopen to the public and will run vaudeville and moving pictures. A. Davis will manage it.

New York City.—Edmound Mairot and Jean Cazeillo have taken a lease on the property at 368 Seventh avenue and will convert it into a moving picture theater.

New York City.—The Saxe Amusement Company are having a new moving picture theater erected at 1446 Broadway.

Lestershire, N. Y.—The Happy Hour Nickel Theater here has been purchased by James C. Devine from George Roberts.

Wheeling, W. Va.—I. D. Russell has leased the McMillen block and will convert same into a moving picture show.

Washington, D. C.—Roland Wallace is having arrangements made for the establishment of a moving picture theater.

Rockford, Ill.—The New Colonial Theater has opened in the Camlin & Ellis building at 307 West State street, with a seating capacity of 325.

Kansas City, Mo.—The Lyceum Amusement Company have purchased the Auditorium Theater here and will run vaudeville and moving pictures.

Little Falls, Iowa.—The Vender building has been converted into a moving picture theater to be known as the Lyric.

Plattsmouth, Neb.—R. M. Shlaes has taken a lease on the V. V. Leonard building and will convert it into a picture palace.

Depew, N. Y.—Work has commenced on the construction of a moving picture theater on Sawyer avenue.

Macomb, Ill.—J. I. Norton has taken the management of J. D. Blume's moving picture shows.

Sioux Falls, S. Dak.—A new moving picture theater is being erected here for E. M. Valentine.

Islip, N. Y.—William Matthews is having a new moving picture show erected here.

Easton, Md.—This town has the largest and finest moving picture theater on the Eastern Shore. as Charles E. Cannon has just finished remodeling and refurnishing his theater on East Dover street. This house has a seating capacity of 300.

Duluth, Minn.—A. C. Rhodes, manager of the Orpheum Theater, has leased the entire Watson building on Third avenue and will put in an up-to-date moving picture theater.

Marquette, Mich.—D. E. Rice, proprietor of the Grand Theater in Calumet, has leased a building on Hecla street, just south of Fourth, and will convert it into a moving picture show.

Peekshire, N. Y.—E. L. Post has remodeled his store into a moving picture playhouse.

Wheeling, W. Va.—I. D. Russell has rented a store in the McMillen block and will convert it into a moving picture show.

New York City.—Edmond Mairot and Jean Cazeillis have taken a lease on the property at 368 Seventh avenue and will erect a moving picture theater.

Wheeling, W. Va.—The Wonderland Moving Picture Theater at the corner of Jefferson avenue and Third street has been sold to Bert Hall. The former owners were Ashe W. Lewis and Oscar Manes.

Interlaken, N. Y.—Charles Harrington has sold his moving picture theater to some unknown parties.

Ossining, N. Y.—Work has begun on the construction of a moving picture house to be built on Main street for A. B. Meyers.

Willimantic, Conn.—The management of the Scenic Moving Picture Temple are contemplating increasing the seating capacity of the place, and hereafter will be able to seat about 200 more patrons.

Sacramento, Cal.—A moving picture show conducted according to Oriental standards, with joss sticks giving forth their odor from behind the curtain and tom-toms furnishing the orchestral selections, is being erected here, and will be under the proprietorship of Wung Wing and Chan Ho. It is to be situated on the northeast corner of Fourth and M streets and will cost, when the construction is finished, about $35,500.

Riverhead, N. Y.—Simmon Levitt will reopen the Lyceum Theater this week.

Mamaroneck, N. Y.—The Auditorium Theater, on Mamaroneck avenue, has reopened under new management.

Depew, N. Y.—A new moving picture theater is being established on the north side of Lawyer avenue.

Niagara Falls, N. Y.—A new moving picture theater is being established in the Brookin Hall.

Louisiana, Mo.—S. G. Campbell has sold the Lyric Moving Picture Theater here to E. A. Parks.

Cincinnati, Ohio.—Harvout Brothers have secured a permit for the erection of a new moving picture theater to be located at 1319½ Central avenue.

Watervliet, N. Y.—Harry Hellman is preparing to erect a new moving picture theater here.

Rochester, N. Y.—The Genesee Theater Company will erect a new moving picture theater, to be located on Clinton avenue.

Chicago, Ill.—The Verdi Theater Company is preparing to open a new vaudeville and moving picture theater at 8037 West Thirty-fifth street.

Divernon, Ill.—Hatfield & Meachim are making arrangements to start a new moving picture show here.

Little Rock, Ark.—W. R. Stewart will erect a moving picture theater at 113 West Third street.

New York, N. Y.—J. Schelsin is having plans prepared for a new open-air moving picture theater on Macomb's lane, near 153d street.

Kewanee, Ill.—G. H. Omes, of Aurora, is making arrangements to open a new moving picture show here. It will be known as the Princess.

Milford, N. H.—William P. Buckeley has purchased the moving picture theater here.

Buffalo, N. Y.—John Schmittendorf will erect a new moving picture theater at 1932 Clinton.

St. Louis, Mo.—John P. Pensa & Sons will erect a $30,000 vaudeville and moving picture theater at the corner of Hamilton and Plymouth avenues.

Petoskey, Mich.—Walter G. Campbell is planning the erection of a new airdome here.

Menominee, Mich.—A. E. Atkinson has purchased the New Bijou Theater here.

Mishawaka, Ind.—Henry Kraker has purchased the New Mishawaka Theater.

Virginia, Ill.—Roy Creed and Frank Reilley have commenced the erection of a new moving picture theater here.

Anderson, Ind.—William Roush has purchased the Bijou Theater here from Howard Witt.

Pierce City, Mo.—Vernon Wright has bought the Star Theater here from Will Sevier.

Durand, Ill.—Thomas Gieldseth has commenced the erection of a new moving picture theater on Howard street.

Peotone, Ill.—Crawford & Harsh have purchased the Electric Theater here.

Joliet, Ill.—M. M. Quinn is making arrangements to open a new moving picture show here.

New York, N. Y.—The Saxe Amusement Company is making arrangements to erect a new moving picture show at 1446 Broadway.

Salt Lake City, Utah.—C. W. Midgley is planning to erect a new theater at 164 State street.

Long Branch, N. J.—Evans & Ryan are preparing to open a new moving picture show here.

Anaconda, Mont.—Frank Bailey and W. C. Parker, of Butte, have purchased the Lyric Theater Here from D. C. Scott.

Mena, Ark.—S. A. Arnold has commenced the erection of a new airdome here.

Houghton, S. Dak.—Charles Burtch is making arrangements for a new moving picture theater here.

Youngstown, Ohio.—Renner & Deibel will erect a new moving picture theater in West Federal street.

Mansfield, Ohio.—Fred I. Spellman has purchased the interest of his partner in the Star Theater at 103 North Main street.

Mansfield, Ohio.—Mr. Flickinger has purchased the Dreamland Moving Picture Theater here from Mr. Hall.

Buffalo, N. Y.—John Smittendorf will erect a moving picture theater at 1932 Clinton street.

Arenzville, Ill.—Way & Weeks have opened a new moving picture show here.

Normal, Ill.—C. E. Morton, of Bloomington, will erect a new moving picture show here.

Wheeling, W. Va.—C. K. Welch has purchased the Lyric Nickelodeon on Marshall street from Mr. Spears.

Sheridan, Wyo.—Thomas Kirby and Antone Stagwell have purchased the Pastime Moving Picture Theater here.

Ada, Minn.—Joe Herringer is making arrangements to open a new moving picture theater here.

Zanesville, Ohio.—James Collins and Gus Albert are making arrangements to start a new moving picture show here.

Scranton, Pa.—A new moving picture theater is being erected here for Antonio Binecardi.

Sea Bright, N. J.—C. K. Powell has rented the Seaside Kitchen Annex and will convert it into a moving picture show.

Waterbury, Conn.—Charles D. McNeil has been granted a permit for the erection of a moving picture palace here.

Midland, Md.—The Star Electric Theater is a new moving picture house which opened here.

Newark, N. J.—Christ Kirias will open a new moving picture theater here which will have a seating capacity of 2,700.

New London, Conn.—Charles H. Cowan is having the Ryon Hall converted into a moving picture palace.

Kirkman, Ia.—S. B. States is having a new picture theater erected here.

Grisfield, Md.—A new moving picture theater is being erected here.

Springfield, Mass.—Work has begun on the construction of a moving picture theater, in Taylor street, which is being built for the Goldstein Bros. Amusement Company.

Lawrence, Mass.—The Berkhand Theater is now under the management of Frank Dowd.

Berlin, N. H.—Andrews & Bell have leased the Bell Theater and operate the same as a moving picture and vaudeville house.

Morgan City, La.—Dreamworld, a picture house, is being remodeled.

New London, Conn.—Moran Bros. have sold their theater here to the Empire Amusement Company.

Watervliet, N. Y.—Another picture show is being erected here on Broadway. Its location is in Lennary's barn.

New York City.—A new moving picture theater is being erected here for Adolph Zucker. Its location is at the northwest corner of Delancey and Suffolk streets.

Lowell, Mass.—The New Empire Theater here opened last night. The situation of this amusement house is on Merrimack street.

Brooklyn, N. Y.—The Van Buren Theater, Broadway and Van Buren streets, has thrown open the doors to the public and reports excellent business.

Hoboken, N. J.—The Deitcher Amusement Company who for some time have conducted the Hippodrome, at 390 Central avenue, have constructed an open-air theater here.

Nashville, Tenn.—Tony Sudekum has purchased the Elite Theater from Capt. O. M. Ament.

St. Louis, Mo.—The Alps Amusement Company has been incorporated, with a capital stock of $4,000. Joseph and Louis Wagner, Robert D. Dickson and David Austyn each hold ten shares.

Shamokin, Pa.—C. B. Thomas & Sons will erect a moving picture theater at the corner of Rock and Independence streets.

Altoona, Pa.—The New Casino is a picture and vaudeville house, at 1411 Eleventh avenue.

Youngstown, Ohio.—The Donce Theater is a new picture house which opened on West Federal street.

New York City.—A moving picture theater will be erected at 408 East 116th street by R. Marrazzi.

Oneida, N. Y.—Misses Pearl Cooper and Irene La May have purchased the Novelty Theater.

Buffalo, N. Y.—Architect G. Morton Wolfe is preparing plans for the construction of a $100,000 moving picture and vaudeville theater on Broadway, near Wilson street. The structure will be 86 feet by 160 feet and will be entirely of fireproof construction. It will be occupied by the Metropolitan Amusement Company.

Shenandoah, Pa.—H. H. Jones, of Philadelphia, will take charge of the Dreamland Theater, corner Main and Lloyd streets.

Boise, Ida.—D. Nodel will soon open a new moving picture show at the E. P. C. Hall, on Washington avenue.

Fall River, Mass.—Chauncy H. Sears has begun work on his property east of the postoffice, at the corner of Bedford and Third streets, perparatory to the erection of a moving picture house.

Denver, Col.—Work was begun last week on remodeling the Schultze Building, 1616 to 1624 Curtis street, into a moving picture theater.

Red Bank, N. J.—MacDonald's Auditorium has been rented for a moving picture and vaudeville house.

York, Pa.—A new moving picture show has been started in the Magee building.

New Orleans, La.—The Atheneum has been leased for the Summer months to a company which will conduct a moving picture show of a high order.

Brooklyn, N. Y.—An amusement hall is to be put up by Metcalf & Worden at Franklin avenue and Park place, to cost $5,000, and a moving picture theater, to cost $6,000, at 258 and 260 Bushwick avenue, for Augustus Thomas.

Plattsburg, Pa.—George Laundrie has opened his moving picture hall to the public for the Summer months.

Middletown, Conn.—The Crescent Theater, which has been shut down for the past few weeks, will open again within a short time.

Joliet, Ill.—The old Chinese restaurant on North Chicago street, opposite the Hotel Munroe, has been leased by the Colonial Amusement Company of Chicago, who will at once proceed to fit it up as a first-class nickelodeon.

Boston, Mass.—Boston's new moving picture and vaudeville house, the Savoy Theater, opposite Siegel's, was opened yesterday under the most auspicious conditions. The theater is one of the largest and handsomest of its class in the country. No effort or expense has been spared by its owner, Miss Lotta Crabtree.

Baltimore, Md.—T. Donkas and G. Konstant will build a moving picture theater at 2634 and 2636 Francis street, to cost about $2,500.

Philadelphia, Pa.—M. J. Walsh will build a one-story moving picture theater on the northwest side of Kensington avenue, 159 feet south of Allegheny avenue.

Wheeling, W. Va.—The Orpheum moving picture theater at the corner of Third street and Jefferson avenue is now being remodeled, by the owner, Miss Bertha Hall.

Peoria, Ill.—The Consolidated Amusement Company will open a new electric theater where formerly the Palace was operated. W. E. Kinney will manage same.

Holyoke, Mass.—Wood & Cavanaugh will open a new moving picture theater in Suffolk street.

Chicago, Ill.—A new picture theater is being erected on Archer avenue, near the southwest corner of Thirty-fifth street, which will have a seating capacity of 1,100 people and will cost $50,00. Mulvey & Ehrhart are the proprietors.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, June 27.

Biograph—A Child's Impulse (Dr.).....994
Lubin—Apache Gold (Dr.).....950
Pathe—Caesar In Egypt (Dr.).....456
Pathe—Save Us From Our Friends (Com.).....479
Selig—The Long Trail (Dr.).....1000

Tuesday, June 28.

Edison—The Little Fiddler (Dr.).....990
Gaumont—The Unlimited Train (Com.).....295
Gaumont—The Elder Sister (Dr.).....720
Vitagraph—When Old New York Was Young (Dr.).950

Wednesday, June 29.

Essanay—C-h-i-c-k-e-n Spells Chicken (Com.)..284
Essanay—Pat and the 400 (Com.).....716
Kalem—The Miner's Sacrifice (Dr.).....905
Pathe—Napoleon (His.).....916
Urban—St. Paul and the Centurion (Dr.).....955

Thursday, June 30.

Biograph—Muggsy's First Sweetheart (Dr.)...982
Lubin—Faith Lost and Won.....980
Melies—The Ruling Passion (Dr.).....950
Selig—The Fire Chief's Daughter (Dr.).....1000

Friday, July 1.

Edison—The Stars and Stripes (Dr.).....1000
Pathe—Rebellious Betty (Com.).....397
Pathe—Inside the Earth.....518
Kalem—The Colonel's Errand (Dr.).....935
Vitagraph—Wilson's Wife's Countenance (Com.).427
Vitagraph—Old Glory (Dr.).....945

Saturday, July 2.

Essanay—The Bad Man's Last Deed (Dr.)....1100
Gaumont—On the Threshold (Dr.).....635
Gaumont—Motoring Among the Cliffs and Gorges of France (Scenic).....315
Pathe—Max Foils the Police (Com.).....571
Pathe—Riding Feats by Cossacks (Ed.).....338
Vitagraph—Saved by the Flag (Dr.).....570

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BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED JUNE 27th, 1910

A CHILD'S IMPULSE

How She Averted An Imminent Wrong

This Biograph subject shows the powerful influence of a child's pleading. A young man of wealth and position is allured by a designing ambitious widow into proposing marriage to her. His friends, learning this, warn him against the flirt and to cure him of the infatuation suggest a stay in the country. Here he meets an artless country girl, and a higher, nobler love is the result. However the widow finds him, and is determined to bring him back to her. They meet and the old infatuation possesses him, and he returns to the city with her. This almost breaks the poor country girl's heart, but her little sister, alone, goes to him and succeeds in bringing him back to the heart-crushed girl.

APPROXIMATE LENGTH, 994 FEET

RELEASED JUNE 30th, 1910

MUGGSY'S FIRST SWEETHEART

True Love's Course Ran Anything But Smooth

A delightful Biograph comedy showing the experiences of Muggsy and Mabel. After gaining her consent he calls, but, curse the luck! he sits in a chair just varnished and when he arises he leaves a portion of his clothing glued thereto. To beat it is his only recourse, and he thinks his dream of love is o'er. Not so, for Mabel writes and apologizes, asking him to call again. This time he encounters the National Uplift Committee, and thinking them burglars throws them out. When he learns their identity, he feels he is now dished for good, but he is voted a hero when they realize that the Committee had overstepped the bounds of reason in wanting to destroy many treasured articles, which they in the uplift deem sinful.

APPROXIMATE LENGTH, 982 FEET

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10,000	:	:	:	:	2.50	25,000	:	:	:	:	5.50	100,000	:	:	:	:	10.00

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BIOGRAPH COMPANY.

MUGGSY'S FIRST SWEETHEART.—The most important age of the seven ages of life is the third—"The lover, sighing like a furnace, with a woeful ballad made to his mistress' eyebrow." This is the period at which we dare not call our soul our own. Love is life's game of draughts, with Cupid as vis-a-vis, and though we play with poignant perspicacity we are sure to succumb to the unerring skill of that little unclothed postmaster. Muggsy has arrived at the third station, and of course is in a susceptible mood when little Mabel Brown passes. Kids together, they always experienced an attraction one for the other, and now, before he realizes it, Muggsy is in love, as is also Mabel. He braves the derision of his youthful companions, who have not as yet been stung by Cupid's dart, and escorts her home. Arriving at the Brown domicile, Muggsy asks if he might call in the evening; to this she gives consent. During the afternoon Mr. Brown, Mabel's father, has varnished a chair and put it in the reception room, he thinks, out of harm's way. At Muggsy's home there are great doings dressing Muggsy up in his new spring suit. He is mother's own dear boy and she wants him to look well. The fates conspire against poor Muggsy, for he is ushered into the sitting-room and, of course, sits on the varnished chair, so when he arises he leaves his coat and a portion of his trousers glued thereto. The father helps him out with a suit of his clothes which are about three times too large for him. Thus attired, he reaches home gloomy indeed, for he feels that he has lost Mabel forever. However, there is a ray of sunshine in a letter from Mabel, for she sees that Muggsy has been cruelly victimized. On his way to the house he meets Mabel, and together they enter just after the National Uplift Committee has called. This Committee is on a crusade against all things that are degenerating, vulgar or harmful to the young, and Mrs. Brown joins the movement and consents that they remove anything of that character from her home. They have just started the uplift when the young lovers enter. Seeing these strangers packing the tabooed articles into baskets, they are mistaken for burglars and Muggsy throws them out bodily. When he learns the real identity of his victims, Muggsy feels he is in bad again, but the Browns, upon looking through the baskets and finding some of their most treasured articles lifted in the uplift, consider Muggsy the hero of the day.

A CHILD'S IMPULSE.—Many are the occasions where we are impressed with the egregious power of the little child in the affairs of life. They are indeed God's greatest representatives, for no agency has worked more good. The tiny hand of the child has ever pointed the way along the path of righteousness, and has ever been the powerful influence in our high standard of morals. In this Biograph subject is shown how a little child saves two souls—one from moral destruction, the other from mental anguish. Mrs. Thurston, a socially ambitious widow, is holding one of her famous Bohemian parties. To these functions are invited the leading lights of the several professions—actors, artists, musicians, etc. Surrounded by these men and women of art and letters, she was at first entertained, but they soon palled and bored. On this evening in particular, she is especially possessed of ennui, until the appearance of Raymond Hartley, a wealthy young bachelor, who is introduced into the circle by a newspaper man. An attachment immediately springs up between the widow and Raymond, and it must be said that the latter is more sincere than the former, for Raymond calls upon her and proposes marriage, which she is only too willing to accept. His friends, however, upon finding out the seriousness of the situation, go and warn him against her, accusing her of being a flirt. He, of course, will not believe until he himself later finds their accusation true. His friend and chum suggests a stay in the country to cure him of this ominous infatuation. Selecting a quiet out of the way place they go, enjoining the valet to keep secret their whereabouts. Almost upon their arrival, he meets Grace, the daughter of the farmer. Her simple, artless manners, with her rustic beauty, fairly captivate him and make him forget the widow entirely. He now experiences a higher and holier love, so he sends word to his valet to send on his trunks as he intends protracting his stay indefinitely, and later proposes to Grace and gains consent. The widow, meanwhile, has waxed uneasy, as she is most anxious to make this rich match, realizing what Raymond's wealth would do for her. At his residence she gets little information from the valet, but espying the trunk tagged, she slyly notes the address. Off she goes in her auto, and finds Raymond on the roadside in a state of elation over his prospects. Feigning illness, she elicits his sympathy, and soon the old infatuation possesses him. Back to the city he goes with the widow, after dispatching a note to Grace of his departure. What a shock this is to the poor girl, and her little sister, while she doesn't quite understand why, feels that the return of Raymond is urgent. The trunks have arrived and the little one finds the return stub still intact. Getting her toy bank, she extracts her savings and finds she has sufficient to pay fare to the city. Surreptitiously she starts, and when in the city a policeman directs her to Raymond, whose valet states he is at the widow's. Here the child enters into the midst of a Bohemian gathering. One look into the child's sweet face, so much in contrast to the features around him, and but the sound of one word of her pleading, is enough to decide him, so picking up the child in his arms he dashes from the place, hurling aside the widow, who would detain him. Back to the farmhouse he rushes and throws himself appealingly at the feet of the poor heart-crushed Grace.

EDISON MFG. CO.

THE LITTLE FIDDLER.—"The Little Fiddler" plies up and down the street by day, playing his simple melodies and receiving whatsoever the passersby choose to bestow upon him, and at night comes home to his mother with his day's earnings, tired and worn but happy in her tender love. Far into the night the brave young mother sits sewing at her machine till her eyes ache and human strength gives way to the call of sleep. With weary head bent upon her arms she slips into dreams of the past.

Slowly the room fades into another in the luxurious home to which she was brought a bride. She is singing a cradle song over a baby's crib when her husband comes in drunk, and here follows that sad scene which is enacted in hundreds of homes every day. A woman's strong, brave love is pleading for the man of her bridal day, but still clinging to this drunken being of now, trying with her love to call back the gallant, handsome boy she loved so well. But drink has deadened all his memory of the past, and throwing her from him he goes reeling from the room.

The door slams and behold the room is changed again, and the sad, weary woman stands looking down at a basket of clothing where in her dreams a few moments before stood a tiny baby's crib. Sinking by the bed, she clasps her hands across her sleeping boy and pours forth her evening prayer to God.

A gay, fashionable musicale is in progress, and among its guests we can see the man of the dream now grown slightly gray but still handsome. His eyes shift from one piece of glittering jewelry upon a woman's breast to another string of pearls around the hostess' neck. Though among this crowd of fashion and music lovers, we instantly realize that he is not of them either in heart or feeling, but a common thief who plies his trade among surroundings of luxury and riches. There is a lull in the conversation, and through the open casement are heard the soft, sweet strains of a violin being played outside in the street. Nothing will do but the street musician shall be brought in and play for them. He proves to be none other than our little fiddler of the first scene, and it is there that father and son, unknown to each other, meet once again.

The "Little Fiddler" plays for the devotees of fashion, of whom the hostess in particular seems to take great interest in him. Sending for her silver purse she gives him money and also takes his name and address, with a view of looking after his future welfare. With presents of money and many compliments for his skill with the violin the thankful little fellow leaves the place. While the boy was playing his sweetest music the father had managed to steal the silver purse filled with jewels. Shortly after the lad leaves the purse is missed. The thief accuses his own son of the crime.

One hour later we are shown the thief in his own apartments. He takes out the silver purse and begins to count his gain, when a card falls from his pocket. As he sees written upon it his own son's name and address the truth comes to him—"The Little Fiddler" is his own boy! Back through the maze of crime and years comes into view the vision of the woman he once loved and honored. She stretches out her arms to him as in the days of long ago. He drives the sight from him and in its place his boy kneels before him, his hands fastened together with bands of steel. The thief stands staring into the dark future that yawns before him.

It is late that night when the anxious mother awaits the return of her little son. He comes and throws into her lap his gifts of money, and they are both rejoicing when suddenly the door is thrown open and the hostess and host of the musicale enter, followed by an officer of the law. The boy is accused of having stolen the silver purse and has just been torn from the arms of his mother, when in the door appears the father—the thief. He confesses his guilt and stands awaiting his punishment, when the small, soft hands of his own boy stretch forth asking for mercy and forgiveness. The appeal reaches the hearts of the hearers, and for the boy's sake the man is given his freedom. The door closes softly on the departing members of the world of fashion, and husband and wife once again look into each other's eyes. A soul is saved; and we feel sure that out of the darkness will come forth a MAN who will bring peace and happiness into the life of one woman and the little curly-headed boy beside her.

ESSANAY FILM MFG. CO.

C-H-I-C-K-E-N SPELLS CHICKEN.—Rastus wanders by a chicken store one morning and stops to admire a box of beautiful pullets. Immediately his appetite for chicken sets him to speculating as to how he can obtain one of the broilers. Rastus looks about cautiously and when he believes no one is looking he stoops to pat one of the birds on the head and his temptation is increased. Carefully lifting the lid, he is about to snatch the prize, when the proprietor of the store dashes out, and kicks him into the street.

Rastus limps away, heartbroken, when suddenly his interest is aroused again as he passes a young woman who has purchased the fowl that he had contemplated appropriating for himself. He turns about and follows her steadily, thinking, "Maybe dat chicken will break away." The young lady stops to chat with a neighborhood policeman, who, seeing Rastus loitering near, orders him on his way. Disappointed but hopeful, Rastus turns up an alley and stops just outside a highboard fence, when he hears the faint clucking which sounds suspiciously like chicken talk. He peers through a knothole in the fence and turns back slowly when one of the young pullets flutters up to perch on the fence, then flops down at his very feet.

Fortune has smiled on Rastus at last. He makes a wild scramble for the bird, but it flutters out of his hands and starts wildly out of the alley with Rastus at its heels. The chase is a hot and furious one and in the end Rastus corners his quarry, and grabs it by the flopping wing. With a smile of triumph he holds it in his hands, when suddenly, as though by magic, it disappears. The frightened colored man stares in amazement. Evidently "dat chicken was congered." He turns and runs out of the alley, anxious to leave this witch-ridden neighborhood.

PAT AND THE 400.—The household of the fashionable Bradley-Larkins is suffering an extremely bad attack of ennui, due, no doubt, to a lull in social activities. Mrs. Bradley-Larkin, racking her brain for some new method of excitement, is about to give up in despair when the following paragraph from the morning's paper catcher her eye:

SLUMMING IS BECOMING MORE FASHIONABLE.

Members of the Four Hundred are being kept busy making calls upon and ministering to the poor of Carnegie Alley.

"Ah, just the thing," exclaims Mrs. Bradley-Larkin. And that afternoon, having enlisted a number of her fashionable friends and with the auto loaded down with hothouse grapes, sofa pillows and other unnecessary luxuries, they alight in front of the dingy shanty which is the property of one Patrick Murphy.

Now Pat and his family despite their poverty are happy. They have plenty to eat, a place to sleep, while Pat gets his customary "can" and his pipe of tobacco every evening. Pat is happily engaged in blowing off the "suds," with the children romping about him, when the door opens and in burst on this happy scene Mrs. Bradley-Larkin, Mrs. Pink-Pinkley, et al.

Mrs. Bradley-Larkin, assuming leadership of the party, offers her presents, then sees the beer on the table, and reprimanding poor Patrick for the use of the vile liquid while his children are in want, throws the contents out the door. She also finds a sprinkling of dust on the mantelpiece and lifts her eyebrows questioningly to Mrs. Murphy. Then reminding the Murphy family of how thankful they ought to be, the slumming party sweeps majestically out.

"Well, I'll be——," Pat begins.

"Did yez iver see the loike?" Mrs. Murphy interjects.

Again the door opens and a crowd of Pat's curious friends enter. After much discussion one of the crowd offers a paper which contains the following notice:

Grand musicale given in honor of Sr. Compannisky, the celebrated pianist, at the Bradley-Larkin mansion at 2 P. M., to-morrow.

A happy thought comes to Pat. He suggests that they go slumming to the home of Mrs. Bradley-Larkin. This scheme is eagerly agreed to and Pat's guests depart to arrange for the swell affair.

The next afternoon, while Sr. Compannisky is seated at the grand piano in Mrs. Bradley-Larkin's drawing room thrumming out crescendos and earsplitting fortissimos, a strange caravan, composed of dump carts, comes driving up the driveway and pauses under the port cochere. It is Pat Murphy and his delegation from Carnegie Alley on a little slumming expedition of their own.

The scene which follows is ludicrous to the extreme. Pat and his friends, paired off in neat couples, stroll into the drawing room. Straightway couples, stroll into the drawing room. Straightway Pat turns over the hothouse grapes, sofa pillows, etc., to Mrs. Bradley-Larkin, adding a few presents of his own choice. They forcibly persuade Sr. Compannisky to drink beer out of the pail, while the goat, happy and contented, munches the music sheets which have dropped from the piano. Then Lizzie Murphy, pride of the alley, seats herself in the seat of the vanquished senor and rattles off a little Irish rag while Pat and his friends dance happily.

Then, satisfied their revenge is complete, they bid Mrs. Bradley-Larkin, Mrs. Pink-Pinkley and the others a fond adieu and go out.

Edison Film Releases

July 5th, 1910

A Tale of Two Coats

An excellent comedy, full of laughs App. length, 425 ft.

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Equal to the Emergency

A comedy based on a rich uncle whose nephew marries against his wishes and the pretty bride's ingenious methods of changing Uncle's mind.

App. length, 575 feet.

July 8th, 1910

A Wireless Romance

A strong Dramatic Subject with beautiful scenes taken in Cuba--Showing a complete Wireless Apparatus in Actual Operation. A Charming Love Story with a Happy ending.

App. length, 1000 feet

COMING: Another by REX BEACH—"OUT OF THE NIGHT" Released July 12th

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THE MIRROR SCREEN

Here is what exhibitors say regarding Mirror Screen since it has been installed, all of which are unsolicited testimonials.

Consolidated Amusement Co., Baltimore, Md.—(Great, better than we expected.)

B. H. Brunton, Springfield, Ohio.—(Mirror Screen is a great success.)

Orpheum Theater, Indianapolis, Ind.—(Pictures fine, receipts increased 20 per cent.)

Empire Theater, Detroit, Mich.—(Very satisfactory. Great improvement over ordinary screen.)

Frank S. Montgomery, Memphis, Tenn.—(Great and wonderful improvement. Send two more at once.)

Hix-Gravely Cigar Co., Montgomery, Ala.—(Mirror Screen installed to-day and proved great success.)

Arcade Theater, Richmond, Ind.—(Mirror Screen makes the pictures 100 per cent. better; receipts have increased very noticably.)

Garfield Theater, Chicago, Ill.—(Delighted with the Mirror Screen.)

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MOTION PICTURE SCREEN CO. :-: Shelbyville, Indiana

THE BAD MAN'S LAST DEED.—The Western releases, described in this guide, are noteworthy in their strong plots and intensely dramatic situations. This story is keenly interesting from the first foot to the last. Like the others it is picturesque in its scenic settings and is superbly photographed.

Arizona Pete, typical bad man, is the hero of the story. The first scene shows him leaving his shack, after adjusting his pistol. He rides into town, enters a saloon and orders drinks for the crowd. A young chap, just out from the East, refuses to drink with him, but is finally persuaded by the cracking of Arizona's pistol aimed at his heels.

Pete, now happily inspired by a liberal quantity of "Old Henry," hearing that there is a dance in town, mounts and rides around to the dance hall. Here are gathered the young men and women of the town, dancing merrily to the tune of old Uncle Eb's squeaky violin. Pete enters and breaks up the dance, but during the melee that follows Pete is shot in the pistol hand and deprived of his weapon. A young girl, feeling sorry for the misguided fellow, offers to bind his wound and he consents. She is the sister of the young Easterner of a few scenes before.

The sheriff, who has been apprised of Arizona's latest misconduct, resolves that the bad man has held sway long enough in his county, so, organizing a posse of citizens and armed with a petition and plenty of horse-pistols, he rides off to Arizona's shack to inform the latter that there is one too many bad men in Mariposa County, and that he will find it healthier on the other side of the county line. In short, Arizona is threatened with instant death if he dares get in range of the gun of any citizen residing in the county. Arizona sees he is beaten and consents to leave the country. Accompanied by the sheriff and posse he rides to the boundary line, waves his hand and rides out of view. The boys congratulate themselves on having rid themselves of such a miscreant and turn about to ride back to town.

A few days later old Jim Wayman, the uncle of the two young Eastern people, asks Bob, the boy, to drive a herd of cattle across the county to the nearest market. Bob disposes of the cattle and is persuaded by a pal, accompanying him, to enter a gambling dive and take a hand at poker. Of course he is fleeced out of the entire roll which he obtained from the sale of the cattle and is about to leave despairingly when Arizona Pete enters. The bad man recognizes the boy and understands the situation, then forces the gambler who had fleeced the boy to return the money. In the exchange of the money, a locket which the boy had is turned over and Arizona recognizes in the face of the ornament the picture of the girl who had bound his hand when he had been shot at the dance hall. The boy explains that this is his sister.

Bob is thoroughly intoxicated and Arizona resolves to take him home.

An hour or two later they cross the boundary line and the bad man, aware that he is on deadly ground, trusts to luck to take him through without being seen.

They arrive at the ranch house and Bob is taken into the tender hands of his sister, who comes out later, followed by her uncle, to thank him for rescuing the boy.

The girl and her uncle, after shaking hands with the bad man, enter the house, and Arizona turns to leave. Just then the sheriff, stopping in the road, outside the yard, sees the trespasser and, raising his revolver, fires. Arizona whirls on his heel and falls in the dust. A moment later the girl runs out and is joined by the sheriff. She explains why the bad man broke his promise.

"I'm sorry, Pete—I didn't know," he says, taking the dying man by the hand.

"That's all right, sheriff," he answers, "It was comin' to me an' I got it. I was a bad man and you were a better shot."

Then he turns to the girl and says he will be happy if he can take just one good thing with him. She bends over and kisses him and he dies with a smile on his lips.

GAUMONT.
(George Kleine.)

THE ELDER SISTER.—Miss Dolly, the elder of three orphan girls, has taken upon herself the burden of keeping the household together and is finding it no small battle.

In spite of the hardships she persists in her efforts until she is observed by the wealthy Jean Dubois, who is immediately enamored and soon commences a series of investigations to obtain information regarding her.

He even attempts to make her acquaintance by introducing himself when he meets her on the street.

After meeting so many rebuffs that he is assured of her being worthy of his attention he finally contrives to become acquainted in a proper manner. He later marries the heroic girl, and gives her two little sisters a pleasant home with his wife and himself.

THE UNLIMITED TRAIN.—Suppose a seamstress should sew a bolt of cloth to the back of your skirt and you wore the array. Would it excite some comment on the street? Yes, it would. This happens in the film. Everything is fearfully exaggerated, but it surely is funny all the way through.

ON THE THRESHOLD.—This is a pretty story of the kindness of a child. She offers some food to a rough-looking man who comes to the house, but her nurse drives him away without it, and rebukes the child. In the night the child goes downstairs for her doll, and finds the visitor of some hours before, in the drawing-room. He has come with intent to commit a burglary. The child, in its innocence, thinks the man has returned for the food, and gives him some. The burglar, touched by the kind action, takes the food and relinquishes his criminal intentions.

MOTORING AMONG THE CLIFFS AND GORGES OF FRANCE.—No description can give an adequate idea of the beauties of this narrow mountain pass. The road winds along the banks of a leaping mountain stream on either side of which rise high mountains covered with dense foliage.

URBAN-ECLIPSE.
(George Kleine.)

ST. PAUL AND THE CENTURION.—Metella, the daughter of the Centurion Vicinius, loves one of her father's slaves, Caius by name. This youth is a Christian and in the habit of frequently visiting the meetings held by them in the hills outside the city walls. Paul has gathered about him a small body of the faithful and preaches to them often in this secluded part of the forest.

Metella, encouraged by her natural curiosity as to her sweetheart's secret excursions, one day follows him and learns her first lessons in Christianity.

She leaves her hiding place and hastens to her father's palace where she finds Vicinius, her stern parent, in great rage because Caius is absent from his task.

Vicinius now orders the slaves to take Caius to a nearby woods and there flog him.

After the cruel chastisement Caius is left lying alone in the forest where soon after Metella finds him. She assists her sweetheart to the camp of his friends where she is so impressed by their lives that she accepts the belief and is baptized.

When Caius has sufficiently recovered from his punishment he returns to his master and dutifully takes up his work in the household.

Soon Vicinius, the Centurion, receives orders from Nero to arrest all the Christians who have been meeting in the hills outside the city.

The soldiers are now called together and move upon the Apostle and his little band of followers. Although warned in due season Paul refuses to flee, but engages in prayer while awaiting the arrival of Vicinius and his soldiers.

Caius and Metella join their Christian friends, fully expecting to be imprisoned with them.

When the attack is made upon the unarmed worshipers they are astounded to see the soldiers stop with their weapons suspended while they listen to the divine words. Gradually the swords and spears are lowered and the entire company with their leader drop to their knees.

LUBIN MFG. CO.

APACHE GOLD.—John Mills, a young prospector, takes advantage of an accident to Spring Blossom, the daughter of an Apache chief, to win her affections and get himself adopted as a member of the tribe and is married to the Chief's daughter. His interest in the woman is on account of the apparently inexhaustible store of gold the Apache possesses and when as a member of the tribe, he is shown the location of the placer mine he loads himself down with the precious metal and returns to his own people, forgetful of the little Indian girl who mourns his going. Some years later Mills, his money gone, secretly returns to the mine to replenish his store and is overseen by a member of the tribe. He is captured and with true Apache cruelty he is tied to a tree with water and food within reach of his one free hand. But to take food or water will result in the discharge of a gun, giving him his choice of quick or lingering death, though the Indians know that he will suffer as long as possible in the hope of rescue. A little Indian boy sprains his ankle so badly that he cannot move and in response to his piteous pleas Mills reaches for the water, knowing that his action will cause the discharge of the gun and enable the boy to approach the water with safety. At that moment Spring Blossom appears and releases her husband, telling him that the sacrifice that he was about to make was for the sake of their child. The now repentant Mills takes them away with him and they settle upon a farm bought with Apache gold far from the Apache camp.

FAITH LOST AND WON.—Don Devereaux, returning suddenly to the home of his fiancee for a pair of forgotten gloves, is shocked to find her in the arms of another man. His faith in women destroyed, he becomes a woman hater and his dislike of the sex causes him to seek the west where on a ranch of his friend Jenkins, he feels certain that the hated sex will not be seen. He is delighted to find that even the cook is a man on the Jenkins ranch and he is enjoying himself mightily until he encounters Emily Grey, who owns the ranch adjoining the Jenkins place. Several times incidents force Emily upon his attention and at last when he loses his footing and slips over a precipice it is Emily who discovers the body of the unconscious man on a ledge far below and when she had summoned help, it is Emily, who, because of her lighter weight, makes the descent and fastens the rope about the still form. Shock and exposure have brought on a fever and again it is Emily who nurses the sick man through the weary watches of the night and brings him back to health and strength. And finally it is Emily who brings back to him his faith in love for he finds that he is again assured that true love is the most precious gift if only love be true. It's a pretty western story with beautiful scenic settings done in splendid photography.

G. MELIES.

THE LITTLE PREACHER.—The cowboys and gamblers of Curzon are very much interested in a placard which appears one day in the saloon, giving the information that the Rev. A. B. Cole is due to arrive from Glue Gulch, and that services will be held in the schoolhouse. The cowboys plan to give the preacher a warm reception, but are surprised and chagrined when the new minister turns out to be a pretty woman. They immediately apologize and agree that religion must be a good thing if taught by such a charming woman.

The attendance at the schoolhouse is large, and the barroom is almost deserted. The bartender is in despair and is on the point of closing out his business. He is urged against this, however, by one steady patron, Joe Lane, who tries his best to bring the deserters back into camp.

The Rev. Cole hears of the efforts against her by this young scoundrel and so she takes pains to meet him. Great is the surprise upon both sides. Joe proves to be handsome,. debonair and polite; and not the deep dyed villain she had anticipated.

On the other hand Joe is immensely pleased with the young theological student; and an acquaintance springs up which ripens into a love affair in a few days.

Joe is a hopeless case, according to the good minister's mind, and she decides that it is her duty to reform him, even if she has to marry him. Joe swears that this is the only way in which he can be reformed, and when he convinces her of this, they take a trip to th local justice of the peace who ties the knot.

In the meantime, with Joe attending the services regularly, the bartender has no customers; and so he closes the saloon, posts a notice of the suspension of business and prepares to leave for more congenial surroundings.

The cowboys have been exemplary in their conduct, but, when they discover that the object of their admiration has become Mrs. Joe Lane, they decide to become "back-sliders." In a body they attend the saloon, with their appetites whetted for the fruits of the wine cup.

Alas, they are greeted by the sign of suspension. They find the bartender, and, at the point of their revolvers, force him to open up and quench their thirst. He is firm in his determination to move, however, and so each takes a flask along against a future drought.

The little minister notices that evening that they are in a somewhat hilarious condition, and so she lectures them severely on their habits, aided and abetted by her stalwart husband.

Ashamed and impressed, the boys finally agree to exchange their flasks for prayer-books; and sit down to study their Sunday-school lesson. Tired nature asserts itself, however, and they gradually drop off to sleep, while a picture shows a gigantic spider industriously weaving a web over the door of the deserted saloon.

PATHE FRERES.

RIDING SCHOOL IN BELGIUM.—Somersaults over six horses drawn up in line, trick riding, obstacle jumping and so on are all feats that require agility and strength and the tackling of precipitous ravines on a horse is ticklish business. The cavalrymen shown are past masters in the art of managing their horses, and the film is bound to excite a large amount of admiration and wonderment.

THE GREAT TRAIN HOLD-UP.—A company of noted bandits following their leader through the woods arrive at a clearing where they dismount and he explains the details of his plan to rob the limited. In pursuance of his instructions they quietly approach and surround a lonely, isolated wayside station, and quickly overcoming the agent, bind him securely and lock him in the cabin. Proceeding about two miles up the track the leader disguises as a railroad man, and taking a red flag signals the limited to stop whilst the rest of the gang remain secret under cover of the woods alongside. As the heavy engine and train comes to a sudden standstill the men rush out of the cover, and before the crew or passengers can grasp the situation, they hold them covered with their guns. Some climb up into the cab to the engine and take care of the engineers, while others proceed to the baggage wagon and after a short fight with the expressman secure the bags of valuable mail, which they carry to a spot in the woods a few yards distant. Meantime the agent's son and daughter, as was their custom, have proceeded to the station

FAITH LOST AND WON

RELEASED THURSDAY, JUNE 30th



Donald Devereaux finds his fiancee in the arms of another man and straightaway loses his faith in the entire sex. More than that he becomes a woman hater and avoids them whenever possible. But this is not often possible and at last he decides to go West to a ranch, where even the cook and chambermaid is a man. But it's no use. The next ranch is owned by a girl and a very pretty one at that and after many stirring scenes Don regains his faith. A romantic comedy abounding in pretty scenes and sensational incidents.

Length About 820 Feet

RELEASED MONDAY, JULY 4th



HIS CHILD'S CAPTIVE

After a lapse of years an actress again seeks to use her old time influence upon Banker Redmond and induce him to elope that she may share his large fortune. Redmond has become a lover of home but the actress regains her grip upon the man and he is writing his farewell note to his wife when his little son, "playing Indian," captures him and saves him from error. A charmingly told story with a real grip upon the heart interest.

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SAN FRANCISCO—Geo. Breck, 70 Turk Street.

with his dinner. They find him unconscious, and reviving him, soon ascertain what has taken place. It is the work of a few moments for them to see the bandits' tracks and following under cover of the woods, they arrive on the scene in time to see the mail bags being hidden in the woods. With the aid of his sister the boy takes his place inside an almost empty bag while she turns to get assistance. The mail having all been taken, the robbers line up the passengers and take their valuables, then bidding them re-enter the train and keeping all still covered with their guns, they order the engineer to put on full speed and get away. As soon as the train is out of sight they return for the mail and slinging it across their saddles proceed to their meeting place, a lonely log cabin in the depth of the dense woods. When there a quarrel arises between two of the bandits and during the excitement the boy cuts his way out of the mail bag, climbs on a horse and gallops back to the station. Here he finds the sheriff and his posse have just arrived and turns and leads them to where the bandits were hidden. Coming on them unawares, it is an easy task to surround them, and after a short skirmish to effect the capture of the survivors. After burning their log cabin they lead them off as captives to get the severe sentence they so richly deserve.

CAESAR IN EGYPT.—Ancient Egypt has fallen into the hands of the mighty Caesar, who first meets Tagra and her daughters drawing water in their pitchers from the sacred river Nile. At the sight of the beauty of one of the daughters, Tsit by name, Caesar commands that Tagra and her daughters shall appear at the feast to be held that night in the palace. In the home of Tagra the Egyptians bitterly lament that they dare not disobey the tyrant's will, and in the evening the mother and the other daughter set out for the feast. Tsit remains behind, but Caesar, irate that his will should be thwarted, sends messengers to her to repair immediately to the palace. She obeys the command, but the Egyptians incensed resolve to burn the palace. Within the palace revelry runs high, and Tsit dances before the all-conquering hero and his guests. Suddenly an Egyptian glides in, the gleam of a lighted torch is seen, and the palace is fired. It soon becomes a burning furnace, the glowing walls fall and crush the hitherto victorious Romans, while the Egyptians save Tagra and her daughters. So ends the picture. The mise en scene bears the hall-mark of a consummate knowledge of the art and science of staging, and we present this film in the conviction that its indisputable merits will assure for it warm praise and a ready welcome.

SAVE US FROM OUR FRIENDS.—A village wedding is being celebrated in the garden of the hotel, and when the fiddlers strike up for a dance the bride and bridegroom retire to the quietness of one of the rooms to exchange confidences. Unluckily the best man detects them and calls upon the guests assembled to assist him in bringing their hosts back to the garden. What tricks are now played on the luckless couple you will have to look at the film to see; commencing with throwing cabbages at them down the chimney and directing water on them through a hose put against the window up to the time when they are taken to jail for assaulting the village constable the film is one continuous roar from beginning to end.

NAPOLEON.—It would be an impossibility even in three reels to give the complete history of this most wonderful man. In presenting this picture we have selected a few only of the best-known and most famous scenes in his life.

Commencing the story with a summer evening at Malmaison we see in progress one of the most magnificent fetes of the kind that took place only in France, during the height of Benaparte's power, and at which are present Napoleon and Josephine.

Following this is the well-known scene when Napoleon on his rounds discovers a sentry asleep behind a haystack, takes up the latter's gun and continues his duties to the astonishment of the soldier when he awakes.

We next come to the battle of Austerlitz and the incident of the guard who was decorated by Napoleon for refusing to allow him to pass without the watchword. The battle itself is shown very vividly in all its varying phases.

The following scenes show the little King of Rome; Napoleon endeavoring to compel the Pope to sign an agreement annulling the latter's temporal power; the abdication of Napoleon and his subsequent farewell to his guards. Then follow scenes in connection with his imprisonment in St. Helena and finally his death in May, 1821.

The film is staged with the greatest accuracy as to detail in costume and setting. The magnificence of some of the scenes is marvelous, and where practicable the pictures have been taken on the spot. For instance, Napoleon bids forewell to his guards at Fontainebleu Castle, where the event actually happened.

REBELLIOUS BETTY.—We have already advertised the fact that Betty was coming, and now she is here and appears before you in the first of a series of comic films which should be a big feature in any house. Betty's antics and pranks are distinctly fresh and laughable, she is a mischievous and willful tomboy, who shrinks at nothing so long as she can get her own way. In this first film she succeeds in upsetting half a dozen people, destroys an artist's masterpiece, jumps upon and rides away with somebody else's bicycle, which she afterwards abandons for a horse, and finally knocks off the head of the butler. All these things she does simply because she has been refused the privilge of accepting an invitation to go for a motor ride.

INSIDE THE EARTH.—A couple of Englishmen reach the middle of the earth accompanied by their guides. Here they find huge caverns covered with stalactites with gigantic mushrooms springing up spontaneously. Elephants innumerable, huge frogs, crocodiles and other monsters appear suddenly, and the travelers flee in terror. After passing through streams of molten lava and fire they manage to return as if by miracle to the face of the earth again.

MAX FOILS THE POLICE.—With the aid of two friends Max carries off a damsel whose parents wish to force her into a distasteful marriage. Thereafter he checkmates the police at every turn, and finally penetrates into the office of the chief of police. Here a struggle takes place between the two men. Max underneath his opponent is forced into a large chest, the struggle continues, the chief presently emerges, locks the box upon his captive, and gives instructions for the chest and the man inside to be incarcerated. The moment his subordinates have left the room to carry out his instructions, he removes his wig, and lo and behold it is Max, who calmly makes his way to the cell and turns the key upon the police and the real chief of the police inside the box. To inveigle his rival into stabbing a lifesize dummy of himself is Max's next act, and then having scared the guilty man pretty well out of his senses by his sudden apparition, this imperturbable outlaw finds time to turn his attention to the delights of lovemaking.

SELIG POLYSCOPE CO.

GO WEST, YOUNG WOMAN, GO WEST.—Mrs. Kelly runs a boarding-house in the western foothills, having principally as her clientele the cowpunchers that work thereabouts. She meets with no end of trouble in securing a suitable cook that is matrimonial proof, as the moment a fair queen of the pot and pan arrives she is besieged by the boarders, and invariably Cupid gets his work in. Finally Mrs. Kelly, growing desperate, sends to the city for a Chinese cook. This enrages the boarders, and when the cook arrives he is made to do a few hurried stunts to the tune of the six-shooter, and he likewise exits almost as gracefully as he entered.

About this time an out-and-out city girl writes she would accept the place, loudly denouncing Cupid and its darts. She arrives; the enemy reconnoiters the situation; she meets their proposals with scorn and derision, drives them away. But on second thought she decides Big Bill Parsons is her affinity, and again the trouble is rampant. Then, lo he came—a busted actor. "Can you cook?" says Mrs. Kelly. He did—trouble brewing on every hand. To save the day Mrs. Kelly marries her new cook.

THE RED MAN'S WAY.—An Indian farmer and his wife protect and secrete a gambler who has injured a cowboy in a fight over a game of cards. The gambler repays the Indian by stealing the affections of his wife, a beautiful Indian woman of eighteen. Great is the dismay of the Indian on finding his wife in the arms of the white man whom he has befriended. His first thought is to kill the destroyer of his home; but he decides to give the squaw to the gambler and when she attempts to take her infant the Indian interposes. "You take the squaw; the child stays with me."

Five years later we see the effects of the union between the gambler and the squaw. He has become a confirmed drunkard and the squaw, through abuse, neglect and hardship, is dying. The Indian learns of this and his manner of vengeance is unique and gives this picture story its name, "The Red Man's Way."

THE HALL-ROOM BOYS.—In presenting the emperor of silent comedy, Mr. Fred Walton, in the above picture story, the acme of film comedy has been reached and no better vehicle than "The Hall-Room Boys" could have been secured for his advent into picturedom.

They are seen to enter the boarding-house previous to preparing to attend the mask ball at the Union Club. Donned in their best, they take a taxi to the fountain of merriment. The formality of having the proper tickets of admission causes them no end of trouble—but being thrown out of a public place fails to efface the redoubtable pair, and they pass an evening full of surprises and a few bumps—even if they were stung by the fair charmer—so, as the excitement draws to a close, they repair to their apartments, and dream of the eventful night. The morning after brings a fresh supply of trouble—they are informed their places at the ribbon counter have been filled—completing one of the best comedies ever offered in moving photography.

THE SHERIFF.—Tow Lawton and John Mason were rival candidates for office of County Sheriff. The election was near at hand and excitement plentiful. Mason was in love with Lawton's sister, but the feeling existing between the two men rendered their marriage impossible. When votes are counted Boveder County had elected John Mason as their sheriff, who took oath to do his duty as he understood the law.

Lawton becomes involved in trouble and a warrant for his arrest is placed in the hands of his political enemy for service. Thus we see the stalwart Mason standing between love and duty; for the sake of the girl he loves he permits Lawton to escape, but not without its attending mishaps and sadness, making a most unique story, embodying deep heart interest.

A HUNTING STORY.—A palatable comedy, and, as the name signifies, is a worthy successor to the time-honored "Fish Story" told at every fireside.

VITAGRAPH COMPANY.

OLD GLORY.—Benjamin Franklin is seen in deep study trying to evolve a suitable design for the banner, when he dreams he sees Freedom pluck the stars and stripes from the skies and lay them at his feet. With this inspiration he gives the design to Betsy Ross, who makes the flag and presents it to Washington and his staff. It is accepted and adopted as the standard of the struggle for Independence.

Again we see "Old Glory" floating triumphantly after the surrender of Cornwallis to Washington at Yorktown, waving its graceful folds in acknowledgment of the greetings and cheers of the people. In the War of 1812 nothing could be more inspiring than the capture of the British frigate "Macedonia" by Commander Decatur. The scene presents a picture most realistic, the boom of the cannon and protruding bodies of the seamen from the port holes, the lapping of the ship's hull by the restless waves as Decatur and his men scale the sides of the vessel and take possession of the prize.

The Mexican War brings the American flag prominently before us as the American army storms the heights of Chapultepec, hauls down the Mexican flag and raises "Old Glory" above the conquered turrets of the stronghold of Santa Anna, who was President of Mexico. Upon the addition of each State to the Union we see the stars twinkle in the new constellation of the flag.

Abraham Lincoln signing the Emancipation Proclamation strikes deep into the spirit of "Old Glory," the emblem of Freedom. This is a marvellously realistic and impressive scene which presents the martyred President signing the Emancipation Proclamation, surrounded by Seward, Stanton, Johnson, and all the members of the cabinet, with a vision of slavery, suggestive of the spirit of the motive which leads us up to the surrender of General Lee to Genera Grant at Appomattox, "The Union Forever" and the reunion of the Blue and the Gray under the protecting folds of "Old Glory" and the brotherhood of man.

Once more we are reminded of "Old Glory's" progress and power at the storming of San Juan Hill, with Teddy Roosevelt in command, the surrender of the Spanish outpost and the hoisting of the Grand Old Flag on the summit of the hill, a beacon of hope and cheer. At this point we are brought to the grand climax—the Star Spangled Banner waving in all its majesty and glory o'er the land of the free and the home of the brave, calling forth responsive thrills of inborn patriotism that can only find relief in an outburst of irresistible and uncontrollable applause.

SAVED BY THE FLAG.—In the hot sun of South America the hands employed by Hampton, an American ship owner and planter, are lazily whiling away their time when the planter unexpectedly appears upon the scene and reprimands the foreman for neglecting his duty and not urging the men to get the cargo aboard the boat that she may start her voyage on scheduled time. The foreman answers back angrily and is at once discharged by the planter.

Embittered and embarrassed, the foreman decides upon revenge, which is more fully aroused when he sees his sweetheart talking to the planter, who seems to be attracted by the pretty Creole. While watching the loading of the vessel, a messenger arrives and hands the planter a message from an old friend, Captain Gillet, of the United States Cruiser, that he has just landed his steamship in port and will take dinner with him.

The Captain and the planter are seated in the latter's garden, and while smoking and talking, Paola, the pretty Creole whom we saw in the first scene, passes by the house. The Captain urges his friend to go speak to her, while he waits for his return. Hampton goes to her and they walk out in the grove for some distance. The discharged foreman, with murder in his heart, is watching the lovers from behind a tree, and, unobserved, shoots the girl in the back. While the planter goes for help, the foreman rushes forward and throws the pistol beside the prostrate girl, then runs for the guards, with whom he returns and accuses the planter of having shot her, pointing to the pistol as evidence.

The planter is arrested and put in jail. Paola is carried to her home and placed under the care of a nurse. The foreman spreads the news of the attempted murder by the American planter, and then arouses his countrymen to hatred and vengeance against him. He then leads the mob to the jail, where they overcome the guards and take the American out to shoot him.

Paola hears from her nurse of the plight of her lover. She insists upon getting out of her bed and going to his rescue. Sick and weak, with tottering steps, she hastens to tell Captain Gillet of Hampton's danger. The Captain sends a messenger in all speed to the American Consul, who gives orders to the Captain to save the planter at all cost. With

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We can kill off that $104 "royalty" proposition sure pop—kill it so dead that it will make Old Mamma Ten Percent seem like a live corpse in comparison. To be brutally frank, any exhibitor who pays $104 in advance for a year's license to breathe is an unmitigated chump, and he knows it in his heart. Meanwhile, if you are good and sick of worrying and wondering what new stunt the trust will spring next, throw off your shackles, throw out your chest, stiffen up your backbone and become really independent. I'll give you the grandest film program you ever saw, heard or dreamed of.

CARL LAEMMLE, President

The Laemmle Film Service

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Edison's Great Train Robbery

The most sensational film ever produced. Negative is destroyed

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UNIQUE FILM SERVICE

81 Clark Street Chicago

the American flag the Consul jumps in his automobile and starts for the place where the mob are preparing to shoot their victim.

The Captain of the cruiser, with a company of marines, goes to the rescue, two able-bodied seamen carrying Paola. They arrive in time to place the flag across the breast of Hampton and defy the mob to shoot at their own peril. The crowd falls back in awe, and before they can recover themselves they are driven off by the Captain and his men. Hampton is released and clasps Paola in his arms amid shouts of the boys in blue and white.

WILSON'S WIFE'S COUNTENANCE. — Wilson glances at his wife, who returns his greeting with an expression like a piece of cheese. He takes his seat at the dinner table, opens his newspaper and reads with much excitement about a terrible explosion. Again she looks at him with jack-o'-lantern stare and blank gaze. He becomes frantic and tells her if she does not change her face he will put an end to himself. She inanimately stops his hands, but retains the inane glare. He hurries from the room and sends a note to his old friend, Dr. Jackson, asking him to send something to relax his wife's fixed features and give him relief, a stimulus and nerve tonic to stir her to normal activity.

A messenger from the doctor brings a box of pills with directions how to use them as a sure cure for Mrs. Wilson's ailment. Wilson is delighted, and communicates his joy to his wife, who idiotically recognizes the cause of his ecstasy and agrees to submit to his ministration. Wilson thinks if one pill is good, three will be better and quicker. One, two, three—and then he awaits results.

The pellets begin to work; so does his wife's face. Oh! horrors! The man with a thousand faces would hide them all in shame. Wilson's wife's face has them all beaten a mile for rapid changes and funny grimaces until gradually her countenance assumes a sweet, natural smile and normal flexibility and intelligence. Wilson is jubilant and radiant in his joy and the restoration of his wife's health. A parting glance at the smiling face of Mrs. Wilson shows us that she shares her husband's happiness.

AMONG THE EXHIBITORS.

Jamaica, N. Y.—An open air moving picture theater is to be erected on a vacant lot on the north side of Treetor street, between Bergen and Grand avenues.

Rutherford, N. J.—Louis Botte was granted a license to conduct a moving picture theater here.

New Orleans, La.—The Dreamworld Theater, one of the best paying moving picture show houses here, is being enlarged and renovated by the manager, Earnest Ditch.

Nashville, Tenn.—The Fifth Avenue Theater Company purchased from Capt. Ament the Elite Theater, formerly the Crescent.

New York City.—Plans have been filed for the erection of a moving picture theater, at the southeast corner of Eighth avenue and 111th street, for the Penn Amusement Company .

Watkins, N. Y.—Charles Harrington is preparing to open a moving picture theater in the Piffet Building.

Elmhurst, N. Y.—An open air moving picture theater has been laid out on the east side of National avenue, opposite Spruce, for the Scheer Bros.

Atlantic Highlands, N. J.—Charles F. Bryne will erect a new moving picture theater here.

Calumet, Mich.—M. D. Silvey has leased the Hermann Building and will convert it into a moving picture theater.

Denver, Col.—The latest moving picture theater to be erected here is being built at 1616-18 Curtis street for the Princess Amusement Company.

Westfield, Mass.—The Rex Amusement Company have purchased the moving picture show on Elm street, opposite Bartlett street.

Richmond, Va.—William T. Kirby, manager of the Colonial Theater, will succeed Charles I. McKee as manager of the Bijou.

Worcester, Mass.—E. H. Herbert has received a license to conduct a moving picture show here

Lancaster, N. Y.—William Bentley has opened a new moving picture theater here, to be known as the Gem.

Frankford, Pa.—A new moving picture theater is being built on Frankford avenue, below Unity street.

Elgin, Ill.—The Temple Theater, on Spring street, is being remodeled and converted into a moving picture show.

Jamaica, N. Y.—Francis E. Edwards is making arrangements for the erection of an open air nickelodeon .

New York, N. Y.—The Washington Amusement Palace, located at 1693 Washington avenue, near 173d street, will be open in the future as a high class moving picture theater.

Philadelphia, Pa.—Joseph F. McCartney will build a moving picture parlor at 1418-26 Point Breeze avenue, to cost $20,000.

Denver, Col.—The Cinematograph Amusement Co. are having a new moving picture theater erected on Seventeenth street.

Hastings-on-Hudson, N. Y.—The Dobbs Ferry Theater will open with high-class moving pictures.

Manassas, Va.—An open air moving picture theater is being erected on the vacant lot on the corner of Center street and Grand avenue.

NEW INCORPORATIONS

Hoboken, N. J.—Clinton Amusement Company; capital, $5,000. Directors: Andrew Fisher, Edward O. Smith, Sol Herschenstein, A. J. Cornwall and Walter Hankin.

St. Louis, Mo.—Alps Amusement Company; capital, $4,000. Directors: Joseph Wagner, Robert B. Dickson and David Anslyn.

St. Louis, Mo.—Aetna Amusement Association; capital, $2,000. Directors: William Urban and Sidney Fornoff.

St. Louis, Mo.—Maffett Amusement Company; capital, $2,000. Directors: Thomas J. O'Loughlin, S. E. Loehr and William Harkins.

Indianapolis, Ind.—The Lyric Theater Company; Capital, $750. Directors: F. E. Stouden, B. H. Barnett and W. J. Malle.

Little Rock, Ark.—Majestic Theater Company; capital, $10,000. Directors: Warren Cotterline, F. L. Cotterline and Daniel Carrico.

Cincinnati, Ohio.—Toledo Theater Company; capital, $10,000. Directors: Charles Hartman, F. L. Mulholland and R. V. Philips.

Birmingham, Ala.—Newsome Amusement Company; capital, $5,000. Directors: H. M. Newsome, T. S. Abernathy and C. F. Bailey.

Indianapolis, Ind.—Sumption Theater Company; capital, $5,000. Directors: E. P. Sumption, P. M. Sumption and J. W. Baird.

Brooklyn, N. Y.—Mingert Amusement Company; capital, $10,000. Directors: Benjamin Newman, Lewis Simon and Gertrude Simon.

New York City.—Farms Casino Company; capital, $6,000. Directors: Louis Taterka, Otto Fryer and Edgar Reynolds.

New York City.—Moving Picture Advertising Company; capital, $10,000. Directors: Frederick Wiener, Frederik L. Guggenheimer and Bertha G. Holtzman.

Chicago, Ill.—Film Logue Company of America. Capital, 18,000. Directors: Joshua H. Lewis, G. H. Lewis, August Wickland.

New York City.—Southern Theater Circuit. Capital, $25,000. Directors: Jacob Ginsbaugh, Louis B. Fordan, Joseph Melcer.

St. Louis, Mo.—Avenue Theater Company. Capital, $2,500. Directors: J. B. Owens, August Blattner, Wm. E. Campbell.

Brooklyn, N. Y.—Bedford Amusement Company. Capital, $1,000. Directors: John Pitz, Jacob Pitz, Sophie Pitz.

Trenton, N. J.—Haring & Blumenthal Amusement Company. Capital, $5,000. Directors: E. J. Forham, G. F. Martin and H. P. Jones.

New York City.—Refac Amusement Company. Capital, $3,000. Directors: Robert F. Rice and Charles H. Baker.

Louisville, Ky.—Shelby Amusement Company. Capital, $1,500. Directors: Moses Bass, Herman Elson and David Wasbutsky.

Indianapolis, Ind.—Indiana Amusement Company; capital, $5,000. Directors: Adolph Powell, William H. Hansell, J. P. Flynn, Sigmund Shalman and Mary Powell.

St. Louis, Mo.—Manchester Amusement Company; capital, $2,000. Directors: George P. Leller and Charles Grimm.

Chicago, Ill.—Gale Amusement Company; capital, $15,000. Directors: Richard S. Folsom, Paul Folsom and William Burkhardt.

Brooklyn, N. Y.—Owl Motion Picture Company; capital, $10,000. Directors: Harris Horowitz, Bertrand Ettinger, Julius Minck and Louis Wallenberg.

New York City.—Carlton Moving Picture Laboratories; capital, $10,000. Directors: James L. Carlton, William H. Laurence and John J. Robinson.

New York City.—Exhibitors' Advertising and Specialty Company; capital, $1,000. Directors: Natman Jacobs, Arthur D. Jacobs and Benjamin Pitle.

Newark, N. J.—Metropolitan Amusement Company; capital, $10,000. Directors: Fred W. Watson, Byron C. Dorsey and Edward T. Reichert.

New York City.—Pioneer Amusement Company. Capital, $1,000. Directors: Harold C. Golden and Samuel Prussin.

Buffalo, N. Y.—Princess Amusement Company. Capital, $20,000. Directors: Albert J. Diebold, Fred W. Young, and Charles Moser.

New York City.—Longwood Theater Company. Capital, $50,000. Directors: George H. Fritzsche, gene Hansen, Henry W. Fried.

New York City.—Carlton Motion Picture Laboratories. Capital, $10,000. Directors: James L. Carlton, Wm. H. Lawrence and John J. Robinson.

New York City.—American Kinograph Company. Capital, $50,000. Directors: George H. Frietzsche, John C. Giesler and Franklin A. McKenzie.

New York City.—Galler and Shean Amusement Company. Capital, $10,000. Directors: Ed. Gallager, Herman L. Roth and Tobias A. Keppler.

Medina, Orleans Co., N. Y.—E. G. Cook & Co. Capital, $9,000. Directors: E. Grant Cook, Charles D. LeVan.

Lincoln, Ill.—Loper Theater Company. Capital, $1,000. Directors: Harry T. Loper and Harry T. Loper, Jr.

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Slides, showing the big men preparing for the fight of JULY 4th.

Your patrons are looking for these pictures—they will

Help Your Show

CONDENSED CAPTIONS OF THE DIFFERENT SLIDES:

1. Signing Articles.
2. Jeff returning from fishing.
3. Jeff doing first training.
4. Jeff improving wind.
5. Jeff skipping rope.
6. Training quarters of Jeff.
7. Jeff and his Mascot.
8. Jeff, sparring partner and Farmer Burns.
9. Jeff demonstrating grip.
10. Jeff after wrestling.
11. Jeff's fighting pose.
12. Johnson, wife and auto.
13. Exceeding the speed limit—Johnson and his burros.
14. Johnson training—chopping wood.
15. Johnson and Kid Cotton training.
16. Close study of man who will face Jeff
17. Johnson and Little feeding their Mascot.
18. Johnson showing 72-inch reach.
19. Wonderful muscular development of Johnson.
20. Fighting attitude of Jack Johnson.
21. Johnson bidding his mother goodbye.
22. Jeff weighing in.
23. Johnson weighing in.
24. Composite picture of how the fight will actually look.
25. Jeff working out with medicine bag.
26. Johnson finishing a two hour run.
27. Johnson receiving word of Jeff's willingness to fight.

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LICENSED RELEASES.

BIOGRAPH COMPANY.

May 16—Over Silent Paths (Dr.).....980
May 19—An Affair of Hearts (Com.).....967
May 23—Ramona (Dr.) 995
May 26—A Knot in the Plot (Dr.).....980
May 30—The Impalement (Dr.).....987
June 2—In the Season of Buds (Dr.).....990
June 6—A Child of the Ghetto (Dr.).....989
June 9—A Victim of Jealousy (Dr.).....987
June 13—On the Border States (Dr.).....990
June 16—The Face at the Window (Dr.).....997
June 20—Never Again (Com.).....590
June 20—May and December (Com.).....364
June 23—The Marked Time Table (Dr.).....996
June 27—A Child's Impulse (Dr.).....994
June 30—Muggsy's First Sweetheart (Dr.).....982

EDISON MFG. CO.

June 3—The Piece of Lace (Dr.).....995
June 7—The Slyness of Shorty (Dr.).....750
June 7—Mr. Bumptious on Birds (Com.).....250
June 10—The Bell Ringer's Daughter (Dr.)...1000
June 14—United States Life Saving Drills (Educational) 250
June 14—The House on the Hill (Dr.).....745
June 17—A Central American Romance (Dr.)..
June 21—Bootle's Baby (Dramatic) 996
June 24—The Judgments of the Mighty Deep (Dr.) 1000
June 28—The Little Fiddler (Dr.).....990
July 1—The Stars and Stripes (Dr.).....1000
July 5—A Tale of Two Coats (Com.).....425
July 5—Equal to the Emergency (Com.).....575
July 8—A Wireless Romance (Dr.).....1000

ESSANAY FILM MFG. CO.

May 18—The Danger Line (Dr.).....1000
May 21—The Little Doctor of the Foothills (Com.) 935
May 25—Tin Wedding Presents (Com.).....560
May 25—Where is Muleahy? (Com.).....400
May 28—The Brother, the Sister and the Cow-puncher (Dr.) 989
June 1—Levi's Dilemma (Com.).....768
June 1—Henry's Package (Com.).....205
June 4—Away Out West (Dr.).....1000
June 8—Burly Bill (Com.).....989
June 11—The Ranchmen's Feud (Dr.).....980
June 15—A Honeymoon for Three (Com.).....1000
June 18—The Bandit's Wife (Dr.).....950
June 22—A Victim of Hate (Dr.).....988
June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000

KALEM CO.

May 18—The Aztec Sacrifice (Dr.).....950
May 20—The Seminole Halfbreeds (Dr.).....
May 25—The Cliff Dwellers (Dr.).....
May 27—Friends (Dr.) .....
June 1—The Navajo's Bride (Com.).....930
June 3—The Castaways (Dr.).....975
June 8—The Price of Jealousy (Dr.).....
June 10—The Exiled Chief (Dr.).....
June 15—Mistaken Identity (Dr.).....885
June 17—The White Captive of the Sioux (Dr.).880
June 22—The Wanderers (Dr.).....895
June 24—The Cheyenne Raiders (Dr.).....950
June 29—The Miner's Sacrifice (Dr.).....905
July 1—The Colonel's Errand (Dr.).....935

LUBIN MFG. CO.

May 26—The Brave Deserve the Fair (Dr.)....700
May 26—The Sisal Industry in the Bahamas (Scenic) 300
May 30—A Veteran of the G. A. R. (Dr.)....930
June 2—Percy, the Cowboy (Com.).....925
June 6—Grandfather's Gift (Dr.).....710
June 6—Officer Muldoon's Double (Com.).....275
June 9—The New Boss of Bar X Ranch (Dr.).950
June 13—The Wild Man of Borneo (Com.).....390
June 13—On Panther Creek (Dr.).....600
June 16—Red Eagle's Love Affair (Dr.).....975
June 20—The Road to Happiness (Dr.).....600
June 20—Poetical Jane (Com.).....350
June 23—The Motion Picture Man (Com.).....955
June 27—Apache Gold (Dr.).....950
June 30—Faith Lost and Won.....960

GAUMONT.

G. Kleine.

June 7—A Night on the Coast (Dr.).....600
June 7—The Monastery in the Forest (Scenic)..400
June 11—The Marriage of Esther (Dr.).....695
June 11—Lerin's Abbey on St. Honorat's Island (Scenic) 285
June 14—At the Dawning (Dr.).....915
June 18—Esther and Mordecai (Dr.).....645
June 18—The Spanish Frontier (Scenic).....325
June 21—Princess and Pigeon (Dr.).....490
June 21—Hercules and the Big Stick (Com.)..505
June 25—Does Nephew Get the Cash (Com.)..535
June 25—Lakes at Eventide (Scenic).....405
June 28—The Unlimited Train (Com.).....295
June 28—The Elder Sister (Dr.).....720
July 2—On the Threshold (Dr.).....635
July 2—Motoring Among the Cliffs and Gorges of France (Scenic).....315

URBAN-ECLIPSE.

G. Kleine.

May 11—Purged by Fire (Dr.).....541
May 18—The Girl Conscript (Dr.).....741
May 18—Modern Railway Construction (Educational) 210
May 25—His Wife's Testimony (Dr.).....1007
June 1—Her Life for Her Love (Dr.).....720
June 1—Making Salt (Industrial).....230
June 8—The Nightmare (Dr.).....824
June 8—The Mountain Lake (Scenic).....196
June 15—The Gum-Shoe Kid (Com.).....428
June 15—A Trip to Brazil (Scenic).....572
June 22—A Child of the Squadron (Dr.).....545
June 22—An Excursion into Wales (Scenic)....430
June 29—St. Paul and the Centurian (Dr.).....955

G. MELIES.

June 16—A Texas Joke (Com.).....950
June 23—White-Doe's Lovers (Dr.).....670
June 23—The Stranded Actor (Com.).....280
June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950

PATHE FRERES.

June 8—The Empty Cradle (Dr.).....607
June 8—Lucy Consults the Oracle (Com.).....341
June 10—Dimitri Donskoj (Dr.) 706
June 10—24-Hour Automobile Race (Scenic)....270
June 11—An Unexpected Friend (Dr.).....626
June 11—Floating to Wealth (Com.).....361
June 13—Childish Escapade (Com.).....548
June 13—Micro-Cinematograph: Sleeping Sickness (Educational) 354
June 15—The Bone-Setter's Daughter (Dr.).....813
June 15—The Barry Sisters (Acrobatic).....138
June 17—Poor But Proud (Dr.).....495
June 17—Max Makes a Touch (Com.).....423
June 18—White Fawn's Daughter (Dr.).....950
June 20—Reconciliation of Foes (Dr.).....948
June 22—Perseverance Rewarded (Com.).....443
June 22—Riding School in Belgium (Edu.).....535
June 24—A Curious Invention (Com.).....472
June 24—Catching Fish with Dynamite (Scenic)..459
June 25—The Great Train Hold Up (Dr.).....950
June 27—Caesar In Egypt (Dr.).....456
June 27—Save Us From Our Friends (Com.)..479
June 29—Napoleon (His.).....916
July 1—Rebellious Betty (Com.).....397
July 1—Inside the Earth.....518
July 2—Max Foils the Police (Com.).....571
July 2—Riding Feats by Cossacks (Ed).....338

SELIG POLYSCOPE CO.

June 2—The Trimming of Paradise Gulch (Dr.) 1000
June 6—The Barge Man of Old Holland (Dr.).1000
June 9—The Range Riders (Dr.).....1000
June 13—Romeo and Juliet in Town (Dr.).....1000
June 16—Caught in the Rain (Com.).....1000
June 20—Opening an Oyster (Educational).....700
June 23—Our New Minister (Dr.).....1000
June 27—The Long Trail (Dr.).....1000
June 29—The Long Trail (Dr.).....1000
June 30—The Fire Chief's Daughter (Dr.).....1000
July 4—Go West, Young Woman, Go West (Dr.)..990
July 7—The Red Man's Way (Dr.).....1000
July 11—The Hall-Room Boys (Com.).....1000
July 14—The Sheriff (Dr.).....730
July 14—A Hunting Story (Com.).....270

VITAGRAPH COMPANY.

May 31—The Peacemaker (Dr.).....960
June 3—Davy Jones' Parrot (Com.).....922
June 4—The Majesty of the Law (Dr.).....972
June 7—A Modern Cinderella (Dr.) 977
June 10—Over the Garden Wall (Dr.).....973
June 11—The Altar of Love (Dr.).....995
June 14—The Russian Lion (Dr.).....948
June 15—(Special release) James J. Corbett...
June 17—Davey Jones' Landladies (Com.).....935
June 18—Ito, the Beggar Boy (Dr.).....962
June 21—Little Mother at the Baby Show (Dr.).975
June 24—A Family Feud (Dr.).....998
June 25—By the Faith of a Child (Dr.).....885
June 28—When Old New York Was Young (Dr.).950
July 1—Saved by the Flag (Dr.).....570
July 1—Wilson's Wife's Countenance (C.).....427
July 2—Old Glory (Historical).....945
July 5—A Boarding School Romance (Com.)....998
July 8—Between Love and Honor (Dr.).....917
July 9—Becket (Dr.) 998
July 12—Nellie's Farm (Dr.).....995

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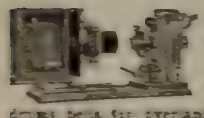


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I Met My Love Mid the Roses.
Sunny Time is the Time for Me.
Moving Day in Jungle Town.
My Heart Has Learned to Love You, Now Do Not Say Good Bye.
When a College Boy Meets a College Girl.
Hang Your Hat in Detroit.
Curly Head.
You Can't Make Me Stop Loving You.
Play that Lovey Dove Waltz.
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ECLAIR.

JULIET WANTS TO MARRY AN ARTIST.—Juliet declares most positively to all her aspiring young beaux that she will condescend to marry no one but a real, live artist! Accordingly, our hero hastens to devise a means whereby he may make himself eligible, and finally decides to take advantage of an opportunity that is afforded him to become a comedian. The contract is speedily signed, and our sanguine friend retires to dream of the success which lies before him.

We next behold the Irrepressible in the midst of his perplexities "Behind the Scenes," in which mystic situation he has come to the conclusion that "Distance truly lends enchantment," and all is not quite so glittering as when gazed upon from the other side of the footlights. Still, he is borne up by the happiness which awaits him, and his tribulations assume the weight of a feather, until—some news is brought him—sad, sad news, his dear beloved Juliet has forgotten her vow to wed an artist, and has consented to become a countess. Then all is chaos—oblivion slowly closes in!

FAUST.—This entrancing story, drawn from the world-renowned tragedy of Goethe, opens in the mysterious working den of Dr. Faust, who, old and worn out with years of stern study, and on the verge of despair through longing for the pleasures of his bygone youth, all of which he has surrendered to his learning, thinks of resorting to poison in order to end the weariness of his declining days. He, however, dashes down the cup at the last moment, and calls upon the infernal powers to aid him. Immediately Mephistopheles appears and offers him youth and pleasure in exchange for the surrender of his soul. Faust, dazzled by the splendor of the vision which is shown to him by his alluring companion, accepts the compact, signs the fatal paper, and is at once transformed into a handsome young man.

Mephistopheles then shows Faust the beautiful Marguerite, and immediately he falls desperately in love with the innocent girl. Finally, aided by the perfidious suggestions of his companion, Faust succeeds in winning the heart of poor Marguerite.

Valentine, eager to revenge his sister's honor, is killed in a duel by Faust, who seeks safety in flight. Betrayed, deserted, demented from sorrow, the unfortunaate Marguerite is thrown into a dungeon and left to her grief.

Meanwhile, Mephistopheles endeavors to make Faust forget the unhappy girl, but in vain; love has overcome the powers of evil, and all his magic is in vain. Faust hastens to the prison and seeks Marguerite; his passionate words of love restore her for a moment to reason, but only for a moment, she is just able to offer him forgiveness, and then dies in his arms.

Rarely has there been a better representation of this wonderful drama. The pitiful story of Marguerite and Faust makes its appeal to all humanity, and words cannot add to its charm and effectiveness.

THE KING OF THE BEGGARS.—Under the porch of the Basilique, the King of Beggars is receiving the tithes of his subjects, all of whom come forward to hand over to their sovereign the products of their day's work, begging in the streets. We then follow the King home, under cover of the night. He enters a dark underground dungeon, he crosses the dingy cellar, enters what appears to be a cupboard, tugs at something, and ascenus from sight. In fact, he has entered an elevator, and is carrid aloft where he alights in a magnificent apartment, and is received by his domestic attendants, who wait upon him with signs of deep attention—the King of Beggars is no other than the Duke of Amblois.

There is a feast at the residence of the Marquis of Monbarlin. The Marquis has lost all his fortune, and therefore refuses to give the hand of his daughter to the Squire of Valangis as his fortune is small, notwithstanding the fact that he and the young girl dearly love each other. The wealthy and pompous Duke of Amblois asks the Marquis for his daughter's hand, and is readily accepted by the father, but the young lady repulses him, as she will have none but the beloved Squire. The Duke becomes enraged and swears revenge. Later on Valangis endeavors to appoint a rendezvous for himself and Juliet, but all his plans are thwarted by the beggars over whom the Duke reigns supreme. The Duke succeeds in getting the girl to his apartment, but immediately he receives word that the house is surrounded by the police; he hastens to the underground regions, where he hides Juliet, and returns to his rooms, only to find the officers waiting to arrest him. In his surprise, he makes a false step backward and falls through the elevator shaft, landing at the feet of Juliet and her lover, the young Squire, who has succeeded in finding his dear beloved. A moment later the Marquis arrives, and realizing the worth of the Squire, unites his hand with that of beautiful Juliet. Then the men all uncover their heads before the dead body of the villainous Duke of Amblois.

THE POWERS COMPANY.

MOTHER AND DAUGHTER.—A mining engineer, Frank Noyes, marries a western girl and takes her to New York to live. After two years have passed the wife gets hold of a letter written to her husband by another woman. She goes back to her Western home, taking with her her little baby girl. The mother dies. The girl grows up under the care of her grandfather into a beautiful young woman.

Dave Hardy, a young farmer, loves May and in a very pretty scene in the woods they are betrothed. They come back to announce their engagement to the grandfather, only to learn that May's father, who has neglected her all of these years has become wealthy, and he is coming out to take her back East to be educated as a lady.

Noyes comes and takes his daughter with him, leaving poor Dave broken-hearted.

In New York a wealthy young swell falls in love with May and is about to propose marriage to her when the butler brings in to May a package containing her old sun-bonnet and a letter which reads: "Dear May: I am sending your sun-bonnet before Dave kisses it into shreds. We miss you terribly. Grand-dad." The girl is deeply touched. She leaves her swell admirer, puts on her hat and takes the train back to her old home.

THE MAN BEHIND THE CURTAIN.—George Roberts is a confidential clerk of a banking house. He is to sail for Europe in the morning on an important mission, and one thousand dollars in cash is given him to pay expenses.

He goes to a poker party and gambles away the money. Back in his room, he realizes the awful folly he has committed, which means loss of position and disgrace to him. He determines to get the money back from Johnson, who won heavily. Roberts enters Johnson's home. Johnson's wife enters. Roberts conceals himself behind the curtain. He writes on a cuff, "You must get one thousand dollars from your husband when he enters, persuade him to leave the room and give me the money. If you don't get the money, I will shoot your husband." He throws the cuff on the floor and Mrs. Johnson reads the message.

A terrible and dramatic situation follows when the terror-stricken wife tries to persuade her husband to give her the money which he has won without explaining to him. The husband surmises something is wrong. He gives his wife the money and starts to go out of the door. He sees the curtain move, pushes his wife through the door, grabs the arm behind the curtain, and, after a terrific struggle, he gets the revolver and unmasks the man. Roberts pleads with Johnson to release him. He shows the letter, and Johnson relents. He gives the boy his money and bids him go.

THE LADY DOCTOR.—Miss Julia May is a physician. She is also very pretty. She opens an office in a small Western town. The cowboys all fall in love with her and pretend various ills and aches in order to get next to Julia. Julia is wise to their game and the funny stunts she makes them do will win laugh after laugh from any audience.

ON THE BORDER.—Pedro Valdez has a ranch just across the United States border. He also has a beautiful daughter, Arnita. Some cowboys stop at the Valdez home and enjoy its hospitality.

After dinner, one of the cowboys, Ugly Ike, tries to get gay with Arnita. The father comes out, and sees the girl struggling in the ruffian's arms. He pushes Ike, who draws a pistol. Valdez stabs the cowboy, and believing him dead, the father and daughter mount their horses and ride away, to be pursued later by the cowboys, who swear vengeance. Here follows one of the best and most exciting horse-back chases that has ever been put into a picture. The riders are all experts, and the horses are real broncos.

Valdez and his daughter get away from their pursuers and take refuge with Dan Blake, the sheriff of the county, who saves them from the cowboys and escorts them back to their home, where they learn that Ugly Ike was not killed. The cowboys ride off. The sheriff falls in love with the beautiful Arnita. He is brave enough when it comes to fighting men, but in the love game he is very backward. He writes a letter to the girl telling her that he loves her, and saying that he will call for her answer the next day.

Here follows a pretty love scene with some delightful comedy, when the sheriff finds the girl being kissed and embraced by young Alvarez, her Mexican lover.

Back in his old home the sheriff removes all his finery and slowly tears up the first and only love letter he ever wrote.

THANHOUSER COMPANY.

TEMPEST AND SUNSHINE.—Planter Middleton, of Kentucky, has two beautiful daughters, one of whom is known as "Tempest," and the other as "Sunshine," because of their different dispositions. "Sunshine" is wooed by Bill Jeffreys, the village postmaster, whom she does not love and rejects.

Later her heart is won by young Doctor Lacey from New Orleans. Soon after they become engaged, the Doctor is compelled to return to his home city on business. During his absence, "Tempest," who is in love with him, conspires with Bill Jeffreys to intercept the lovers' letters. They succeed in making Julia and the Doctor each think that the other is untrue.

The Doctor, in a spirit of pique, decides to marry "Tempest." Sunshine remains true, and confides to no one the sorrow she feels. Just as Tempest and the Doctor are about to be married, the ceremony is interrupted by Jeffreys, who confesses the plot—having left a sick bed to do so. The guilty ones are forgiven, and the lovers reunited.

THE FLAG OF HIS COUNTRY.—Walter North is a New York man, married to a Southern girl. At the opening of the play their baby daughter is christened, and the young couple are living happily in their home in Baltimore. This is in 1861, at the opening of the Civil War.

At the first rumors of hostilities, Mrs. North's brother enlists in the ranks of the Confederacy. When North refuses to follow his example, and casts his lot with the Union Army, his wife bids him good-bye forever. She asks him to choose between his flag and her. He salutes Old Glory, and goes to war.

Four years later when he returns he finds his old home deserted, and although he tries in every way to discover the whereabouts of his wife and child, he is unsuccessful. He moves to a Northern home, and there becomes Commander of a G. A. R. post.

Mrs. North, who believed that her husband was killed in the war, comes North with her brother and her little grandchild to attend a reunion of the Confederate Veterans and the G. A. R. While out walking with her grandmother, the little girl is lost, and is picked up by North on his way to attend the reunion. Through the police the grandmother and uncle are notified of the whereabouts of the child, and when they come to claim her at the G. A. R. post, there are mutual recognitions, and Mr. and Mrs. North are reunited. There is but one flag now, the Blue and the Gray clasp hands beneath its folds.

LUX FILMS.

A QUIET PIPE.—Jones and his friend are taking a quiet pipe when they have a bet as to who will smoke the most tobacco in a certain time.

Smoke is seen coming from the window of the house and a general stampede takes place, causing roars of laughter to the spectators of this extremely funny film.

CHARLES THE FIFTH.—Charles the Fifth of France is soon to be pressed by his chamberlain to secure the throne for himself. Having an interview with the conspirators, they induce him to accept the crown. To secure the silence of the Queen, she is given poison by the chamberlain, which produces madness, but at the same moment, her lady in waiting enters and guesses the crime. Immediately she is overpowered and taken prisoner with the mad Queen. The loyal lady manages to escape by a rope from the window of their prison and rushes to the King, imploring him on behalf of the poor lady. He is about to accede to her wishes when the chamberlain appears and the lady is thrust into prison whilst the King is influenced.

But the voice of conscience is too great. We see him tormented by pictures of his prisoner's treatment and, stung with remorse, he rushes to her aid and in spite of all the chamberlain's efforts, craves pardon of the mad Queen.

THE WITCH'S SPECTACLES.—A lady of considerable wealth and personal attractions is anxiously seeking a husband. She is not guided by love, and after considerable perplexity, she reads an advertisement to the effect that a certain sage will read the future.

Visiting the witch she obtains a pair of spectacles that enable her to peer closely into the future. Then as the lovers one by one declare their passion she is able to see what the days to come would be like with each of them as her husband. A series of amusing revelations follow that lead to her rejecting all of them. In despair she wanders into the neighboring park, where she encounters a young mechanic who has sustained considerable injury to his hand. She takes a fancy to the young fellow and reads the future she wishes for in the witch's spectacles. At first the young fellow resists her advances and is loth to declare himself on account of his poverty, but love laughs at locksmiths, as he always will, and they are soon wandering hand in hand to the land of Goo-Goo.

"IMP."

THE FALLEN IDOL.—A country girl who comes to the city is usually considered prey by her more sophisticated cousins. Flo Greene, when in dire straits, is befriended by an artist, and soon their acquaintance is more than a passing one. He goes so far as to place a ring on her finger, and when he asks her not to wear it she consents, not knowing the significance of the request. But her eyes are opened later, when she attends a party at his studio, and the Bohemian atmosphere so shocks her that she dashes out in a rage.

Some time later, her younger sister comes for a visit from the country. She arrives at the house while Flo is away, and Flo's husband sees her. He immediately begins to flatter her, and finally induces her to accompany him to the studio. Here he resumes his advances, and suddenly seizes her; Flo, who had divined this when she found nobody at home, now enters. The anguish of a beguiled woman who is trying to save her sister now confronts the roue in all its fury, and he is overwhelmed at Flo's vigorous denunciation. Before he can recover, both have hurried from the room.

The great city has been too much for the simple country girls, their only offense having been the possession of pretty faces. They pack their belongings and we soon see them back in the country, to the simplicity that they now hail as a haven of safety.

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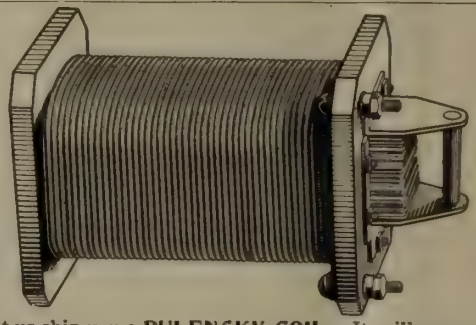
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THE CALL OF THE CIRCUS.—A bad fall lays up Marie, the bareback rider, in the home of Rev. Strong, the parson in the little Western town. The quiet little sick-room sees visitors such as never were there before—clowns, riders, ring-masters, etc. Marie cannot recover in time to accompany the show out, and they leave her at Strong's house.

Strong takes a keen and kindly interest in her, and soon Marie recovers. She cannot yet join the show, so Strong helps her enjoy the quiet rural life. In doing so, however, he excites the gossip of a very circumspect element which takes a wrong view of his relations with Marie, and the affair culminates in a request that he either send Marie from the town, or leave it himself. He determines to stand by her, but she believes that he will sacrifice his career in so doing, so she awaits her chances, and when a traveling circus comes to town, the call of the tan-bark arena is strong—she steals out of the house and wanders out to the white tents. But Strong, missing her, guessed at her whereabouts and, following her quickly, not only finds her, but begs her to come with him to a place where none will point the finger of suspicion that springs only from evil minds. And she goes.

YANKEE.

THE GHETTO SEAMSTRESS.—The care-burdened souls that have struggled from out of the Czar's domain, only to encounter dire misfortune on these shores, are legion. But the future of Betsy Muscova looks bright, when with her aged father she leaves Russia, the only home she ever knew, and turns her face toward the Statue of Liberty, and David, her lover, promises earnestly that he will soon follow her.

Arriving here she settles down to work as a dressmaker, and true to plans, David comes through America's gates one year later. Will Betsy allow her lover to go to the sweatshops to grind out a living? No, not she. He must be a professional man—a doctor. Accordingly he enters upon his studies, while Betsy toils patiently at the whirring sewing machine to meet expenses.

The new surroundings soon lose their novelty for David, and alas, he comes under new influences. His studies have thrown him into an environment far removed from the heroic Betsy and the machine that is yielding the wherewithal for his future.

A certain Clara Greenfield has entered into his life—an accomplished girl of wealth and social position. He forgets Betsy, and soon preparations are under way for his marriage to Clara.

As if by fate, Clara's bridal gown is being made by Betsy and one day Betsy brings it finished to the fine Greenfield mansion. A chance glance through the portieres, she sees her David—a man who owes his all to her. She asks Clara who he is, and learning the truth, pours out her heart to her sister Jewess, as only a Jewess can.

The little Russian martyr has found a soft resting place for her confidences, for Clara is of lofty calibre, and one fine day when the thankless David stands under the wedding canopy, his love for his benefactress entirely forgotten, the ceremony is performed, and when the bride's veil is lifted, there stands—Betsy Muscova.

ATLAS.

THAT LITTLE GERMAN BAND.—Mr. Schmidt and several cronies are wont to meet in the back room of a neighboring saloon on Sunday evenings, at which time various brass instruments are produced and sounds unknown to musical ears drift out on the still night air. It's a good thing to have confidence in your own efforts—even if nobody else has.

Imbued with the desire to cultivate the musical taste of the public and incidentally earn a livelihood in the pleasing, easy life of the strolling player, the Little German Band invest their savings in startling uniforms and sally forth on their glorious mission. But things unforeseen are always happening—their first adventure taking place in the backyard of a tenement.

Almost anybody can appreciate music, perhaps none better than the Irish, but one Casey, sleeping off the remnants of a last night's "jag" has no soul for music early in the morning—throws his mattress on them. Their discomfiture is but temporary and they start with renewed vigor a couple of blocks away, where a "lady of color" showers them with ashes; another neighbor throws the contents of a tub on the Germans; a gouty individual "peppers" them with a shotgun; a bartender has the street cleaner drench them with a stream of water; an ever increasing crowd frightens them so much they take to their heels and never stop until they reach the dock; missiles of every description follow them as they jump into the river, where they seek refuge from further persecution.

MANOEUVRES OF THE NEW YORK POLICE FORCE.—A marvelous picture, showing over five thousand uniformed New York policemen in a perfect drill, before City officials and the heads of the Police Department.

How well trained a body of men these guardians of the peace really are, can only be appreciated when seen in the action depicted in this film.

This is not a chance picture, taken while on parade, but especially posed for the purpose of demonstrating a detail of the training of this wonderful organization, not generally realized by the public.

SALES COMPANY FILM D'ART.

JEMMY.—A Choctaw chief whose attentions are repulsive to Jemmy, a sturdy and pretty frontierswoman, determines to take her by force. He awaits a chance when her husband is away, and entering with a band of Indians, tears her from her little son, and carries her off. When her husband returns the child tells what occurred and a posse goes out in search of the savages. They meet in a pitched battle, but the Indians secure their captive, and the husband returns home alone.

A year passes. He has given Jemmy up for dead, and now takes unto himself a new helpmate. Matters go along smoothly, and Lily is a good mother to the child. But the captive, thought dead, suddenly returns. Her husband fails to recognize her at first, but when he does he faces an ordeal. Lily, however, is a noble soul, and realizing that she is now in the way, places the child in Jemmy's arms and leaves the home forever.

CENTAUR

SHE WOULD BE A BUSINESS MAN.—Three failures in one morning's mail was more than Mrs. Manly could endure. Taking the telegrams from the hand of her husband she flaunted them in his face and derided him on his lack of business ability, claiming that were she the man she would meet with no failures. He answered her defi with a proposition that for a moment staggered her, but which she accepted in the same spirit as it was given. The proposition from her husband was that as she felt herself so capable a business man that she be the man in the family and he would take her place, even to the exchange of wearing apparel. Dressed as the man she at once proceeded to put into action her methods of business.

Her great difficulty in her man's garb was that when having an interview with a business man, that man seemed to not be able to concentrate his mind on business but wanted to take her out to lunch instead, with the result that she was obliged to order him out of the house, which action necessarily terminated the business deal with him. And so with every man she met in the course of her business, she either met with admiration, consternation or ridicule according to the temperament of the man. In the meantime the husband in his female attire was having as difficult a time with the house domestics, canvassers, peddlers, etc., and when his wife came to him meek and humiliated, and asked him to change back again, as she didn't want to be a business man, he threw his arms about her and agreed that the return was as acceptable to him as it was necessary for her.

FOR HER SON'S SAKE.—Daniel Blake, with his mother, lived from early childhood with his wealthy uncle, his mother's brother; and naturally supposed that he was to be the heir in spite of the fact that the old man had a ward who was the daughter of a dead friend. Daniel had been strengthened in the supposition by his mother and when the old man lay dying and made his will, Mrs. Blake was dumfounded and near crazed to find that the money was to be left to charity. Denouncing the old man for his deception and arguing in favor of her son she was ordered from the room. The old man repented the next day and in a spirit of maliciousness wrote a new will but hid it in a most unusual place. After his death when the will was read by the lawyer, it turned out to be a forged one, as it was dated three days after the old man's death.

The lawyer at once jumped to the conclusion that the mother had substituted a will for the original, leaving the money to her son. He accuses her and she pleads for her son's sake to let it stand as it is. The lawyer gives her one hour to return the stolen will and he will say nothing about the deception and crime, but if she refuses he will call in the police.

After deliberation, she refuses to give up the original will and defies the lawyer. Her son, overhearing the accusation and defiance, makes his presence known and in a fit of indignation against her, he denounces his mother, even though what she did was for his sake.

Severely admonished by the lawyer, the boy soon realizes that her sacrifice of honor was her undoing and in a burst of love he forgives her and offers to build a home for her away from the scene of sorrow.

The hidden will is discovered and all ends happily.

NESTOR FILMS.

THE CROOKED TRAIL.—Amelia, Mrs. Howard's daughter by her first marriage, was a girl after her mother's own heart. High-spirited, extravagant and domineering, and as the neighbors wisely added—absolutely heartless, was quite the opposite from her step-sister—gentle, modest little Jean, whose very meekness irritated her stepmother almost to desperation—the more she abused the girl—the more Jean tried to please.

But to-day Mrs. Howard's thoughts were all concentrated upon her darling—Amelia had written she was coming home for a short visit and needed friends—the dear girl had such aristocratic tastes—and although she knew her husband had already mortgaged the ranch—that her daughter might attend an Eastern finishing school, she insisted that there must be ready money for Amelia when she arrived.

It made Jim Thornby's blood boil to see Mrs. Howard cuff and nag at Jean. Over and over again he had pleaded with her to marry him and get away from it all—but the birl had dutifully hesitated—her stepmother disapproved of the match, small wonder—Jean relieved Mrs. Howard of the entire charge of the house and she had no intention of losing her!

Now, however, Amelia was home and would really enjoy assisting her mother so Jim solemnly assured his little sweetheart.

That settled it—packing up her few belongings and leaving a note for her dear old dad—Jean crept stealthily out after all had retired, and was quickly whirled away to the minister by the jubilant Jim.

Six months later as the now happy Jean was busily engaged in preparing their evening meal, Jim rushed in upon her with the wonderful news that gold had been discovered on their claim and already he had an offer to sell.

At first she cautioned him against selling, but upon remembering the notice, which she had seen in the weekly paper that Mrs. Wright had mailed to her, that her father's ranch was to be sold at auction and advising Jim of the fact they quickly decided to accept the offer and hurry to the old man's rescue.

In the meanwhile, finding ranch life unsuited to her taste, now that Jean was no longer there to wait upon her, Amelia departed for the East, so that upon their return to the ranch Jean and Jim found only John Howard and his wife.

The latter, with her eyes at last fully opened to her daughter's utter selfishness, was truly humble and grateful when she learned that the young couple had not only come to their relief, but were willing to forget and forgive.

MOTOGRAPH.

TAFT FOR A DAY.—Taft for a day; a down-and-out-individual—he of the lost opportunity class—after becoming an advocate of socialism attributes his mistake to misfortune, and contents himself with the humble station in life of solicitor for a rapidly growing restaurant whose specialty is 15-cent meals.

A politician, noted as a perpetrator of practical jokes, sees in our friend a startling resemblance to President Taft, and straightway engages his services to impersonate the nation's Chief Executive, the inducements offered being one hundred dollars, a suit of new clothes and the seat of honor at an elaborate banquet.

This streak of happy fortune brings about the ultimate placing of a $5,000 wager between the politician and a friend, the latter a prominent committeeman who has just returned from Washington after a conference with President Taft at the White House, the politician proposing to produce the Chief Executive within an hour at various places about town and at a banquet in the evening.

The deception is carried out to a nicety until his participation in the banquet, where his manner of speech, his utter ignorance of timely political affairs and his very bad table manners bring about his denunciation and complete exposure. Mid a shower of fruit, pastry and vegetables, our hero reaches the street, and there encounters his erstwhile admirers, who, quick to grasp the situation, lend a hand in working dire vengeance, much to the physical discomfort of our now uncomfortable impersonator.

A MILLIONAIRE TRAMP.—As a picture "A Millionaire Tramp" bids fair to eclipse its early stage triumphs, when every man, woman and child who saw it voted the play a success. Over three million show-goers are acquainted with this play; New York has seen it, as has also the Golden West, a score or more times. Its stage story was developed in four scenes, while the picture presents fourteen, depicting naturally the scenes and incidents, which for the stage were possible only orally. Harry Chandler, alias Jay Pierpont, who in the play appeared as a modern knight errant at the outset, is a true gentleman in the early scenes of the picture, being observed during his courtship days with Theresa at New Carlisle. Dr. Staley, the scheming village physician, who secures Chandler's signature to a note for a million after the death of his wealthy parent, and while Pierpont's brain is dulled by alcoholics, and whose stage portrayal has been the signal for thousands of hisses, too, is a prominent factor in the enactment of the story. Theresa Hampton, the innocent cause of much suffering and depravity, is conspicuous, and the role as played by the Motograph Company's striking and talented leading lady will lend many heart throbs to picture patrons. There can be no theme of more heart interest than the ups and downs of life. True, a woman is at the bottom of this, as she is at the bottom of all love stories, but in its construction "A Millionaire Tramp" has brought out the situations with a new recipe.

GREAT NORTHERN.

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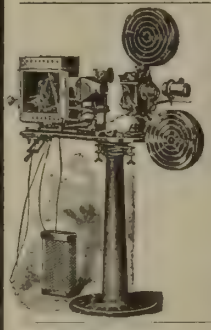
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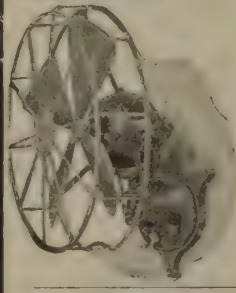
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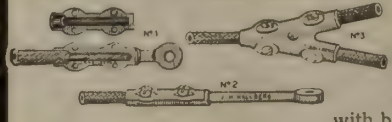
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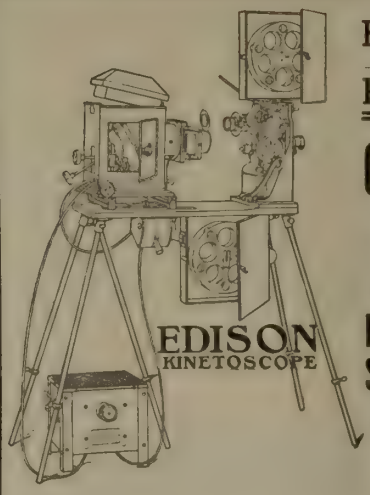
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sea voyage with his vessel. His wife, who has accompanied him many times on various voyages, has to stop at home this time. During her travels she gained a good knowledge of navigation and after the Captain has left, one of her chief pleasures during the Winter evenings is to follow him on his voyage on the chart which she has in her little home. One night after having put the children to bed she has a vivid dream that her husband is wrecked. So impressed is she with this dream that she hires a ship and crew and goes to the place she saw in her dream. She finds her husband on the wreck on a desert island, and is just in time to save him from death.

THE CLOWN AND HIS DOGS.—The celebrated clown, Mr. Zehrto, shows us in this picture what he is capable of doing with his 20 dogs. He has them trained to perfection, and they perform wonderfully well, with a precision that is astonishing. The "stunts" they go through are numerous, and many highly amusing. This film is a vaudeville act in itself.

DEFENDER.

SAVED FROM HIMSELF.—Tom Atkins brings his college friend home to spend vacation. Tom's cigarette smoking is increased by idleness and causes consternation and sorrow among his friends. Steve, a fine, clean, manly chap, falls in love with Margaret, Tom's sister, who reciprocates his affection and accepts him on condition that he will save Tom from himself. The habit leads Tom into bad company, and whiskey adds its enslaving power to cigarettes. In such company Steve finds Tom, and after a fight drags him home. Tom's condition is serious, a doctor is called in, who announces the dread fact that Tom has consumption. Desperate measures are necessary, for even in the shadow of death Tom persists in smoking excessively. Steve calls in a professional hypnotist, who commands Tom, through the power of suggestion, never to smoke again. His work is successful, for Tom refuses a cigarette while in hypnotic condition. Tom goes away for his health. Two years pass. Steve and Margaret are married and a beautiful child is born. At a family reunion Tom returns, the victory won.

NEW YORK MOTION PICTURE CO.

THE RANCHMAN'S SIMPLE SON.—Simon, a poor fool, finds great sport in tormenting the animals about the ranch, and excites much amusement among the inmates. The ranch owner and his son-in-law laughingly follow him to see how he treats a pig and then mount their horses and ride away. They come to a camp in time to hear an argument among the cowboys. One has won by cheating and is being held to account. The ranch owner, when he learns of the facts, loses no time in sending him away. Simon, tired of milking, sticks the cow with a pin, which naturally ends the beast's quiet, so Simon's task is finished. He gets punished for his act and follows Rose, the ranchman's daughter. She rides away in a buckboard and leaves him behind. The cowboy who cheated sees her departure and decides revenge could be gained through her. Simon follows him, carrying a pitchfork; and when Rob overtakes the buckboard and grabs the reins from Rose, he secretes himself in the back. Rob takes his captive to a shack where he imprisons her, but imagine his surprise at being confronted by Simon, who pins him to the shack with his pitchfork. Simon then releases Rose, who goes for her father. When he, with his followers, reaches the shack, Simon is still holding Rob at bay, with his own gun, while the poor fool munches an apple. Rob is set free and taken away, and Rose takes Simon home. Though he is caressed and made much of for saving Rose, he asks only for pie and still holds on to it when the cowboys raise him on their shoulders and carry him off.

HER TERRIBLE PERIL.—Molly and Lawrence are basking in the sunshine and whispering sweet, never old phrases of love to each other. They are interrupted by Esther, the jovial, who pours water on Lawrence's head. All three run out to the barnyard where the girls overwhelm their father with hugs. Seeing the horses about suggests a drive to the girls and they jump into the buckboard and ride away. At various places they stop to gather flowers, first one and then the other alighting. Molly sees a pretty blossom growing on the edge of a precipice and stoops to pluck it. She loses her balance and goes over. Esther, horrified, gets down to see where her sister is and finds her hanging on with her hands. Summoning all fortitude to her aid, Esther reaches the buckboard and drives off at a furious pace. Molly is losing strength and to stay in that position for a longer time seems beyond her endurance. Esther reaches the barnyard, tells of Molly's accident, and all follow her to the precipice. They tie their lariats together and the cowboys lower Lawrence. When Molly feels his arms about her she relaxes and faints. The boys continue to lower them to the bottom of the cliff, and then await the arrival of Lawrence with his beloved burden. He soon carries her into their midst. She revives and Lawrence is kissed by Esther and Molly, and heartily thanked by the father, while the cowboys show their appreciation by firing their guns.

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June 23—From Love to Martyrdom (Dr.).....960
June 27—Sorceress of the Surf (Dr.).....620
June 27—Juliet Wants to Marry (Com.).....400
June 30—Faust (Dr.).....
July 7—The King of the Beggars (Dr.).....

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May 7—The Somnambulist (Dr.).....
May 14—A Marvelous Cure (Com.).....
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May 21—A Father's Grief (Dr.).....
May 28—The Eagle's Egg (Dr.).....
May 28—Roosevelt in Denmark (Scenic).....
June 4—The Jump to Death (Dr.).....
June 4—The Car Man's Dream (Com.).....
June 11—The Duel (Dr.) .....
June 18—How Brother Cook Was Taught a Lesson (Com.) .....
June 18—Lake of Luzerne (Scenic).....
June 25—The Captain's Wife (Dr.).....
July 2—The Sons of the Minister.....

"IMP."

May 23—The Eternal Triangle (Dr.).....
May 26—A New Excuse (Dr.).....
May 30—A Reno Romance (Dr.).....
June 2—A Bachelor's Love (Dr.).....
June 6—The Nichols on a Vacation (Com.).....970
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June 13—The Way to Win (Com.).....995
June 16—A Policeman's Son (Dr.).....990
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Apr. 28—Tommy and the Powder (Comedy)...429
May 5—The Little Beggar Maid (Dr.).....672
May 5—They Would Roller Skate (Comedy)...268
May 12—A Mother's Grief (Dr.).....557
May 12—Her Two Suitors (Com.).....452
May 19—The Lacemaker's Dream (Dr.).....462
May 19—He Did Not Die (Com.).....432
May 25—A Sagacious Animal (Com.).....406
June 2—A Stray Dog.....
June 3—The Slave's Love (Dr.).....777
June 3—What Happened to a Cinematograph Party (Com.) 226
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May 25—The Red Man's Honor (Dr.).....950
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June 27—The Crooked Trail.....964
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June 14—An Engineer's Sweetheart (Dr.).....995
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May 25—Estrellita 950
June 1—A Just Revenge 446
June 1—Prascovia 421
June 8—The Shipwrecked Man 528
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Tuesday,	THANHOUSER	LUX	KINOGRAPH
Wednesday,	ELECTRAGRAFF	MOTOGRAPH	
Thursday,	CENTAUR	CINES	
Friday,	THANHOUSER	LUX	KINOGRAPH
Saturday,	GT. NORTHERN	CARSON	CAPITOL COLUMBIA

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A Full Description of These Subjects will be Found on Another Page.

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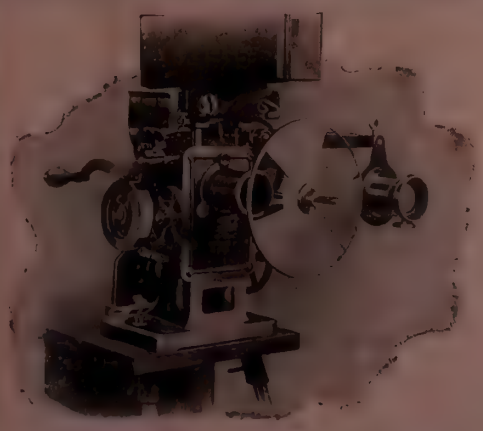
A tale of a lost mine, an Indian's gratitude, and a wild race to file a claim by a plucky little woman

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SEE PAGE 104 FOR RELEASE

"LIFE PORTRAYALS"

SEE PAGE 101 FOR SYNOPSIS

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"ASK THE EXHIBITOR"

Released Tuesday, July 5th

A Great Thanhouser Comedy Split-Reel

Gone to Coney Island *and* Booming Business

Thanhouser Funnyfilm—clean and infectious. Your patrons won't miss these two big laughs if you're a wise exhibitor. Order!

GONE TO CONEY ISLAND!—Kate has been employed for a number of years as a maid in the home of Mrs. Greene. Her "young man," Henry, works down at Coney. He induces Kate to leave her place and take a situation as ticket seller at Luna Park. Kate tries to tell her mistress of her intended departure, but Mrs. Greene is busy and refuses to listen. Mrs. Greene goes out, and during her absence, Kate takes French leave, leaving a note saying she is going to Coney Island.

Never having visited the Island, Mrs. Greene considers it a dreadful place, and when she gets Kate's note, thinks it her duty to immediately start in pursuit of the misguided girl. Not knowing how to get to the Island, she appeals to her old friend, Prof. Griggs. He also is ignorant of the ways of Coney, but in turn appeals to his friend, Casey, a ward politician, who of course knows the Island, and consents to act as their escort.

The three set out for Coney, and start on their search for Kate. The hunt is almost forgotten in the joys of Looping the Loop, Shooting the Chutes and the various other diversions of the Island.

When they finally find Kate, she is at her post, selling tickets at Luna. She laughs at Mrs. Greene's fears for her safety, announces the fact that she is happily married, and presents the lucky man. In a cool Coney corner, Mrs. Greene confesses that she found Coney wasn't as bad as it was painted, and that she is going to revisit it often.

BOOMING BUSINESS.—Jack is an industrious young business man, who has invested in a small stock of stationery, and set up shop. He unfortunately has no customers, and his various schemes to bring trade prove extremely unlucky but mighty laughable. What they are we'd better let the little picture tell.



Scene from "GONE TO CONEY ISLAND."

Approximate Length 1,000 Feet. **No. 122.** **Code Word, Coney**

Released Friday, July 8th

The Girl Strike Leader

A GREAT THANHOUSER UPLIFT FILM

Dealing with that momentous National problem—the labor question. Your patrons will like this solution. Please them!



Scene from "THE GIRL STRIKE LEADER."

Hal Stephens, a wealthy young man, devotes all his time to enjoying himself, and thereby earns the disapproval of his staid old father. The elder Stephens sees the young man start off on an auto trip with some gay friends, and decides to call a halt.

He notifies his son by telegram that it is time he went to work, and presents him with a factory. This arouses the merriment of his friends, but Hal declares that he will buckle down and go to work. He tells his father, however, that he desires to start incog., and the father consents.

Hal enters the factory and goes to work as an ordinary laborer, his identity being unknown to all. He meets Lou, a young working girl, and falls in love with her. The manager of the place, one Conners, tries to make love to Lou, and Hal protects her. There is an order put up reducing salaries ten per cent., and Lou induces the others to strike rather than to submit.

The strikers, starved out, finally return to work, with the exception of Lou, who is defiant to the end. Hal finds her weeping on the steps of her home and tells her of his love. She agrees to marry him.

After she has accepted him, he leads her to the factory, announces his identity, assumes possession, and restores wages to the old scale, after having discharged the rogue Conners.

Approximate Length 1,000 Feet. **No. 123.** **Code Word, Strike**

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Yours truly,
(Signed) WALTER McNEISH

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Released Friday, July 8th: "THE SHERIFF OF BLACK GULCH." A western picture and in all respects up to the "Bison" standard.

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"BISON" Release—Tuesday, July 5th

"A SINNER'S SACRIFICE"



"BISON"—Release, Friday, July 8th

"THE SHERIFF OF BLACK GULCH"



"AMBROSIO"—Release, Wednesday, July 6th

"THE TAMER; ALFRED SCHNEIDER AND HIS LIONS"



"ITALA"—Release, Saturday, July 9th

"THE ABYSS"



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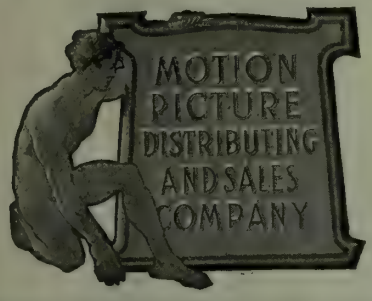
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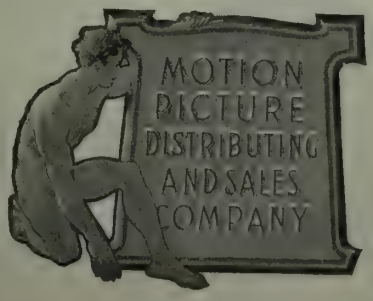
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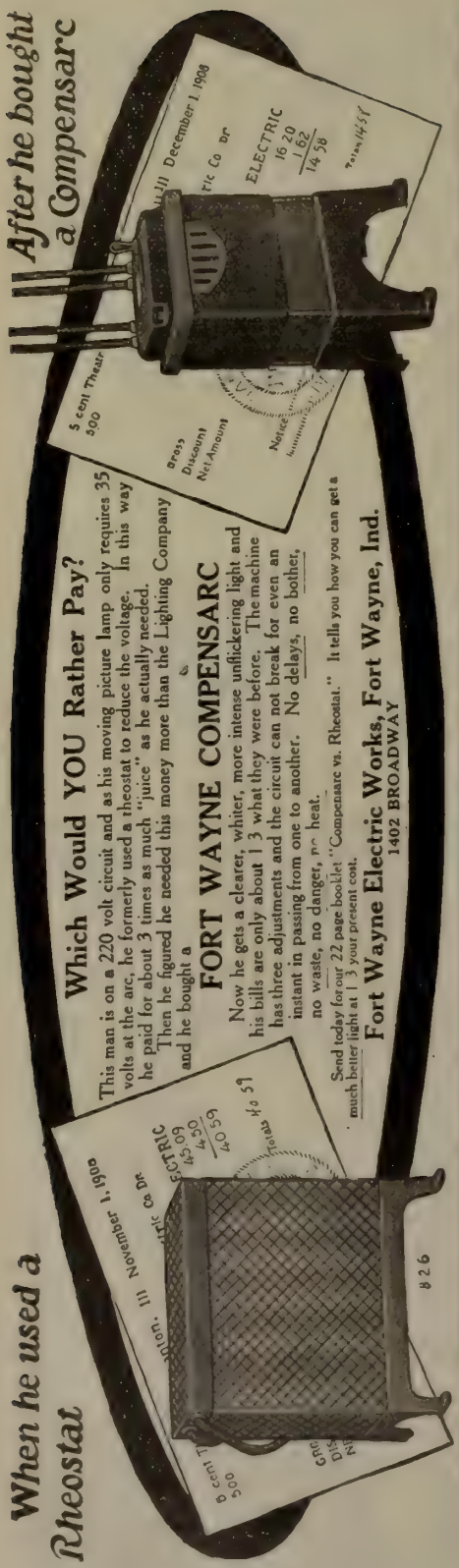
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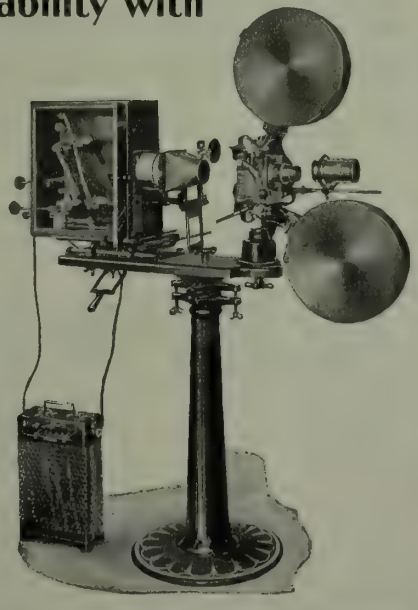
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Vol. 7 JULY 9, 1910 No. 2

Summary of the Week.

Dress and the Picture....73
Talkfests....74
The Dove of Peace....74
What I Know and Have Seen. By C. R. Sims....75
Concerning Scenarios. By E. M. A. R....76
What People Want By H. F. Hoffman....77
"Ranch Life in the Great Southwest"....78
"St. Paul and the Centurion"—A Critical Review by Rev. H. F. Jackson....79
The Edengraph Machine—An Appreciation....79
"Lux Graphicus" in a Prophetic Mood....80
"Man-About-Town" on the Pictures of the Great Fight....81
"The Lord's Prayer" Illustrated. Review of a Remarkable Film by J. M. Bradlet....82
Noted Educators Endorse Moving Pictures....83
R. G. Bachman on the Independent Amalgamation....83
Comments on the Films....84
Operators' Column.—Setting the Motiograph Shutter—Letters from Operators—Examinations—Kinodrome Machine....87
General Examinations. By F. H. Richardson....88
The Fight Pictures to Be Licensed....89
Chicago Notes....92
Correspondence.—Vaudeville Put in Its Place—The Morals of the Show....94

Dress and the Picture.

As time goes on the number of analogies between the talking play and the silent play increases or rather becomes more apparent. Everyone is aware that in the ordinary talking play, whether it be a comedy, a drama, a tragedy, or a musical piece, dress plays an important part. And by dress we mean this: That very often the play mirrors the fashion amongst women, or practically leads to a suggestion of the fashion. In New York, perhaps, the importance of dress in the talking play is not so well recognized as in London or Paris. In London or Paris, when a new attraction having innumerable stars is put on the stage, the papers on the morning after the *premiere* are filled with columns descriptive of the gowns and other confections worn by the actresses.

It is an undoubted fact that innumerable women go to the theater in London or Paris to study the latest modes and styles. Do they do this in New York? Probably, although the newspapers do not make so much of the matter as they do across the Atlantic. We are led into these reflections by studying some enlarged pictures of recent releases which have made a very agreeable impression on our mind in virtue of the fact that special pains seem to have been taken by the producers to dress the characters in conformity with the height of modern fashion. There is in the first case, the Essanay "Hollow Cane" in which a lady is exhibiting some curios to her guests. This picture looks to us perfectly dressed. First of all, the appointments of the room are complete and then the men characters are faultless dressed in evening attire, while as to the ladies: we submitted the picture to an expert feminine criticism and were assured that the women were just as well turned out as if they were taking part in a real society function on Fifth avenue. We have recently noted other pictures by other manufacturers which exhibited this commendable quality of being well dressed. But the particular one that we are referring to now, besides being the more recent, will illustrate our point as well as any other, or many others.

We have pointed out over and over again in these pages that a very large part of the constituency of the moving picture theater are women and children—especially women—and that anything which tends to please and interest the fairer half of humanity will retain their patronage. One of the sights of New York City is, of course, a walk along West Twenty-third street, or West Thirty-fourth street, any Spring day when the enormous crowds of femininity studying women's costumes in the store windows tells mere man what an amazing importance is attached by the fair sex to this question of dress.

Now, we have little doubt that with the march of progress that is going on in the moving picture, this question of the up-to-date dress of the feminine characters will be found of vital importance by the producers. Women will go to see those dresses as well as to see the play. We do not want to see any play overdressed; we do not want to see any story subordinated in its development to the art of the milliner, but at the same time we feel that the proper and refined dressing of the moving picture is calculated to contribute materially to its success. Then, again, there is another aspect of this question of dress which appeals to us, and it is this: A fine comedy like the Essanay "Hollow Cane," refinedly dressed, appeals to refined people. We want to see refined people in the moving picture theater, not by way of exception, but by way of a general rule. Such work as that of the Essanay Company is bringing about this very desirable state of things.

Perhaps, while we are on the subject, we might include in our favorable criticism of the sartorial aspect of the moving picture, an Edison picture, "Out of the Night." Here again in the charming comedy scenes

you have groups of perfectly dressed men and women; men and women who can wear their fine clothes with distinction, and who do not look out of place in them and who do not feel strange in them. Again we say that this is what we want to see in a moving picture theater.

Carlyle in "Sartor Resartus" deals with the philosophy of clothes. He called us all "forked radishes" and says some other amazing things at the expense of poor frail humanity which seeks to dress well. We are not all Carlyles, and we are certainly not all philosophers, but as Lincoln said, "Just plain people." And as plain people we realize that dress, fitting dress, plays a vital part in the battle of life. We, who write this, know what it is by force of circumstances to be both well and ill-dressed. Frankly, we do not like the latter. The better dressed the individual is, the better for him and the better for the remainder of the world. The better dressed the moving picture is, the more it will increase in popularity amongst its vast public. We may yet live to see the time when fashionable women will go to the moving picture theater to study the latest modes. Who knows?

The Talkfest.

There is a story told of one of a large number of parrots who was suddenly endowed with the gift of speech. Looking round, in the quaint way of his cogeners, he chuckled: "My God! What a lot of parrots." There are other parrot stories, all more or less bearing upon the curiosities of speech. There is the story of the parrot, which was recently told at an F. S. A. festivity, who, after having been almost killed by a dog, discovered that he had talked a darn sight too much. The moral, of course, is that speech should be husbanded like any of the other natural resources with which our common humanity is endowed.

"What a lot of parrots!" one might feel inclined to say if we looked back at the moving picture situation in this country during the last three years. But it is not necessary to traverse the whole of the ground. Let us go back to January, 1909, and contemplate the history of Independence since that fateful month. The marvel is that any Independent business has been done at all considering the amount of talk that has taken place. There seems to be nothing but talk with many of the leading lights of the Independent field. Are they to be commiserated? Is it their fault—their misfortune? What is it, we wonder? What is there about this curious little picture, which is the basis of a great industry, that it provokes so much talk in its exploitation? Is it the same in other businesses or professions? Is there as much talkee talkee, say, in the provision trade, as in the moving picture industry? We trow not, but we know not.

We all talk. We like the exchange and interchange of ideas, we like the attrition of mind upon mind, because it is by that means, and that means only, that one really learns by or from one's fellow man. But you can have too much of a good thing, and there has, we fear, been too much talkee talkee in the Independent field these last fourteen months. Too much talk; too little action. The danger of this unmasterly activity is only perceived by sympathetic onlookers like ourselves, who see grave risks to the business from the waste of time that goes on in one important section of it, namely, the Independent field. Speech is silver, but silence is golden.

We hope and believe that these talkfests have ended, or rather have ceased to be abnormal in number and length. Many of them, we can see with half an eye, have been prompted by interested parties, anxious to keep themselves in the limelight, to advertise themselves, and to enjoy a brief authority or prominence. Not all of these gatherings, alliances, associations are really sincere. Vanity plays a large part in human nature, and the number of men who are fond of the sound of their own voices in public is phenomenal. Here you have the secret of these lengthy, long-drawn-out film talkfests. American people are naturally loquacious, especially in their own country. In Europe they are notable for their talkativeness on the smallest provocation. It is only your inhabitant of the effete old worlds of Europe, Asia and Africa that has cultivated the gentle art of taciturnity—that is, of saying nothing, of saying it first, last and all the time, and yet in reality of saying just as much as the most loquacious member of any moving picture organization.

Some time this month there is to be a talkfest at Detroit, namely, the meeting of the Film Service Association. We are full of conjecture as to what will be talked then and what will result from the talk, inasmuch as since the January meeting the officiate of the Film Service Association has undergone great changes and the membership has suffered some diminution. We understand the meeting is to be held, but at the present time it looks as though it will be shorn of so much of its interest that it will not be so talkative a fest as was anticipated.

The Dove of Peace.

THE INDEPENDENT SITUATION CLARIFIED.

In our experience of many industries, extending over a score of years, the situation in the Independent moving picture field of America, which has lasted from January, 1909, to June, 1910—that is, approximately eighteen months—has been without parallel. To use a homely simile: The Independents have been wandering in the wilderness without a leader. Various claimants who have been out for the position of Moses or Napoleon have not made good their titles to those dignities. Again, the Independents may fairly be compared to a ship without a rudder, tossed in the sea at the mercy of wind and wave. Then, again, they are like the lost sheep on a mountain with no shepherd to call them together. It was inevitable that when the Motion Picture Patents Company was formed and took control of the larger slice of the business that the minority side, or Independents, would find some difficulty in getting together for the purpose of keeping up their end of the stick. So it has proved. It would not be worth while to take up the space of this paper to review the various abortive attempts or alleged attempts to line up the Independent situation as between renters, manufacturers, importers and exhibitors. If we did so, we should have to handle some reputations very drastically, and hand out some criticisms quite as emphatic as those that were printed last week under the caption "A Liar and His Lies." Let the dead past bury its dead.

Between the Sales Company and the Associated Independent Manufacturers there has, for some time, been visible to us a desire to compromise, which we have done our best to encourage. The last number of this paper had hardly gone into circulation before that dove of peace to which we referred a few weeks ago once more became visible. It paid a surprise visit to Fourteenth street, another one to Twenty-fifth street, and the outcome of its kindly offices was that both sides have got together and the war between the two sections of the Independent moving picture field has ended. The hatchet has been buried; Charles Baumann and George Magie have metaphorically smoked the pipe of peace, and, putting all joking on one side, there seems at last, after these eighteen months, some distinct hope that the Independent

side of the moving picture industry of the United States will at last be put on a clear business basis.

What has happened in the last few days to make this reconciliation feasible? Simply that the Sales Company is to be re-incorporated under a new charter. It will have a board of directors consisting of twelve men—six representing the Sales Company's interests and six representing those of the Associated Independent Manufacturers. That $100 per capita tribute for office expenses will be abolished. Each manufacturer or importer will pay so much a release into the common fund for administrative purposes. Each manufacturer will ship his goods through the Sales Company, but he will have the option of getting payment therefor direct. A secretary will be elected to conduct the routine business of this Film Clearing House, for such it is, and offices will be in neutral territory. The new body then presents all the aspects of an equitable co-operative scheme for the distribution of Independent film.

One effect of this amalgamation will rapidly make itself felt. Your Independent exchange, and therefore your Independent theater, is now assured of a full service of Independent pictures. There are twenty-one or more reels available per week, and a glance at the releases will show that the Independent moving picture side of the industry in this country is now in command of as variegated an assortment of programmes as it could possibly desire, qualitatively comparing well with the general average of licensed pictures. All this, no doubt, will be good news for the fifty or more exchanges which are buying Independent pictures. So far, so good. Time after time we have said that in so far as the Sales Company existed for the general good, it would have the encouragement and support of this journal. It seems to us, after carefully listening to the new scheme of policy which the reformed and reorganized Sales Company has adopted, that it deserves our support, and that it deserves to succeed. In that case we have little to say, except that we hope the company will go right ahead and prosper, that harmony will prevail, that at last the Independent renter will have a chance at his end of the business and that the Independent exhibitor will now be in a position to show the public that the manufacturing and importing of Independent pictures is no more a dream, but has a solid substratum of business acumen, good quality of picture and certainty of supply.

How does the Alliance stand in this adjustment of matters? The Alliance, it seems to us, has a chance of standing better than ever, for at last something like a definite programme seems to have been marked out for it. It is to look after the interests of the renter as between manufacturer and exhibitor. Already there are signs that the Independent renters feel confidence in the new condition of things. Many of them were present in New York last week when the negotiations between the Sales Company and the Associated Manufacturers were in progress, and they materially contributed to the success of those negotiations.

R. G. Bachman, the Alliance president, although a sick man, came to New York prepared to stay until a compromise was reached. Other exchange men who gave their time and efforts were Messrs. Plough, of Chicago; Greene and Gorman, of Boston; Morgan, of Kansas City, and Davis, of Pittsburg.

So far as we can learn very little discord has made itself manifest in the consummation of the negotiations which have led to the fusion of the conflicting Independent interests. We are confident that any little difficulties of detail that may arise may be smoothed away by the good sense of the level-headed business men on both sides of the field and we congratulate them on having got together and ended an intolerable and an impossible position. Really, there is very little more for us to say now, except to reiterate our satisfaction at the fact of the Sales Company and the Associated Manufacturers having successfully got together for their mutual advantage. We shall be happy if this internecine strife has finally ended, so that we can get down to the routine business of *our* end of matters, which is to promote the best interests of the picture trade before the public, spread a knowledge of what good moving picture photography is, and generally to promote the best interests of the industry. Frankly, we have quite enough to do in this regard to devote any further time to political matters, and we hope that we shall not be called upon to do so again. Gentlemen, we extend to you our blessing! May you prosper in the business that both you and we are sincerely desirous of augmenting and extending.

What I Know and Have Seen.

By Charles N. Sims.

That the motion picture is doing things, things worth while, in educating the masses along literary and historical lines, is an established fact, which any one can settle to his own personal satisfaction, if he will but take the time and trouble to visit a motion picture theater with that object in view.

In country towns of from 2,500 to 5,000 inhabitants, where people are well acquainted with their neighbors, the good work that has been done by the motion picture is more apparent than in the larger cities, although the result is universally the same.

One case, especially, that came under my personal notice was that of a day laborer, who, though able to read and write quite well, had never heard of the immortal Shakespeare until he chanced to see one of the several splendidly done Shakespearean productions in a five-cent motion picture show. That laborer walked several blocks out of his way every evening on his road home from work, so as to pass a moving picture bill board, with the hope of finding a Shakespearean play billed. This man not only sees every "heavy" film that is shown in his town, but has procured a library card—the first that he has ever owned—and is now reading the plays for himself. This is but a single instance.

The exhibitor who raised his voice a short time ago to caution the manufacturers to go slow in the production of the classic films, obscure historical events, and so forth, is not only making a public announcement of his ignorance of human nature, but is unfair to his patrons. No difference whether his theater is located on a crowded thoroughfare of a great city, or in the heart of a sparsely settled farming district.

Everywhere people are the same—the same at least in wanting good things. One exhibitor was supposed to have said of a certain film, "The acting was superb, and the photography a work of art, yet the play itself was so far above the comprehension of the audience that they found themselves wondering what the deuce it was all about, anyhow." Sounds paradoxical, does it not? Well, it is not; while we all have often heard of a play so bad that it was good, whoever has heard of a play so good that it was bad.

The motion picture, as I view it, has done something more than make money for the manufacturer; it has helped a lot of people in a lot of ways, as you all shall see.

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CONCERNING SCENARIOS.

By Emar.

What is the first requisite in the manufacture of moving picture film? No one, understanding, will gainsay the assertion that it is the scenario.

Who, filling a dominant requirement, is held in such complete obscurity as the writer of the scenario? Why?

The name of the author of every novel, or other form of story, or every play or playlet, poem or song, is given more or less prominence under the title of his work. The money paid for the scenario is all the writer receives. He is not given the same chance to derive a further profit from his work that is unreservedly granted in other branches of literary work.

The custom of ignoring the writer of the film story was established when the moving picture industry was in its infancy; when almost any kind of story was considered good enough to make a film. Less years ago than could be counted on a thumbless hand, a certain man engaged in the manufacture of films. Talking over what he proposed to do he referred to everything except scenarios. He did not know the meaning of the word "scenario." "O, the stories," he exclaimed contemptuously. "I can get thousands of them for a mere song." He was right. One advertisement brought him nearly two hundred. Three more insertions brought him five hundred. He discovered that most of the writers were willing to take whatever was offered. He was a shrewd man. There were rumors of others entering this El Dorado. He was determined to stock up on stories while they were cheap; before competition would raise the price. He bought every script he could get at his own valuation. When he "hired" a producer he was told that the "bargains" he had gathered were of no use. The few scripts that had any merit whatever as stories lacked the essentials for dramatization.

In one respect that market was a great boon. Many amateur scribblers got back the money they had paid for postage on stuff rejected by publishers.

When some of the managers began to realize that the game had passed the stage when a few guffaws might be taken to constitute the verdict of the public that a comedy is a success, and a few sniffles were evidence enough to declare a drama to have made a hit; when it dawned on some of the film makers that a permanent patronage of intelligent people had to be considered to keep alive the goose that lays such a profusion of golden eggs, then the scenario writer was accorded a measure of importance.

A few weeks ago two writers of fair reputation were sitting in a certain club room where they frequently met for lunch. A very debonnaire individual approached, effusively greeting one with whom he was acquainted. Assuming the air of a benefactor, the newcomer talked of "easy money." "All we want," he said, "is the bare outline of the story laid out in scenes. Six hundred words is enough. A hundred dollars is the price I am authorized to offer."

The debonnaire individual appeared to be greatly surprised that neither one of the pair grasped his hands, too much moved to utter thanks. They merely looked at each other and grinned.

A scenario that will make a full reel will also make a magazine story of eight to ten thousand words for which a writer of any standing whatever will receive at least five cents a word. If the story is good enough to be thus rated it stands a good chance of being noted by other editors: to bring requests for contributions. If the story happens to make a favorable impression on the manager of a dramatic company, or star, and is dramatized, it may bring a little fortune in royalties. That, mainly, is why only three scripts out of more than two thousand were found "available" by one of the leading moving picture manufacturers, according to his own statement published recently.

The writing of a scenario is a distinct profession.

Whatever success may be achieved with productions on the screen, other than for entertainment, it will be conceded that with the entertainment branch rests the problem: "Will the moving picture industry expand further and indefinitely, or will it come to a halt and dwindle out?" Obviously the mainstays of this business are its entertainment features, the drama and the comedy. According to the quality of these manufacturing concerns take rank and profit.

The writer of scenarios cannot expect as large compensation as one who writes for the "regular" stage, because his production is limited to a comparatively short life. However good, in all respects, the money earned by a film is taken in a few months, whereas the "regular" play may remain in service many years. This fact being well understood, also deters many from considering this new branch of literature.

A ridiculous condition of the moving picture business enters here. Every day many persons speak of certain films they would be pleased to see again; would go far to see again; would give much more than the usual price of admission to see again. In line with that observation the gist of a recent occurrence may be read with profit. Passing a new house the writer saw the announcement of a picture that was not among releases listed in six months. Curiosity prompted an investigation. Most of the alleged "Film d'Art" of recent date were outclassed by this exhibit. The strong impression it made on a good audience was unmistakable. The manager (?) being asked "What is the release date of that film?"—snorted—"It ain's got any. It's old junk! If that d—d exchange sends me another back number like that I'll quit 'em." His judgment, like that of many others *in his class,* was based entirely on release dates. That film was a veritable masterpiece and wonderfully well preserved. Passing out with the crowd, the question—"How was that for a picture?" was addressed to whoever would answer. One man, hurrying away, said: "I am going for my folks. I would not have them miss it for anything." Others expressed their admiration with enthusiasm.

Another experience is worth noting here. A picture was exhibited where the projection is always well done. It was an excellent film but the story it was meant to tell was absolutely unintelligible. No one knew what it was about. If sub-titles and notes had been judiciously used the picture would have made a decided hit. As it was the audience gave unmistakable signs of irritation and more than a few remarks were heard to the effect that "One has to do too much hard guessing to get any sense out of some of these pictures." A few days later a manufacturer asked me to see a new reel put on the screen. An exchange man was of the party. It was a good story made very clear by several scripts and two printed reports. When the run of this film was finished the customer exploded as follows: "Say! There must be nearly a hundred feet of writing and printing on that reel! Do you expect me to pay for that?" The explanatory notes, cleverly introduced, made that film one of the most satisfactory exhibits seen in a long time.

WHAT PEOPLE WANT.

SOME OBSERVATIONS, BY H. F. HOFFMAN.

It was the scenic picture that gave cinematography its start. At the beginning all intelligent people turned their eyes to the new wonder of the animated photograph and were not at all ashamed of being considered enthusiasts. There were none other than scenic views to be seen in the early days and probably it was for that reason that the upper classes did not hold aloof as they do now. The pictures were a feature at Keith's Union Square Theater for nearly a year, drawing the attention of society people, professional people of all branches, interesting the financier, the merchant and all others of the most desirable class, until one day somebody thought of the punk melodrama.

From that day the interest in moving pictures was divided. The thinking class of men and women began to see less and less of the sensible scenic picture. They soon woke up to the fact that they were having 10-20-30 melodrama stuffed down their throats and quietly withdrew. Polite people, as you know, are the last to clamor or make demands. Instead of that, when they see the rabble coming into their favorite eating place, or library, or club, or church, or district, or theater, they make no outcry, but like the Arab they fold their tents and silently steal away.

Thus it was with moving pictures. The lower class who always "speak their mouth out" were listened to by the manager and the manufacturer. When they heard the newsboy kiss the villain and the shop girl applaud the golden haired hero, they said to each other, "Good, this is what the people want; we shall give them plenty!" and they certainly did. The better element when they heard the teamster whistle through his teeth in approbation of the thrilling escape from Sing Sing, looked at one another with elevated eyebrows, lifted their skirts and passed outside to return no more. They made no fuss with the manager; the fact that they had come there was proof enough that they liked moving pictures, but with this deliberate pandering to the gallery gods they felt that they were out of their class and were also wasting their time looking at pure rot.

It is not difficult to explain how this all came about. At the outset of moving pictures certain men were quick to get in on the "ground floor." Some of them saw at a glance the future of it all, some of them got in by accident and others were kicked into it. A few of them were men of theatrical experience but the majority were totally inexperienced. They flourished, one and all. They began to make pictures and the pictures reflected themselves. In other words, we soon had men who were mere novices catering to the intelligence of an amusement loving public. The educated class quickly saw that instead of brains catering to brains it was a case of class catering to class, and that let them out.

The business flourished and became a fevered craze, as we know, but the fever has cooled down, and what is better, those incompetents of the early days have passed into the oblivion they so richly deserved. The great pity of it all is that the excellent experienced producers who to-day are turning out such beautiful work were not in the game at a time when they were so sorely needed. Had this been the case the moving picture would never have "ran amuck;" the snow white screen would never have been tainted with the stain of obscenity and filthy lucre. But now that the drift is upward instead of downward it behooves us all who have fought the good fight to make one last stand for the right, for the battle is nearly won.

While the picture trade was at its height; while the press and clergy were bitterly assailing it and the masses were fighting to get their nickels and dimes in the cash window to see the hero save the girl and thwart the villain, I used to spend my Sundays at other picture houses to get a line on what was coming out for the benefit of my own patrons. On one of those Sundays I went to hear Burton Holmes at Carnegie Hall. I had a seat away up under the roof and it cost me a dollar. Downstairs it was $2 and $2.50, but one dollar was all I cared to go on a picture show. The house was jammed with fashionable people and I remarked to my companion, "Did you ever see such a swell bunch at a picture show?" Mr. Holmes' entertainment consisted almost entirely of scenic pictures with one or two Pathe comedies by way of variety, but nix on the melodrama. The audience was immensely pleased, but what made me gasp was that some of the scenes he showed them for $2 had been seen at my theater for five cents over a year before.

On another Sunday I went to hear Mr. R. G. Knowles at Daly's Theater. There was another houseful of fashionable people giving up from 75 cents to $1.50 to look at the despised scenic, both stationary and animated. Melodrama was absent and not missed or thought of. Another Sunday I handed up $1 to Mr. Lyman Howe at the Hippodrome. No lecture went with the entertainment; merely scenics, industrials and pictures of bird and animal life with a few comedies as a relief or variety. These pictures without lecture or music held that large audience for over two hours with undivided attention and without melodrama. Here again I saw for $1 pictures that I had exhibited for a nickel more than a year before. One of them in particular, I remember, "The Wonders of Canada," was the most talked-of picture I have ever exhibited, and a scenic at that.

I went away from these exhibitions feeling like a "piker." To see other men getting $1.50 and $2 for exhibiting old scenics made me feel like a baby at the game. The following Monday mornings at the exchange I would make loud demands for scenics but each time I received the same reply, which was, "very sorry; we would like to give them to you but there is no demand for them and therefore it would not pay us to buy them. All the exhibitors ask for comedy and melodrama and refuse to take the scenics, so what can we do if the public does not want them?" The public doesn't want them; sad isn't it? Carnegie Hall packed from pit to dome at $1 to $2.50 and yet the public doesn't want them! Daly's Theatre crowded, prices 75 cents to $1.50 and the public doesn't want them! The Hippodrome filled from 50c to $1.50 and still the public doesn't want them!

Another illustration in favor of the scenic or industrial picture; when the pictures finally penetrated to the remotest hamlets and every town of 2,000 inhabitants had its picture theatre, it practically wiped out the travelling picture show for the reason that every town was supplied and was getting the same thing for only 5c what the traveler asked 25c or more for. Only the other day I happened to be in Hackensack, N. J., and there I saw the town heavily billed by a well known lecturer for an entertainment to be given at the local theater and to consist entirely of scenic and industrial pictures. Large three-sheets giving the entire program were all about. Now where is an experienced exhibitor to-day who would dare to go into Hackensack or any other town with a mixed program of comedy and drama and expect to make any money, especially with one or two regular local houses running the same thing every day? You can do it with the other kind.

but I am firm in my belief that we get too much of it in proportion to comedy and straight stuff. People don t come into our places because they want to cry; they have troubles of their own. Perhaps the reason we get so much profitless melodrama is because it is the easiest thing in the world to write. The writing of comedies shows a man up in an instant to be either an idiot or a clever craftsman. It requires an idea, a sense of humor, an artistic touch, experience and much originality. But with melodrama, perhaps it is unnecessary to tell you, you can start anywhere and finish anywhere.

Begin, for instance, by beating the child; then have the older daughter interfere only to be stabbed by the cruel father who in turn is stabbed by the bard-working son who enters from the field with two milk pails, just in time to catch their blood. Then, if things are not sufficiently sad, you can have the old lady die of grief while the H. W. S. is led off to prison on the accusation of his rival in love. Let the beaten child wander forth with the unhappy sweetheart, and have them both starved and cuffed and kicked by all whom they meet, while singing by the wayside for alms. Meantime the h. w. s. can be made to invent some wonderful machine in prison that makes him wealthy. You can then have him pardoned and find the little brother and sweetheart only to learn that she had gone blind and the child was just drowned while saving her life. Let her then refuse to marry him because she is blind and he is wealthy, she wandering off as he commits suicide and falls across the body of the child. Later on you can have her identify him at the morgue by the pathetic touch of her fingers, while the audience softly weeps, etc., etc.

From what I have been writing I do not want to give the idea that scenic and industrial pictures are the only kinds you ought to exhibit and that the drama should be left out entirely. I do think, however, that at least one straight picture should be in every day's program. The thing should be balanced properly, giving a little more of comedy than any other one kind. There is not enough comedy in the market for the reason that it requires thought, and some men do not like to think. A reasonable dramatic pictlre is liked by all, but when drama outweighs everything else on the bill it shows poor judgment. The fault is not so much with the exhibitor as with the manufacturer who usually turns out two more or less unprofitable dramas to one comedy and very rarely an educational.

There are all kinds of tastes in this world and I realize that you cannot please everybody all the time, but this much is true; there are thousands and thousands of sensible business men and their wives who like nothing better than a fine scenic or interesting industrial. This desirable class is being neglected and it behooves the powers that be to change their one sided catering to the other class and include the sensible business man and his wife. If you do not, Mr. Burton Holmes, Mr. R. G. Knowles, Mr. Lyman Howe and the other fellow will still continue to take in dollars to your dimes by *giving the people what they want.*

Bloomfield, Ia.—The Idle Hour celebrated its first anniversary last Saturday night and was patronized by three packed houses and would have been compelled to run the fourth and fifth shows had the night been fair. The place has been remodeled on the interior, its seating capacity increased, new electric lights added, an orchestra pit built and newly painted and papered throughout. Mr. J. Howard Newell, the manager, has just put in a new Power's Cameragraph machine. Johnson's orchestra assisted in the music of the evening. Mrs. Newell delighted the audiences with two solos. Mr. Newell is a hustler and will leave nothing undone for the comfort and entertainment of his patrons.

Life on a Ranch.

A Selig Chef d'œuvre.

I have to thank my friend Selig for making me profoundly dissatisfied with my lot in life. In recent years I have conceived a strong affection for the tents of men; that is to say, I like great cities; I like the life of them; I like the people in them; I like the movement in them. Charles Lamb, the gentle English poet, sang of the delights of the "sweet security of streets." Like me, I suppose, Elia had, for the time being at any rate, tired of country life.

I tired of country life three or four years ago, and that is one of the reasons why I am living in the crudest, noisiest, most cosmopolitan, uncomfortable, go-as-you-please, but wholly delightful city of New York. To me there are features in this city; there are beauties; there are pleasures, that I would not swap for anything of the old world, that I would not exchange for anything that the country could offer. You see, brethern, I am becoming a confirmed Gothamite. But now comes Mr. Selig to, I hope only temporarily, make me discontented with my lot and yearn for the wild, wild ranch of the far, far Southwest. Before now I have babbled of green fields and have yearned to sit on rocks and muse by flood and fell. But that part of my country life has gone now, and it is the lure of the ranch that is on me. I was giving a description of the Selig picture, "Ranch Lief in the Great Southwest," to a small boy of ten, and the lad's eyes glittered with delight. He said, "That is what we boys like to see." Exactly; and it is what we boys of an older and larger growth also like to see.

The Selig "Ranch Life" is racy of the soil, that is to say, it is no make up picture, but an actual transcript of the life it portrays. What marvelous horsemen these ranchmen are! What wonderful skill they have in lassoing refractory cattle; how fascinating to watch the beast brought down and be dragged in the train of the triumphant horseman; to see him handled by a group of brawny ranchmen and branded with a hot iron! You can almost hear the poor beast's flesh sizzle! But up he gets and runs away only to be eaten another day.

What marvelous escapes these great horsemen have! They fall off a horse with all the *sang froid,* reader, that you and I display when rising from a chair. Injuries and accidents are rare, and seldom does anyone of them get more than a broken finger, a sprained wrist, or a dislocated arm or leg. When they do, they soon get over it.

Then the bucking of the gentle broncho! His submission at the hands and thews of these breezy children of the plains! Then their marvelous exhibition on wild bulls; the fight between man and bull, in which man triumphs. Why, it is more natural, more sportsmanlike, more exhilarating than any Spanish bull fight. It is the real thing. Man shows his mastery over the brutes—mastery that was Divinely assigned to him thousands of years ago.

Oh! the spaciousness of this great picture. The limitless plains, the wild scurry of the horses, the freedom of these untrammeled ranches, the trickiness, the vagaries and, with it all, the intense humanness of the animal side of ranch life! All this is shown in this wonderful film. You have only to see the film to wish you were on the scene, to wish, as I wished, that I could exchange the reach-me-downs of Broadway, New York City, the surface car of conventionality or even Mr. Belmont's subway, for the ranchman's togs, the ranchman's horses, the ranchman's life, his health, his freedom from "civilization," his life in the open air and his intimacy with nature, which is, after all, the proper way of living.

But in default of attaining all this, I will content myself with giving away to a little sincere envy. Meanwhile, let every exhibiting reader of THE MOVING PICTURE WORLD secure this film. It will delight his patrons. There are some champion ropers and broncho busters doing their work in the picture, which represents a phase of life that is passing away before more scientific methods of cattle raising. So the picture will be of interest on historical grounds.

I might here reiterate the personal hope expressed in another part of a recent issue of THE WORLD, that steps may be taken to secure the preservation of such negatives as this. In time to come, our descendants will be looking back on the past just as we are now writing about the past, and picturing the past. Such pictures as the splendid Selig ranch subject will enable them to do the work accurately. T. B.

"ST. PAUL AND THE CENTURION."

A Critical Review by Rev. H. F. Jackson.

Visiting Keith's Bijou Dream to review for the Moving Picture World this Biblical subject in living picture work; with the further desire of knowing how so brief an incident in the life of St. Paul to which the title pointed could be made into a subject of any length; I was certainly surprised that the only relationship between the picture and the subject lay in the title itself; as, beyond the fact that St. Paul and the Centurion are Bible characters, there was nothing else either scriptural or taken from the sacred writings. "St. Paul and the Centurion" is a religious drama showing St. Paul surrounded by a small band of Christians. The Centurion is a man of some pomp in addition to his position of authority, having among his soldiers one of the Christian converts who is severely flogged for neglecting his duties, probably because of his attendance upon the mountain-side meetings held by St. Paul.

The Centurion's daughter, who becomes enamored of the soldier, sympathizing with him because of the cruel treatment he receives, helps him to the Christian meeting place and herself becomes converted, is baptized by St. Paul, who also marries her to the soldier. At this time the Centurion receives a command from the Emperor Nero to slay the Christians. Taking a company of soldiers, he proceeds to their meeting-place and is received without any show of fear by the little band, who under St. Paul continue in prayer. The Centurion vigorously assails St. Paul in Nero's name and is about to seize him when suddenly intercepted by his own daughter and her soldier husband. In dismay he listens to their appeal, "hears the Divine voice," and is converted. He then ruthlessly tears in pieces Nero's written command and with his band of followers kneels in prayer .

I am bound to say the whole subject, while not actually based upon scripture, is clean, the setting is good and the characters well sustained. The reverential appearance and dignity of St. Paul are very worthy.

The one weak part of the play is the seemingly unnecessary marriage of the Centurion's daughter to the soldier of St. Paul; the baptism may be pardoned, although St. Paul did not generally baptize, yet he certainly did not conduct a marriage ceremony; neither would he, I fear, under such circumstances.

This marriage incident becomes the central idea rather than the conversion of the Centurion, which is supposed to be the main purpose of the scene. Candidly, a criticism might be strained, yet a commendation must be guarded. This is one of those subjects which, being clean in itself, must not be tainted by unclean surroundings, and because of its religious origin and nature must be protected from associations which would profane it and make an otherwise good and serious subject sacrilegious.

Unfortunately this profanation is exactly what happened in this particular presentation; St. Paul and the Centurion should have been followed by a clean set of pictures even if of a secular nature. Instead of this it was followed by a vaudeville subject, "Iva Donette and Her Dog," a colored woman in song and jig dance, with a scattering of "witty" sallies the pith of which lay in their pointed jestings. The performing dog was taught to pray while its mistress made laugh-provoking references to the needs of those in the audience to benefit by the dog's prayers. This subject may be acceptable in vaudeville, but following the picture of St. Paul it entirely spoiled its good effects. It would seem impossible to imagine a more sudden change from the sublime to the ridiculous, from the sacred to the profane; nay, to the sacrilegious. While this may be entirely unintentional, even accidental, it shows a lack of thought which amounts to not only a carelessness but a lack of respect to that which is best. "St. Paul and the Centurion" was robbed of any good it possessed by being placed in immediate bad company; it seemed as though any good impression it made must be immediately annulled by the presentation of such a detracting subject that the beholder must necessarily place himself under a mental strain as to which portion of the exhibition he should carry in mind. There can be no doubt that such a mixture as that here described is bad; it certainly is not necessary to create such a discord of feeling in anyone's mind by jumping from one extreme to another.

THE EDENGRAPH.

If you want to be thoroughly and strictly up-to-date and have the very latest thing going in projection machinery, you must interview Mr. George Kleine, or one of his many agents, and secure the Edengraph machine. After you have got it, there won't be any doubt in your mind as to what it is, because the Edengraph does not look like anything else in heaven or earth or under the earth in the way of projection machinery. To begin with: Its magazines are set a little to one side of the mechanism, and the lower one is exactly below the upper one; that is to say, in line with the upper one, front, back and sidewise. The magazines are of pressed steel—fireproof, of course—round in shape, solderless; and the fire trap is so arranged that the film is put in at the side, instead of having to be poked through the trap itself.

The gears and mechanism are entirely enclosed, and the intermittent movement runs in an oiltight, dustproof casing. The gears themselves, or the most of them, are of phosphor bronze: the highest grade of friction metal known to mechanics. These gears are very accurately cut and closely fitted; so that, when the machine is in motion, it sounds almost exactly like a high-grade sewing machine, making practically no noise at all.

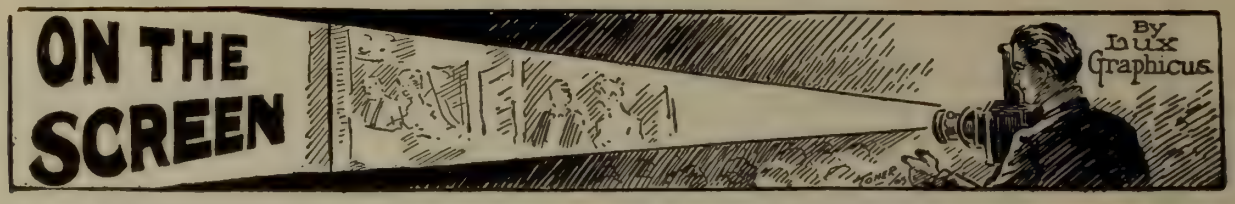
One especially unique feature of this machine consists in the fact of its entire accessibility. The gear casing is laid open by merely raising an iron sliding shutter. The gears, flywheels, intermittent movement, and, in fact, practically everything about this machine, can be removed merely by the loosening of a few screws.

Its automatic fire shutter governor is inside the flywheel, and is remarkably simple, both in construction and in operation. To set the shutter, one merely has to loosen a thumbscrew on the gear side of the machine and, after moving the shutter in any desired position, re-tighten the thumbscrew. The take-up of the machine is an ingenious arrangement whereby the belt is given a certain amount of tension by a spiral spring inside the cast hub of an idler arm. The tension is readily adjustable. One of the strong points claimed for the Edengraph is the simplicity of operation in threading. One of Kleine's salesmen asserted that it could be threaded complete in less than twenty seconds, although perhaps the average operator would not be able to make such a record as that.

The lamp house is roomy and high enough to take a 12-inch top carbon. The lamp itself is a substantial piece of mechanism, with all necessary levers for convenient manipulation, and its carbon arms and clamps are made of cast steel. This metal unquestionably will stand a much greater strain than the bronze ordinarily used for carbon arms.

The machine, taken as a whole, is remarkable for its simplicity, and, as before remarked, for its accessibility and convenience in manipulation. The materials from which it is constructed are of the best; and in workmanship and mechanical exactitude it is second to none. Taking all these things into consideration, it would seem that the Edengraph should be a welcome addition to the list of projection machinery. It would also seem that its promoters ought to reap a large degree of success as a reward for the evolution of a machine giving such beautiful results on the screen.

And such pictures! We had been invited by Mr. Willis, the manager of George Kleine's office at 19 East Twenty-first street, to witness a special exhibition of Selig's great film, "Ranch Life in the Great Southwest," soon to be issued, and of which we will speak in another article. Incidentally we were shown a few beautiful specimens of Gaumont and Urban-Eclipse photography. Altogether our visit was well repaid—in fact, it was a great stimulus to us in our tortuous path of duty. In the Edengraph George Kleine has a good machine; in his film importations he has the pick of the European market, and in the genial Mr. Willis, who is always ready to show you these things, he has a worthy representative of sagacity and business ability.



By the time this number of The Moving Picture World reaches the hands of its many readers the Jeffries-Johnson fight will be over. It will have been fought or decided. As a man of sporting experience, permit me to say that a fight and a decision are two totally different things. It is gravely open to doubt whether there will be a fight. But it is tolerably certain that there will be a decision. In other words, the great public, or rather a large section of it, in its heart of hearts, believes that it is a frame-up. That is what I think, from a careful study of the photographs of Jeffries and what he is doing. He is doing too much; he looks too old. The other man is doing, and has done, very little, and looks as though he could make rings around Jim Jeffries. But he won't be required to do that; he will take his punishment from Jim Jeffries for a consideration.

A feature of the situation, of course, is the enterprise of the Vitagraph Company, with its squadron of camera men working to secure every movement in the ring. For the sake of the Vitagraph Company, for the sake of the business in general and for the sake of the public, I hope there will be a semblance of a fight—though if what Mr. Jeffries says is true, there won't be any fight. James Jeffries, according to the newspapers, has vowed to put the negro out of business in one round, so as to render the pictures valueless. This is what I read in the newspapers and, for the sake of the picture business, I hope that it is not true.

I should not be surprised if there were not several versions of the Jeffries-Johnson fight. Though this contest is to be fought at Reno, Nev., yet in and round New York City, Mr. Jeffries and Mr. Johnson are fighting, or are said to be going to fight, before a camera, so that the public may have a variety of pictures to choose from. In plain English, pure fakes have been threatened. No doubt a certain market will be obtained for these pictures. There is a market for everything in this world, otherwise how should we all live?

I forget the name of the fight, yet no doubt some of my readers will recall the incident and the names of the competitors, but in London a few years ago, I saw a film which lasted on the screen a very long time indeed. It contained, if my memory does not deceive me, 50,000 pictures, which would be equal to three and one-half reels. In other words, it supplied an afternoon's entertainment. I fancy this was the battle between the redoubtable Fitzsimmons and Corbett. Anyhow, it created an enormous amount of interest.

I was only slightly interested in the picture, at the time of which I speak, but I was interested in photography, and curiously enough I remember giving away to some reflections then, entirely resembling those now suggested by the Jeffries-Johnson fight, to wit: On Monday, July 4, 1910, I shall probably be seated at luncheon in New York City, when an interesting fight between a white man and a black man is taking place in Reno, Nev., some 2,000 or 3,000 miles away. Why can't I drop a nickel in a slot and in a few minutes or seconds see a reflection of that fight in progress? In other words, why can't the motions of the fight be telegraphed to me just as a written message or sound waves over the telephone?

Does this look too fantastic, reader? Probably to many who do not follow current scientific progress, the idea looks absurd. But it is not. A few years ago, Zeppelin's airship looked absurd. Now it is an accomplished fact. The areoplane looked absurd. Now it is also an accomplished fact. "What! Travel through the air in a ship," people might have said a very few years ago. "Impossible." Yet last week the Zeppelin air liner, "Deutschland," made a successful first trip in the air over a great slice of Germany.

At this very moment, between Paris and London, there is a regular service in operation whereby portraits, and I believe views, are transmitted by wire. For example: Something happens in Paris this afternoon and a photograph is obtained of it. That photograph is reproduced on a sensitive surface—for the sake of argument we assume it to be selenium, and this selenitic message or image is transmitted over the wires, received on a sensitive surface in London, and so becomes again a photograph. This process is in actual operation in Europe. I believe the inventor of it is, at present, in this country with the object of establishing means of transmitting pictures and the like across the Atlantic.

There are many parallels in science. Basically between wireless telegraphy, the telephone, the phonograph, the electric light, and other manifestations of energy, I say basically between all these things, there is very little difference. They are, as I have said, manifestations of energy or matter in motion. Light and sound, if you study them, are closely related in their phenomena and effects. Light has its spectrum, sound has its octave on a musical instrument like the piano.

I trust that the intelligent reader who is interested in the fundamental aspects of moving picture progress will grasp my meaning. It is this: that in the transmission of moving pictures by wire the problem to be surmounted is by no means insoluble. In fact, any man of science will tell you that the key to its solution is in the hands of every man of sufficient electrical or chemical knowledge. Marconi only carried out old principles. Zeppelin has done the same. So with the Wright Brothers, Curtis and the rest of them. They have **discovered** nothing; they simply have been intelligent enough to reduce theory to practice.

That is all that is needed to make the telegraphic moving picture practical. Before long, we shall sit in our offices and see a ball game in progress—that is to say, if the boss will allow us to—just as in some cities you can turn on an electrophone and listen to a man speaking in a public building say 500 miles away. But assuming the telegraphic moving picture to be photographed, what will be its practical value in everyday economics? This, of course, is a very hard thing to say, but I can conceive of a new kind of moving picture theater rising to supply a demand that might exist. For example: There is something doing round about us every day of the year, and we would naturally like to know what is taking place at a distance, whether it be on the race track, in the ball field, on the ocean, in the parks, in the fashionable centers, yachting, swimming, golf, public functions, fashionable thoroughfares and the like, in fact curiosity as to what is going on elsewhere is implanted in every mind. Otherwise we should not look for the daily papers.

When the telegraphic moving picture becomes popular, it will, without interfering with the dramatic moving picture, educational and other subjects, to my mind topicalize the picture. You remember the camera obscura of your youth? You could go into a little house and see on a polished surface a reflection of a scene, say half a mile away. Here you have the germ or root idea of telegraphic moving pictures. All you have to do, say in Reno, is to put up a reflecting surface by the ring side, and to convey the image thus obtained by telegraphic means to where it was needed or asked for. The receiving station will, of course, have to be in a position to duplicate and multiply the pictures to an enormous extent. But in the hands of modern engineers that would be a mere bagatelle.

So you see, ladies and gentlemen, "the moving picture is only in its infancy." This is a much maltreated phrase. The next man I hear say that the moving picture is in its infancy without giving me some idea as to what he thinks the adolescence of the picture will be I will kill that man as a shallow, superficial, unthinking bore. The type of man we want in this business is the man who points out concrete possibilities for the picture, not mere abstractions. The Moving Picture World is ripe with many suggestions as to future possibilities of the picture. It is the only publication of its kind which looks ahead in this matter. And in looking ahead now it sees plainly, or more plainly than anybody else, that the best developments of the picture must be along the lines laid down by the scientific method. As the scientific method is determinedly applied to the question of the electrical transmission of moving pictures, that problem will assuredly be solved. Amen!



During the past few weeks I have discovered that, vast as the moving picture business is in its scope, it has not covered all the real, money-making, go-ahead managers. I was walking along Forty-second street the other day and was stopped no less than eight times by distinguished gentlemen who "know the business from A to Z." Each one informed me that he was aware I was either directly or indirectly associated, or connected, or in correspondence with some officer, clerk, office boy, or other supernumerary of the company headed by a gentleman who had secured the exclusive moving picture photographic privileges of the famous Reno fight. I refrain from mentioning more definitely the fight—that is, the names of the principals—for the very good profitable reason that I do not wish to give any free advertisement. I am sure that neither Mr. Jeffries, Mr. Johnson, Mr. Rickard, Mr. Gleason, nor any of the less important figures in the affair would allow me to use their names.

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I promised each inquisitor to give him a tip in my next letter to the Moving Picture World. I always respect a promise. Being "in touch," as I was informed, I wish to impart a secret: If one or the other of the proposed combatants does not drop dead the fight will take place. If the pictures are taken and turn out all right there will be a chance to make money. If that chance comes about it will take money to develop it. This may sound like the famous Coney Island echo, "I never saw you before, but I can tell you your name." It is nevertheless a fact that money makes money.

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To be serious, I want to say I never saw such a managerial craze as that which exists at the present time. I never saw more people with so little capital display so much talent. All over the country real estate, feed store, stock raising, ice cream makers, popcorn poppers, hardware merchants and cream soda manipulators are springing to the front. The sagacity displayed is wonderful. They are flooding the country with the most stupendous offers. Little towns that boast of the possession of a gas house and a fully equipped hose carriage come to the front with astonishing alacrity. They offer the opera house for a full, free, uninterrupted exhibition of the fight pictures. Each offer is accompanied with a guarantee that there will be no opposition by the clergy. Of course each writer reserves to himself a certain percentage of the receipts.

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My table has been heaped high for the past week with letters from all parts of the country inquiring as to who would make the best Jeffries-Johnson fight pictures and which would be the best source through which to secure the exclusive right of production. A glance at the letterheads of most of the sheets has convinced me that business in the tailoring, butcher, grocery, insurance, and many other lines of business is either at a low ebb now, or will be by the time the fight pictures are furnished.

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I have no authoritative information on the subject, but I feel quite convinced that if the fight pictures are worth anything at all to the public they will not be served out as ice cream sandwiches. It must be remembered that it has taken more than will pay for a month's lodging to clinch the exclusive. Some people say the amount was $200,000. Whatever the sum was it was paid in cash and that sum must be cleaned up in addition to the traveling and other expenses, not to mention the cost of film. I am inclined to believe that the $200,000 figure is correct. If it is, let somebody sit down and figure on how long it will take to make the amount of the cash deposit. Many exhibitors figure that they will get the fight as a first run. From their standpoint the idea would be an excellent one. But let the regular exhibitors disabuse their minds of such thoughts. There are too many men in the field with more money.

* * *

I was speaking to a well-known New York theatrical manager recently, and he asked, before mentioning a figure, that his name and identity be withheld. He stands ready to pay $12,000 for the first three weeks, or give a liberal percentage of the net receipts outside of other talent he may see fit to engage. Can any picture house compete with such an offer? It is reported that $150,000 has been offered for the Canadian exclusive. I think this offer is rather high, and yet I can figure that in at least four Canadian towns, on a basis of 70 per cent. to the managers of the pictures, the net receipts to them will be $30,000 for the first week.

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Wall street is certainly not in it, and copper stocks must soon rest in Lawson's lap for the Summer.

* * *

I was forced to smile the other night as I listened to a quartette of theatrical men in the corridor of a hotel not far from Forty-second street in New York. One of the party was a well-known moving picture man, and this is what he said: "Well, what do you think of that old son-of-a-gun Rock going in and clinching that deal? Had I been tipped off when he started West I would nave bet my Panama against a collar-button that he would not get a look-in, and yet he lands."

* * *

There is no mistake in the conclusion that next to the principals and managers of the affairs, "Pop" Rock is certainly in the limelight. There he stands with a cocked-up cigar in his mouth, a freshly cropped moustache, and a glittering array of glisteners. As one of the hotel corridor debaters remarked, "They have a man there with the stones, and that's going some."

* * *

I happened to be in a film exchange the other day when an operator who had called for the reels to be used at his place asked for posters for the Jeffries-Johnson fight. He said his boss wanted to get them posted up in time to work up business. Everybody laughed but the owner of the exchange, who saw a fight coming to him when the exhibitor finds out that Jeffries and Johnson are not, after all, in the first-run class.

* * *

Here is a pretty good story told in an exchange the other day: An exhibitor attended church and listened to a sermon denouncing the coming match at Reno as a blot upon the country's history. After the service a member of the congregation asked the clergyman if he really thought the Jeffries-Johnson fight would be a disgrace. The answer was in the affirmative. "Why do you have that opinion in connection with this affair more than others?" was asked. The reply was: "I speak only of this one." To which the questioner replied: "Well, you must have been sound asleep when Gans and Nelson fought in the same place and the whole country seemed to be interested in the event." "Oh, that was quite another case," rejoined the gospel expounder; "in that case there were two combatants who made their living by pugilism. In the present case one of the principals is a clergyman's son who was taken from his farm to gratify the unlawful wishes of people who gloat upon depravity."

* * *

It certainly seems hard that a man should be taken from the path of rectitude in order to wrest the championship from the colored race, and incidentally provide crowded houses for the moving picture men.

THE MIRROR SCREEN IN NEW YORK.

At last we in New York are to be permitted to see the effect of the mirror screen. Messrs. Tuck & Manning, 406 Gaiety Theater Building, New York City, have been appointed exclusive agents for Greater New York and they have already taken orders for five screens to be installed here. We will announce the locations of these screens as soon as possible.

The Motion Picture Exhibitors and Film Renters' Association of Hamilton County desires a list of all organizations in the United States, namely: Exhibitors' Associations and Film Renters' Associations. The secretary of any organization of this character will greatly oblige by sending address of their association to T. A. Nolan, President, The Motion Picture Exhibitors and Renters' Association of Hamilton County, 709 Vine street, Cincinnati, Ohio.

"THE LORD'S PRAYER"—ILLUSTRATED.

To the crop of new members that has been sprouting this last Spring, I would like to give a few words of warning. The crop has been so great that it is impossible to keep a correct list of the ones now trying to produce, of the ones who intend to manufacture in the near future and of those who have already made a failure of it. Some of them claim that if we want to go back a few years, we will find that most of our prominent licensed manufacturers started with very little money. It is true, very true; but a few years ago, as a matter of novelty, any old thing was good enough as long as it would move on the screen. Things have changed. The public has been educated and the increasing demand for educational, industrial and scenic productions, shows plainly that a manufacturer wishing to remain in the field must have large capital at his disposal to enable him to spend thousands of dollars on a negative alone, as the cheap negatives made at a cost of $250 are of no value, except to make a few prints for the out-of-date dumps.

These cheap negatives have been the main cause of our troubles. Very weak or sensational in stories, acted by inferior actors and staged in the cheapest manner, they have aroused the indignation of the better classes, of the clergy, of the newspapers and of the authorities. The new manufacturers, like the dog in the French fable of Lafontaine, always believe that they have the worst of the deal and that their neighbors are the privileged ones. The fable tells us that a dog, carrying a bone in his mouth and passing over a small foot bridge over a stream, saw his shadow in the water, and as the water acts not only as a mirror but magnifies, he believed that his own image was another dog with a still larger bone. The foolish dog, pushed by jealousy, jumped into the water, ready to fight the supposed other dog and capture the bone of contention. We know the rest. The dog met a flat failure and lost his own bone. Grocer clerks, race track men, shoemakers, etc., trained and qualified in their respective trades, should not embark in a vocation in which they lack the talent merely because their neighbors have made a success of it.

The new manufacturers seem to overlook the point that motion picture making requires men possessed of certain natural gifts. It is not given to every one to be a clever actor or good singer. Many men and women have spent vast sums of money to train their voices, yet they could never attain the success of our great singers, because all of our great artists have been naturally gifted.

To be a successful producer of motion pictures, the manufacturer must be a born artist and if he is not naturally gifted he must be an experienced business man, with enough capital back of him to hire the proper brains and talent. A gambler by profession can make more money by remaining at his nefarious trade than by going into the moving picture field, because a gambler naturally has none of the qualities to bring into play the best sentiments of humanity. On the other hand, a born actor, who can give the last delicate touch to a picture, would ruin himself if he was running a gambling house, as his good disposition would not permit him to cheat the innocent victims.

The licensed manufacturers, by limiting themselves to a small number and by limiting their releases, are in full control of the best part of the market and consequently are assured of a certain output, enabling them to spend vast sums of money on their negatives and in the building of new and more improved studios and factories, to still improve the quality of their productions.

I ask the other licensed and Independent manufacturers to not be offended if I pass them in silence at this writing, as I wish especially to call the general attention to a notable film, "The Lord's Prayer," and I will preface my remarks by an acknowledgment of what Mr. Geo. Kleine has done for the betterment of moving pictures.

Mr. Kleine is well known for his persistent efforts to push ahead the educational pictures and it is through his constant efforts that he has induced the manufacturers whom he represents to produce the following latest releases: "The Fall of Babylon," by Gaumont; "The Penitent of Florence," by Gaumont; "Judith and Holofernes," by Gaumont; "The Story of Esther," by Gaumont; "St. Paul and the Centurion," by Urban-Eclipse.

Although the above productions required much talent on the part of the actors and managers and involved great expense, they were easy work compared with "The Lord's Prayer" as they were historical subjects that did not require any composition to represent them on the screen.



"FORGIVE US OUR TRESPASSES."

Still the producers had to use much brain work to condense these historical facts into short yet easily understood scenes.

"The Lord's Prayer" called for some ingenuity to find a special scene for every sentence, and scenes portraying the real meaning of the words of the prayer. Mr. Gaumont solved this problem and Mr. Geo. Kleine has secured a film that made everyone gaze in rapture upon the canvas—a gaze that denoted deep thought, for such a truly magnificent and beautiful subject, we might safely say, has never before been produced.

To this add the high quality of the work and you have a film that will uplift cinematography and win for this class of amusement praise and recommendation from the pulpit. If the good work goes on, the clergy will no more decry the motion picture theaters but will become regular attendants and recommend them.

This is what money and talent will do and the present regeneration of the moving picture shows once more that the cheap negatives, acted by poor actors and staged with no intelligence, will be a menace to progress if they are permitted to find their way to the show houses. We know how bitterly the clergy and the press have been against moving pictures, and now that they show a little leniency why not urge our manufacturers to redouble their efforts to gain the moral support of the community by showing first class pictures.

Mr. Kleine, proud of the great success obtained for these fine productions, has submitted to his manufacturers other



"THY KINGDOM COME."

biblical subjects and before long we will be invited to witness on the screen a series of new master pictures.

"The Lord's Prayer" will mark a new departure, will at last show to the clergy and better classes that motion pictures are no more a toy to amuse the common people but are to-day taking their proper place as the geratest educator of the world. We had already a large number of historical and religious subjects well fitted for church work but the clergy in general paid little attention to them, believing they were incongruous mockeries. "The Lord's Prayer" will prove otherwise. J. M. BRADLET.

NOTED EDUCATORS ENDORSE MOVING PICTURES.

Speaking before the playground and school extension delegates at the convention in Rochester, N. Y., a few weeks ago, two prominent figures in the educational world paid the following tributes to the value of the moving picture in the educational field:

Clarence Arthur Perry, chief of the Bureau of School Plant Utilization Inquiry of the Sage Foundation, said of his impression:

"Upon the heroism of modern life there has appeared no mechanical force more potent or magical in effect than that wielded by the moving picture machines. Whether its immense educational value shall be realized or whether its power shall be wasted or exerted for evil depends upon the foresight of society.

"In attaching it to your splendid school system you people of Rochester are not only securing an aid of extraordinary educational efficiency, but you are helping to create a demand for good and wholesome films and thus are exerting a purifying influence upon the whole moving picture industry."

Dr. Henry S. Curtis, second vice-president of the Playground Association, spoke enthusiastically of the addition of moving pictures as a part of the community educational and recreational equipment.

"I believe," said he, "that within the next few years geography, history, the industries and many other branches will be taught with the aid of moving pictures. They have come to fill a great need in the recreational life of the people."

MOVING PICTURES IN SCHOOLS.

It is only a question of time when motion pictures will be universally employed in schools for educational purposes. They present as nothing else does a panorama of the world, and when the subjects are well chosen are highly instructive. What the illustrated lecture has done to furnish the adult public with a comprehensive and accurate idea of the people, customs and scenery of nearly every country and every clime the biograph will do for school children.

Rochester claims the distinction of being the first city in this country to introduce the biograph into the school, and other municipalities have followed the plan. The Playground Congress, which met in Rochester a short time ago, viewed the scheme with apparent favor. Of course much that is now seen in moving picture shows is not suitable for the schools, partly because some of the subjects are not wholly fit and partly owing to the lack of instructive features in others. Yet since the censorship of these pictures was undertaken no child can visit the best of the theaters and fail to absorb something of permanent value. New York City has not tried the experiment of supplementing the blackboard and the illustrated geography with the biograph, but that does not mean that the Board of Education is opposed to the idea. Only subjects which the scholars are studying should be presented on the canvas, which would thus make instruction the predominating note. For instance, if a class was studying the peoples of Asia, or the fauna and flora along the wonderful Amazon, the moving picture machine would serve to impress the essential facts as nothing else could.—Brooklyn "Standard Union."

SUPERINTENDENT SAYS LACK OF FUNDS STANDS IN WAY.

"Moving picture machines should be installed in the Milwaukee public schools," said Superintendent of Schools C. G. Pearse, when told that the school authorities of New York were thinking of equipping all the schools with moving picture apparatus.

"The only thing I can see against it as far as Milwaukee is concerned is the fact that the Board has not the $50,000 necessary for the equipment. The moving picture as a means of education is highly practical."

THE ALLIANCE PRESIDENT SATISFIE D WITH THE RESULTS OF HIS MISSION.

Mr. Robert G. Bachman, president of the Alliance, who was the dove of peace circling between Fourteenth and Twenty-fifth streets, makes the following statement:

"The outlook for the film business, in general, from the entire independent side, has never looked as cheerful and encouraging to me before, now that harmony prevails throughout the independent ranks, and that the independent manufacturers have made extensive improvements in the way of producing such films as will be equal to any of the highest class productions.

During my visit here in New York I found that the misunderstanding which prevailed among the manufacturers could easily be explained. They were all trying to accomplish the best and yet they were pulling at the wrong end of the rope, and it took but a short time to convince both sides of the independent cause that the difference could be patched up, and that they would "live happily ever afterward."

Now, with the support of obtaining the best pictures in the world, it will enable the National Independent Moving Picture Alliance, who will work in harmony and conjunction, to obtain the very best trade, and every exchange now doing a profitable business will triple their profits by this support. The Alliance will work in harmony with the Motion Picture Distributing and Sales Company, and all those members will have their support. Never before have I seen a better future, and it is up to those who divined it to put their shoulders to the wheel for the betterment of the business to accomplish its end

I had the pleasure of being entertained by some of the independent manufacturers, who took me around to their studios and film manufacturing establishments, and from experience as a film manufacturer myself I can safely say that the new improved laboratory and film manufacturing plants of the independents in New York will be a surprise to those who might go to the trouble of making an investigation. I have seen some of the best plants that are now in operation, and as soon as these new factories are completed I am quite sure there is nothing in America or abroad which will equal them from a practical standpoint.

The Alliance members will now have the opportunity of their lives to secure the best products in the world by the Fall, and if they would conduct their exchanges in accordance with the Alliance rules and regulations, they are bound to succeed.

The exhibitor has become acquainted with the rapidly improving quality of the independent features, and it is only a question of a few months when the independent exchanges should enjoy at least sixty per cent. of the exhibitors' trade throughout the United States, and in order to put the exchange man in touch with the actual situation we are going to call an Alliance special meeting on July 16 and 17, to take place at Niagara, N. Y.

LAEMMLE CABLES CONGRATULATIONS TO THE NEW INDEPENDENT AMALGAMATION.

Muenchen, Germany, June 29.

Tom D. Cochrane,
111 East Fourteenth street, New York.
My heartiest congratulations. Send full particulars by mail.
CARL LAEMMLE.



"The Marked Time Table" (Biograph).—A moral lesson for parents is boldly proclaimed in this picture. Sometimes the maternal tenderness of a mother leads her into indiscretions regarding her son, and in this instance that appears to be the source of the difficulties which befall the young man. But when he robs his father a change occurs and he departs to begin anew elsewhere. The picture itself is not so powerful, perhaps, as what it suggests; but it is this subtle influence, this feeling that one has known similar cases that makes it even more dramatic than it might otherwise be. Maybe the producer had no intention of sermonizing, but he did, nevertheless, and he could scarcely have selected a more appealing subject.

"The Motion Picture Man" (Lubin).—An illustrated story of how a motion picture is made, and the interjected incidents which happen during the first part are the funniest of all. It is quite unnecessary to describe this picture. Suffice it to say it is a genuine occurrence and exhibits some of the exciting incidents of motion picture making at their best. It will be very popular because anything which pertains to the making of motion pictures is extremely interesting, and this is no exception to the rule.

"White Doe's Lovers" (Melies).—A dramatic subject, worked out with care as to details and with intelligence on the part of the actors. Like all the Melies dramas it possesses a quality which will make it appeal to most theatergoers as above the ordinary for this class of picture. It develops interesting situations and, assisted by excellent photography, holds the attention of the audience from beginning to end.

"Our New Minister" (Selig).—A picture which all who see it will agree is entirely out of the ordinary run. It contains many dramatic situations and many which will appeal to most audiences as novel and unusual. The story is dramatic, and flows without interruption from beginning to end. It is acted with the spirit of the Selig players and is presented with a perfection of photography which will appeal to those who appreciate excellence of technical work.

"The Judgment of the Mighty Deep" (Edison).—A powerful story, graphically illustrating love, passion, hate, revenge, retribution, remorse, and finally death. The mighty ocean is utilized as a background, and the picture is woven around these elemental passions, developing them with an intensity which makes them stand out separately, each requiring individual consideration. It is, as one competent critic said, one of the most analytical pictures ever put on the screen. One may not, and probably many will not, exactly like it, yet its power cannot be questioned and its marvelous exhibition of all these passions cannot be questioned. Like a great drama, its strength is scarcely appreciated the first time it is seen. One must go back again and again. As one becomes more familiar with the thought and action the underlying forces become clearer and the fundamental principles upon which it is based appeal more and more strongly. This can be rightfully called the great picture of the week.

"A Curious Invention" (Pathe).—A transformation picture representing an invention which turns back the hands of time and makes old persons and old things change to a former time and age. As a transformation picture it has some merit, but it is mildly amusing only.

"Catching Fish with Dynamite" (Pathe).—A pretty enough Milanese picture, representing how the natives use dynamite in stunning the fish so they are the more easily caught. There is not much beyond the picturesque scenic attraction to interest the observer.

"The Cheyenne Raiders" (Kalem).—A Western picture representing travel over the old Santa Fe trail. There is an Indian raid, a girl captured, pursuit by soldiers, the rescue of the girl, the Indians' stand, then the final plunge over the precipice. One character impersonates Kit Carson, the famous scout. It must be admitted that a great deal of ingenuity has been developed in this picture, and the character studies are as accurate as it is possible to make them. The leap over the precipice is actual, and is one of the greatest thrillers yet seen. Costumes and acting are in accordance with Cheyenne Indian usages, adding one more to the list of films which have a historic value quite apart from anything which may develop in the story..

"A Family Feud" (Vitagraph).—A pleasant picture illustrating how Dan Cupid interfered to end a feud and brought about two weddings in its place. The clever ruse of the two dropped letters works to perfection, and shortly there is a much enjoyed family party in which a happy quartet take part. It is a picture which is good to close the show, as it is full of merriment as well as good sentiment—the kind of problem picture that will please everybody.

"The Forest Ranger" (Essanay).—An exciting story told around a gang of timber thieves who are despoiling government forests. There are some dramatic scenes, particularly the one where the deputy is taken from his room and backed up against the wall to be shot. But the girl has been busy, and never having approved of this method of obtaining timber, she has no hesitation in riding furiously to the marshal's office and leading him and his men back to the timber thieves' cabin, where they burst in the door just in time to save the deputy's life. Then the heart interest develops and the deputy shows what he thinks of the girl's bravery by offering her his heart and hand.

"Does Nephew Get the Cash?" (Gaumont).—To be disinherited after swallowing one's indignation for months through all sorts of unpalatable tests is not a pleasant experience, yet the nephew who wants the uncle's money succeeds in doing it until one day he thinks the beggar is not his uncle in disguise, when he vents his feelings in a vigorous lambasting, only to discover that he has made a mistake and is told that he has lost the money.

"Lakes at Eventide" (Gaumont).—One of those beautiful pastoral scenes at which one might wish to linger long. A rowboat moves slowly and smoothly along the lake shore, disclosing a panorama of beauty indescribable in its beauty and peace. It reminds one of the work of the great landscape artists, only this is in motion, changing constantly and devloping numerous changing scenes, each one more beautiful than the one before it, and ending with twilight out over the lake, which gradually changes into evening, a final glorious poem of nature of unsurpassed loveliness and peace. The photography from the beginning in the bright light to the ending, when the shadows fall heavily in the evening, is perfect. In fact, only praise can be given this picture. It is one of the most beautiful the Gaumonts have ever produced and they have done some notable work in this direction before.

"The Great Train Holdup" (Pathe).—A film possessing all the melodramatic characteristics required to make it popular, and developing a number of interesting situations. The reproduction is of the high class which makes the Pathe work famous, and the situations as they develop are of sufficient novelty to impart quite the average number of thrills. Like all the Pathe's work, this is well done and the picture is almost certain to be popular.

"By the Faith of a Child" (Vitagraph).—A thrilling picture emphasizing the power of a child's plea. Sentenced to death for leaving his post to see his dying wife, the soldier is saved by the simple plea of his little daughter who innocently tells the grand duke the story. They arrive in time to prevent the execution and save the father to his country and his daughter. It is a great picture, skillfully handled, and acted with a pathos that brought the tears to many ever. The spontaneous applause proved that it was the feature of the program.

"A Child's Impulse" (Biograph).—"And a little child shall lead them." Whether or not one is ready to accept this picture in its entirety one must, indeed, admit its dramatic power and agree that it is graced by consummate acting. It is not difficult to understand the indecision which possesses Raymond. Such indecision has been characteristic of men since there were men. But the interposition of the child arouses something in him which lay dormant, as it does in the heart of many a man until an influence like this causes it to blaze forth and sweep all obstacles from its path. Men are impulsive, and while their impulses are not always to be commended, this picture conclusively shows that they can be made right under the proper influence. In reality this picture is a subtle study in the impulses and influences which mold men's actions, and as such it possesses more than the ordinary dramatic and ethical interest.

"Apache Gold" (Lubin).—An Indian story that possesses interest because it shows how Apaches torture prisoners at times. It is a choice of a quick or lingering death, and naturally the victim holds out as long as possible, always hoping for rescue. But the ending is good, and the little family, reunited, go away to live by themselves, with the inference that happiness is theirs.

"Caesar in Egypt" (Pathe).—An Egyptian scene, purporting to represent an event in the life of Caesar. The principal interest will attach to the burning of the palace, one of the most remarkable things ever put on a motion picture screen. It baffles description, so realistic is it in every scene.

There is no question about the strength and popularity of this picture. It will assuredly be accorded rank as one of the great films of the month. If the imagination can conceive a roaring furnace reproduced upon the screen, then it can see this picture. But any words one might utter would be absurdly inadequate to convey any impression of the marvelous reproduction.

"The Long Trail" (Selig).—A picture full of dramatic power and acted with fidelity to the thought of the author and with intelligent appreciation of the possibilities of the piece. From the first appearance of the picture on the screen until it disappears the interest of the audience never flags, and in some theaters a sigh of relief is heard when the complications of the story are worked out to their conclusion. Done in the Selig way the picture deserves to be popular wherever it is shown, and it probably will be.

"The Little Fiddler" (Edison).—A highly emotional drama, presenting a novelty in the fact that a man moving in the best society voluntarily becomes a thief and robs those with whom he mingles. The little fiddler, really the man's own son, is accused of theft, and through that accusation the story works out to its logical conclusion. Done in the Edison style, with good and convincing acting and clever photography, the picture is interesting. Further, it arouses the emotion and causes one's sympathies to act very forcibly in favor of the unfortunate fiddler. A picture which can do this will be quite as popular as one that excites one's laughter. One may well predict for this picture long popularity.

"The Unlimited Train" (Gaumont).—Did your dressmaker ever sew a whole web of cloth to your skirt and you drag it through the street? No? Well, then you have missed the exciting experience of this particular individual. However, if it hadn't occurred in one instance thousands of people would have missed a good laugh. Of course the picture is greatly exaggerated, but nevertheless it is funny.

"The Elder Sister" (Gaumont).—A novelette representing an older sister buffeted by the tides of misfortune, but heroically keeping the household together, which consists of two younger sisters. Fortune favors her and a wealthy gentleman, able to care for them all, marries her. One feels a thrill of satisfaction when this comes about, appreciating the fact that the entrance of money dispels all further difficulties for the three sisters.

"When Old New York Was Young" (Vitagraph).—A love story of old New York, differing in no essential details from love stories of to-day, so far as that is concerned, but worked out against a picturesque Dutch background which affords opportunity to obtain a historically correct impression of modes, manners and customs. The story centers around an erudite chemist, buried in his interminable formulae, who has a pretty daughter, and as always, there lieth the trouble, because no matter what one's own personal ideas may be, wherever there are daughters there is love, and sometimes exciting incidents accompany its manifestation and development, as is shown here. The discovery of a buried treasure determines the question and a wedding is the inevitable result. Some visionary effects are cleverly worked into the picture.

"C-h-i-c-k-e-n Spells Chicken" (Essanay).—A funny picture of Rastus and a chicken. That Rastus wanted a chicken is plainly evident. All his schemes to obtain it were frustrated for a time, however. But while bemoaning his fate one flutters over the fence at his very feet. Then begins a genuine chicken chase. Who ever has seen one knows how true to life it is. At last, however, Rastus succeeds and grabs the bird by one wing. Then as he stands contemplating it with joyous anticipation, it vanishes. The expression on his face when he finds the bird has disappeared is one of the funniest things seen on the screen in many a long day. The whole picture is unusually funny and will put your audience in the best of humor.

"Pat and the 400" (Essanay).—It is not often that the tables are turned as neatly as they were in this instance, but here is one case where a slumming party from Fifth avenue had the tables prettily turned upon them. Pat determines upon retaliation and hits upon the scheme of visiting a house in upper tendom while a musicale is in progress. What happens when Pat and his friends break into that music room furnishes five minutes of sidesplitting hilarity. It is one of the funniest films of the week and never fails to make an audience laugh. Apart from its fun there is a serious side to it. Often slumming parties are quite as mistaken as this one, and even though their zeal is in every way commendable they should acquire more accurate information before they bestow their presence and gifts where they may not be needed.

"The Miner's Sacrifice" (Kalem).—A story of the Western mines, representing a young miner as accused of claim jumping, but saved from lynching at the hands of the infuriated miners by the devotion and sacrifice of his pal. Though the story is melodramatic, it is extremely interesting and holds the undivided attention from beginning to the end. It is, like all stories of this type, thrilling, and made even more so by the intensity of the action of the Kalem players. They do remarkably good work and make the picture seem almost real, as though the actual people were before one. The picture will add to the already high reputation of the Kalem players for this class of work.

"Napoleon" (Pathe).—It is impossible in one film to more than merely hint at the dramatic scenes in the life of a great historic character like Napoleon. But a well-informed producer can select incidents which seem to exhibit the historic personage more strongly than others. The selection made for this series seems to convey with reasonable accuracy the real, or fancied, characteristics of one of the great personages of the world. The fete at Malmaison, with Napoleon and Josephine present, is staged so sumptuously that one almost seems to be present. Moreover, in this and all other scenes the picture is historically correct as to setting and costuming. Wherever possible the negatives were made where the event depicted actually occurred. Napoleon took leave of his guards at Fontainebleu, and that is where the picture representing this event was made. The battle of Austerlitz is shown, and here occurred the decoration of the sentry who refused to permit Napoleon to pass without the watchword. And so here and there an event has been taken from the great general's life and placed upon the screen with an attention to the historic details which makes the pictures of more than ordinary educational value. The film deserves more than the commonplace commendation which is accorded any good work. It is beyond that and in a class by itself.

INDEPENDENT.

"Juliet Wants to Marry an Artist" (Eclair).—She wouldn't marry him unless he did, and so he goes on the stage, only to discover that life behind the footlights has none of the glamor which looks so alluring from the other side. Then, just as he reaches the required standard, Juliet forgets her vows and actually marries a count. Ah, no wonder oblivion closes in when he learns how she has descended in her ideas. The ending of the picture ends the unfortunate's misery.

"The Crooked Trail" (Nestor).—A sort of Cinderella story which will please because heartlessness is punished and goodness is rewarded. Truly it comes through a crooked trail, but the fact that it comes is sufficient to make the picture attractive. Such changes in fickle fortune always appeal strongly to one's emotions, and in this instance the story is so good and the denouement is so in harmony with what most people would like to do under similar circumstances it is certain to attract more than ordinary attention.

"The Heroine of Pawnee Junction" (Yankee).—A love story laid in the wilds, where a girl is operator at an out of the way junction. There are interesting complications, but the man to whom the girl is pledged turns out to be a despicable scoundrel, and she quickly transfers her affections to the young ranchman who has wanted her long. This sudden shift gives one something of a shock, but perhaps it is not impossible under the circumstances.

"The Witch's Spectacles" (Lux).—Perhaps the possession of a pair of spectacles like this would prevent many marriages, but occasionally one would be found to stand the test, as in this instance. This picture is hardly fair, however, because the woman wore the spectacles all the time. A bit of interpretation of the other side would not be amiss.

"Her Terrible Peril" (Bison).—An exciting picture of a girl falling over a precipice and hanging by her hands until help arrives. It makes one's flesh creep to see her gradually losing strength, but happily help arrives in time and she is rescued by her lover.

"Mother and Daughter" (Powers).—A love story, simple and homely, but going straight to the heart. It represents how so small a thing as a sunbonnet may cause one to change entirely. Dave got the girl he wanted and the swell who admired her money got what he deserved, too. So there was adequate compensation. But the young people were apparently happy afterward, which, after the difficulties and trials which came to them, was no more than their due.

"His Duty."—If I can give any advice to the manufacturer, it would be to abandon the producing field and to practice his great secret of resuscitating dying men. We have a sheriff thrown down a precipice; he appears as dead; he cannot help himself. When a rescuer arrives he has hard work to raise the wounded sheriff, to help him to the road, where from exhaustion the said sheriff falls again on the ground

as a dead man. Presto, without the least warning, the sheriff is on his feet, gun in hand and strong enough to handcuff his rescuer. It is really wonderful to see how men badly wounded can be brought back to life in no time, and a manufacturer able to accomplish such miracles could make more money in the medicine business than in the moving picture field. As the manufacturer wanted the public to fully understand that the wounded man was the sheriff, said sheriff was decorated with a star as large as a sunflower.

"A Self-Made Hero" (Imp).—A sort of sarcastic picture of the ruse adopted by one young man in his attempt to secure the consent of a girl's father to their marriage. There are a number of comical scenes, each one of which stands alone as a novelty and develops a situation that becomes very funny. But after a sufficient length of time has elapsed and those most interested have tired out everybody else, the young man staggers into view, looking as though he had been in an encounter with a threshing machine. Of course all objections are removed and the young people are made happy.

"A Martyr to Love" (Eclair).—One of those depressing war pictures, drawn true to life, perhaps, but none the less disagreeable to look upon. To see a girl killed, or see her forced to kill herself because she assisted the man she loved, may be dramatic, but it is scarcely what one wants to see at a picture show. One may not rightfully criticise the acting, or the photography itself. Yet, if the producer had permitted the girl to live, the picture would have had a pleasant ending and all those dramatic scenes would merely have led up to it.

"Getting Rid of Uncle" (Centaur).—The principal interest will center in the impersonation of the maid who is Mrs. Newlywed to the crabbed uncle. She makes life so unbearable to him that he speedily beats a retreat and the young people are left to themselves. The story has some amusing features, and the end is quite pleasant enough to suit anyone.

"One Good Turn" (Centaur).—A story of how a boy's illness and his mother's solicitude worked to make a highwayman renounce his mode of life. It doesn't possess any great dramatic qualities, but its effect is so satisfactory that one may overlook such minor deficiencies and rejoice in the recovery of the child and the reform of the highwayman.

"We Want Your Vote" (Lux).—To be the man who can decide an election is an experience that falls to few men. The fortunate individual here depicted enjoys his temporary importance, but some of those who so ardently follow him have a number of different kinds of trouble as their portion of this amusing election squabble. The picture tells the story very satisfactorily.

"An Exciting Yarn" (Lux).—A war story so graphically told by a veteran that it appears upon the screen. But who would ever have thought of such a method of drying wet clothes? The story contains much of humor, as well as pathos, and works out an attractive picture.

"A Mexican Lothario" (Bison).—A story of a complication of love affairs in which the lover of many women finally meets his deserts and dies at the hands of a man he has wronged. One scarcely knows whether one likes the picture or not. It is suggestive of many things, and perhaps it is better to allow each one who sees it to judge for himself.

"Lieut. Rose, R. N." (Kinograph).—A thrilling drama, yes, perhaps, a melodrama, full of life and acting and working out to a strong climax at the close. Moving picture patrons will not regret their acquaintance with this picture, and after they have seen it through to the close will be ready to look for more from the same house. The producer well understands the placing of his characters and the best method of obtaining picturesque results, and the effect is sufficiently engaging to hold the attention of the audience unwearied throughout.

"A White Lie" (Itala).—A dramatic love story, representing the perfidy of a man as causing his affianced bride to become a maniac. The novelty lies in the fact that when the man returns he is forced to make the crazed girl think he has come for her and she dies happy in his arms. One can say no more for this picture than that it is good for its kind, but few, perhaps, care for its kind.

"The Governor's Daughter" (Thanhouser).—One of those improbable stories that somehow strikes a responsive chord in every breast and makes one want to applaud the Governor when he announces his irregular pardon. But however one may view this picture one is certain to like it. That a convict should save a little girl's life is not altogether strange, nor is it impossible. Yet in not many instances would the daughter of a governor be the one. However, the story works out logically, yet is so improbable that it is in the realm of fairy tales, though none the less interesting. The train wreck, and afterward the meeting in the prison, are both dramatic situations which are well managed, and show careful work in arranging the details. It is all done in the Thanhouser way, and that is only another name for well.

"Too Many Girls" (Defender).—A summer resort idyll, in which It, impersonating something purporting to be a man, becomes the object of the attention of a number of beauties who have been longing for male companionship. But after the perfidy of the wretch is discovered they set upon him in a body, and drive him pell mell amid swishing skirts and well-displayed ankles across country to the lake, where he is immersed and left to soak while the deceived ones console each other and lay plans to obtain recompense from the next unfortunate man who strays their way.

"The Man Suffragette for the Abolition of Work for Women" (Itala).—A comedy which will keep the audience roaring, and is, in reality, a good travesty upon the suffragette movement. In this country the joke is not so apparent as it is abroad, but this is a lively picture and develops numerous very laughable episodes.

"A Plucky Girl" (Powers).—An interesting and very melodramatic story, in which a stenographer plays the leading role and does some great stunts in rescuing diamonds stolen from her employer. At any rate she beats out the professional detective, and that adds to the interest of the film.

"Why Jones Reformed" (Powers).—His girl's father didn't like him, and when she heard her parent coming she hid Jones in the clock. He can't get out, and his experiences in that clock comprise practically every sort of thing that could possibly occur. When finally rescued he is a sight to make tailors weep, and straightway makes a vow to reform and never do the like again.

"Cash on Delivery" (Capitol).—A Western drama worked out with fidelity to the subject and to the original, served up with a great deal of spirit and dash. It is one of those films which will be popular, regardless of the audience to whom it is shown. The details seem to be well worked out and well understood and the picture will unquestionably be popular.

"Sorceress of the Strand" (Eclair).—A transformation picture, representing a young man's experience with a witch. But when the villagers attempt to burn her at the stake the flames assume the form of a bouquet of beautiful flowers, the witch changes into a lovely young woman and slowly vanishes.

"A Millionaire Tramp" (Motograph).—A reproduction on the screen of this well-known play, in which the attractiveness of the original play is retained. While the play was in four scenes the picture is in fourteen. The players make the most of their parts, and probably scarcely any film of the recent weeks, at least, has afforded more actual heart throbs than are called forth by the acting of the leading lady in this piece. In fact, one can scarcely pick out one player as better than another.

THE ABERNATHY BOYS ON THE SCREEN.

As we sat beside the two famous Abernathy boys the other day and watched the expressions on their faces as they gazed in open-mouthed wonder at their own images flitting across the screen, we could not help repeating the lines of the poet of the people, Burns:

"O wad some power the giftie gie us
To see ourselves as ithers see us."

It was the occasion of a special private exhibition of the first print from a negative supposed to represent the principal incidents in the 2,500-mile ride of two precocious youngsters, and incidentally they are pictured as brave heroes who rescue a kidnapped loidy from a brace of bold, bad, bloodthirsty brigands. Frankly, we paid more attention to the two kids themselves than to the picture on the screen—their bulging eyes and varying expressions being a moving picture in the life—but we saw enough of the exhibition to say that the photographer had got in some very fine work and the producer had handled his subject in a manner that will do credit to the first release of the Champion Film Company.

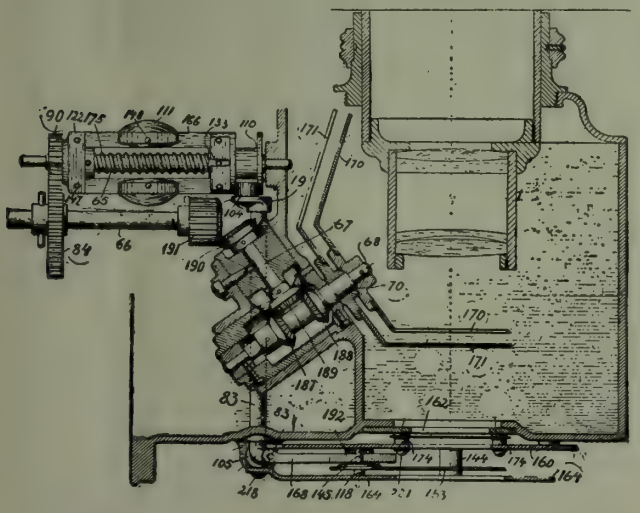
Really, Mr. Mark M. Dintenfass, the general manager of this company, deserves praise for his ambition and his effort. If every Independent exchange buys a copy of the film Mr. Dintenfass will not get back the money that he has expended on it. And it is a single tax film. No extra price is asked for it, so every independent exchange will surely order one, for it will be a feature film for the exhibitor. The wide newspaper publicity that has been given to the feat of the two Abernathy boys is alone sufficient to make this film one of the best attractions ever offered to the exhibitor.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

Setting the Motiograph Shutter.—Olympic, Wash., writes: "Kindly tell me how to set the shutter of a Motiograph machine, as I am now running one; also what size condenser do I need for 55-foot throw? Stamp enclosed for reply."

Again I must say that no replies will be made by mail unless at least one dollar be enclosed. During the past ten days, twenty-seven requests for personal replies, with only postage enclosed, have been received. Nothing doing. I like to help and accommodate, but I can't afford to pay for the privilege. To set the Motiograph shutter, turn the flywheel in the direction it runs until the intermittent sprocket **barely begins to move.** Make a mark on the rim of the flywheel exactly opposite some fixed point on the bridge (the bridge is the spiderweb casting which holds the outer boxing of the flywheel, governor, etc.). Next turn the flywheel, still in the direction it runs, until the intermittent sprocket



barely stops. Now make another mark on rim of flywheel exactly opposite the same point of bridge. Next measure around the rim of the flywheel between the two marks and make a third scratch mark on rim of flywheel **exactly** halfway between the first two. Now set this third (central) mark exactly opposite the point of the bridge used to make the first two, and, holding the flywheel in this position, set the inner blade of the shutter so that the rib in its center is precisely in the center of the aperture. Set up the screws which secure it to its spindle and set the other wing exactly central back of the first one, tighten it on its spindle and the job is done. All this sounds complicated, but as a matter of fact it is quite simple. Another way is to turn the flywheel in the direction it runs until the intermittent barely ceases to move and then set the two blades of the shutter so that they are exactly at the point of opening at the exact center of the aperture. The directions as set forth by the Enterprise Optical Company, the makers of the machine, are as follows: "Remove the wing nearest to you (170) by loosening both screws and slipping it off the spindle. Now loosen both screws on the other wing (171), turn the balance wheel with the hand until the slot in the ball socket of the framing device points exactly toward the front of the machine and on a horizontal line. Now place the large wing of the shutter (171) so it comes exactly central with the light opening in the aperture plate and tighten the screws in the hub of the shutter. Put on the inside shutter (170), turn the balance wheel so that the large wing of the outside shutter (171) is exactly central over the light opening. Turn the inside shutter (170) so the large wing is exactly central over the large wing of the outside shutter, having them both central over the light aperture, and tighten the screws on the inside wing."

The cut shows the mechanism of the Motiograph shutter, fire shutter and governor. It is a sectional view, looking down from above.

As to your enquiry about lenses: I would have to know the width of picture, as well as the throw, to advise you. Very likely, however, two 7½ lenses will be all right. Get two 7½ and two 6½ lenses and experiment, trying two 6½, two 7½, one 6½ next the light and one 7½ in front, and vice-versa, until you find what gives best results, and that is "it."

An Excellent Letter from Dixie Land:

Athens, Ga., June 23, 1910.

Mr. F. H. Richardson:

As you have invited comment on "Portland's" case, kindly allow me to make a suggestion. I may be wrong, but if I am it may possibly be of value to someone else. He says they use the Allen adjustable lens, the back combination of which has two lenses. These look to be convex; but, as you know, each of these lenses has two separate lenses cemented together, one convex and one concavo-convex. Now these lenses, as they are next the aperture plate under very intense heat, will sometimes become uncemented, causing air bubbles to appear between them. At least, this is what happened to mine. These air bubbles appear first around the edge. To remedy this, we got specially prepared Canadian balsam and burnt them together so that the heat would not affect them. It is best to have an expert optician do this; one that would not leave any air bubbles. Hoping this will aid "Portland" and others, I remain, a constant reader of the Operators' Column, C. B. STONE.

P. S.—Unless you think this will be of value to someone, please keep it out of the Column—throw it into the trash pile.

We don't throw such helpful letters as yours in the "trash pile," neighbor Stone. Usually the front combination only is soldered, but it may be that the rear one of the Allen is also. I don't remember. Whether or no your suggestion will help Portland remains to be seen, but at any rate it is of real value to the Column. Come again, Brother Stone! The latchstring dangles on the outside.

* * *

An Invitation.—As is set forth in an article elsewhere, there are serious objections to the present scheme of licensing motion picture operators. But aside from the city plan of licensing there is another matter which is deserving of the gravest consideration by operators, it seems to me. I would personally like to see the thousands of incompetents either obliged to learn the business properly or else get out of it entirely. There seems but one way to accomplish this desirable result and that is through the extension and enlargement of the scope of examinations. At present examinations are confined largely to determining whether or no the candidate is capable enough to be reasonably safe if placed in charge of an arc light. It would seem to the writer that this, while important, is but a beginning. The candidate should also be examined as to his knowledge of general operating room practice—of the action of rheostats, transformers, motor-generator sets, mercury arc rectifier, and be obliged to explain the different ways of hitching up resistance and its results in amperes on a given voltage. He should be examined as to his general knowledge of lenses, how to measure their focal length and how to figure the size of lens required to project a given sized picture at a given distance, both moving picture and stereo. He should be required to explain what accessories he would have in his operating room and how he would arrange them—in a general way, of course. He should be required to set a Power's, Pathe, Motiograph, and Edison shutter. He should be required to make wire joints and solder them, explain what fuses are for, and name the different kinds; test for shorts and grounds, hook up a dissolver, explain how he would, with rheostats, get one amperage (say thirty-five) on his moving picture and change instantly to another (say eighteen), when the lamp house is shoved over to the stereo., etc., etc., etc.

Now, I want to invite the various operators' unions to send in their views and ideas as to what sort of an examination should be given, remembering that this is something to be studied a little and not answered hastily.

Operators want and should have more salary—much more. In fact, their salaries should be very nearly, or quite, doubled in many cities. But this cannot consistently be demanded by any but men who in turn are willing to study their business and know it from A to Z. At least, that is the writer's view of the matter. **We would be glad to hear from every operators' union in the country on this question.** Appoint a committee to draft the views of the organization, and while you are about it, also set forth your views as to what scheme of universal license would be most feasible—a license that would be good anywhere in these United States, I mean.

Examinations.—New York, N. Y., writes: "In your article defending the New York City examiners you roast the men who did not know that they could hitch up to anything larger than a No. 6 wire. Granting that it would be better that operators know such things, still, friend Richardson, does their lack of such knowledge really make them any the less competent operators, provided they understand their machine? If so, will you please explain why? Operators don't have to do wiring, since the booth is all fitted up before ever they come on the scene."

Really this letter astonished me perhaps more than any I have received in the past three years, and in that time I have received probably an average of close to a dozen letters daily, some of them containing questions denoting an amazing ignorance on the part of their writers—ignorance concerning their business, I mean. Yes, New York, lack of such knowledge most certainly makes a man a much less competent operator! **How do you know the operator won't "come on the scene" until the operating room is fitted up?** Is it not a fact that the mere possession of a New York card is used by the operator and accepted by the manager as an evidence of competency, at least to some extent? Now suppose Mr. Licensed Man were sent out to put on a one-night show in a hall having leads of No. 1 wire, and refused to hitch up to it! Can you imagine an **operator** involved in such a situation? Suppose he secured a job with a traveling exhibitor. Wouldn't such a man be a fine mark! Wouldn't he cut a perfectly swell figure when he had to set his outfit up on different systems ranging from 52 to 220, or even 550 volts pressure? Moreover, do you for one moment imagine that the man who is contented to run a machine without learning more than is absolutely necessary to be able to hold a job in a house where everything is already fixed ready to his hand, is going to be the best possible man? Certainly not! is bound to be your reply, New York, if you are honest. But aside from this it may be said that the operator should be thoroughly posted on matters electrical in so far as pertains to projection. This involves not merely knowing that a No. 10 wire will heat when carrying projection current, but knowing exactly **why it heats.** Knowing not merely that placing a certain rheostat or transformer in series with a projection lamp gives a certain number of amperes, but **why that is the case.** And so I might go on enumerating dozens of different things it is absolutely essential that the **real** operator know all about, else he is not a real operator at all, but merely a more or less poor imitation. The point, New York, lies right here: **No man can handle anything on the face of this earth, to the best advantage, which he does not thoroughly understand in all its details.**

* * *

A Correction.—Last week a letter from Portland came in late after I had sent in my stuff and read the proof.

For the benefit of neighbor Beier, Portland, let me say that "E. J." did sign his full name to his letter, that being required, but the Editor always suppresses names unless it is a letter which it will seem to benefit the writer to have his name appended. Personally I was sure "E. J." was overstating things, and I intimated as much, but nevertheless such things bring out discussion which is interesting, and I take the position that the publication of such a letter can do no possible harm unless by chance the roast be deserved.

In conclusion, let me call to Brother Beier's attention the "Invitation" in another place. **Let us hear from your organization by all means.**

* * *

Kinodrome Machine.—St. Joseph, Mo., writes: "I have been told the Kinodrome machine is a splendid projector. Is this so, and if so, why is it they are only found in the large theaters? Why is it sproket holes are of different shape in different makes of film? Is there any reason for it?"

Yes, St. Joseph, the Kinodrome is a most excellent projection machine, beyond doubt. It is seen only in the larger theaters, usually, for the reason that it is not sold, but is rented, together with the film and operator. In other words, the Spoor Company rents the theater the machine and film and furnishes an operator, all at so much per week or month, and these machines can be had on no other terms, so far as the writer knows. The various manufacturers have to some extent selected sprocket-hole designs of their own, some claiming that one shape is best and some another. The "reason" lies in the endeavor to secure better results in steadier running film. As a matter of fact, however, the writer is of the opinion that the design first selected by Edison has not been much improved upon to date. As to your other enquiry, St. Joseph, it cannot be dealt with in this column for obvious reasons.

MISERABLE WORK.

By F. H. Richardson.

The writer attended the performance at one of the best known houses on Fourteenth street last Sunday and was surprised and disgusted by the work of the "operator." The word operator is placed in quotation marks purposely, and a question mark might well be added. It makes no difference how much knowledge a man may be possessed with, if he cannot, or will not, produce results he is a poor operator. In fact, he is behind the man of mediocre knowledge, for whom there may be some shadow of excuse. But for the man who knows (if the one in question did know) and does not do, there is nothing but condemnation. This man had two machines and ran three reels of pictures to the show. The lens of one machine was out of focus during the entire run of two shows (I stayed for the second show just to see if he would improve matters), and at no time during the entire two shows was there a clear screen. Every moment of the run there was a shadow at top, bottom or sides, and at times it was very bad. Now, it is barely possible that a portion of the fault was due to poor equipment, though hardly likely. In any event, if that were true and the man had any pride in his work or proper ambition, he would promptly refuse, absolutely, to operate equipment with which it was impossible to give results. It is reasonably certain, however, that the trouble lay in the operator himself, and, if so, he has no proper place in an operating room. How long will managers stand for such raw performances? The writer likes to see good work by an operator and likes to compliment it, but he feels it a duty to roast, without mercy, such utterly rotten exhibitions as the one in question, for the good of the business as a whole. There is and can be absolutely no excuse under the heavens for a continuous shadow in the picture. It indicates ignorance or carelessness on the part of the operator, perhaps a combination of both. Wake up, gentlemen, and do your work right, or else get out and let some man in who will! Managers should insist, absolutely, on a clear picture, free from shadows all the time, except, perhaps, once in a while, for just an instant, a shadow may show unavoidably. Anything less than this is poor work, and for poor work there can be no valid excuse. Operators should, on the other hand, insist on proper equipment and refuse to work without it. The writer has seen some excellent work by operators since coming to this city, and he has seen some that he reckons as mighty poor. As a whole, so far as he has seen, the performance of our Western men is distinctly better. Much of the fault lies with the managers who accept such raw work. Also, in most instances, they pay too small a wage to expect to get high-class men. As far as I can see, the work New York operators are doing for $12 to $15, in many houses, would be paid for at the rate of $18 to $22.50 in Chicago. Managers should demand the best of results, but they should be willing to pay for them at fair and reasonable rates.

GENERAL EXAMINATIONS.

By F. H. Richardson.

The writer has been asked whether or no there was such a thing as a "General Operator's Card," entitling one to operate moving picture machines in any part of the country. There is not! and it shames me to say it! Shames me that those we call our public servants and pay to administer justice and conserve our interests should permit citizens to be held up and annoyed while they are endeavoring to follow their daily avocation and earn their bread by the sweat of their brow.

As the matter now stands, a Chicago license is of absolutely no value in New York City, though it certifies the holder's competency and cost him ten dollars. Neither is a New York license of the slightest value, except as a curiosity, in Chicago. The operator may hold both a New York and Chicago license and still Pawtucket, R. I., will laugh him to scorn should he display them in proof of his ability to spread motions pictures on the screen in that city. More than this, an operator may hold a license from every licensing city in the Union but one, for each one of which he has been examined by boards of examiners, and for many of which he has paid sums ranging from one to ten dollars; but let him, on the strength of this, attempt to operate a machine in the one exception without first being examined (for the 'steenth time) and he will promptly be stopped and will be lucky if he escapes arrest. Can absurdity and assininity go further?

The writer questions the right of any city to forbid a man to follow his profession and earn his daily bread within its boundaries after another city's board of examiners has cer-

tified to his competency. It would seem that such action would be condemned by the courts as against public policy. It would seem that the proper method would be through State license, each State license being good in any other State. To accomplish this I presume it would of necessity have to come about through some sort of Federal Governmental action, and that is about as likely as that the Atlantic Ocean will be set on fire with a match. But at the least a license good within the borders of the State issuing it is entirely feasible and practical and should be brought into being at the earliest possible moment.

TO COVER BIG FIGHT.

Moving Picture Photographers are Hurrying to Reno.

When the big fight is held in Reno, Monday, July 4, in which James J. Jeffries and Jack Johnson will battle for the heavyweight championship of the world, there will be nine moving picture cameras stationed about the ring to make the greatest sporting film ever produced. No doubt by the time the readers of this paper read this, the big battle will have been held and the world will know the winner, and all that will be left to yearn for will be the moving picture record from the cameras of the licensed concerns who made the pictures. These are the Essanay Film Manufacturing Company, Selig Polyscope Company and the Vitagraph Company.

Last Tuesday four photographers and assistants from the Essanay Company left Chicago and arrived in Reno Thursday night. They were joined by the photographers from the other two companies and, according to plans prearranged, Friday was spent in visiting the ringside and erecting camera stands about the ring. Great carefulness in every detail will mark the making of this big film and, though the battle may go forty or fifty rounds, the picture makers will carry with them enough of the ribbon ammunition to keep all the nine cameras grinding out the story from the first blows of the combatants to the final knockout. On the night of the Fourth the picture makers will be hurrying East as fast as their special train can carry them. Preparations will be made for the development of the negative film immediately upon the arrival of the photographers at the various concerns and the complete negative will be made of the best parts of the film obtained from the entire nine cameras will be used in making the positives of the fight film. It is estimated that over 60,000 feet of film will be used in the making of this picture. There is no doubt but that this will prove the greatest sporting film ever released. It will be released as soon as the original negative is developed and prints made therefrom.

* * *

Just as we go to press we receive the following telegram from Mr. J. Stuart Blackton, of the Vitagraph Company, who is directing the taking of the pictures for the licensed manufacturers:

Reno, Nev., June 30, 1910.

Moving Picture World, New York City.

Working hard at Reno. Have secured splendid training pictures of Jeffries and Johnson; also portrait pictures of John L. Sullivan, James J. Corbett, Ketchel, Battling Nelson, Frank Gotch, Jack Gleason, Tex Rickard, Governor of Nevada, Rex Beach, Jack London, Naughton, Tad, Bob Edgren, etc. in the streets of Reno. Large crowds arriving. Fight films will be licensed. Regards to all.

J. STUART BLACKTON.

CAMELS TOO FRISKY FOR THE CAMERA.

The Indianapolis "News" contains the following humorous account of the troubles of the picture maker on the sandy deserts of Gary, Ind.:

On June 15 a battle was waged among the sand hills at Dune Park, east of Gary. English soldiers, Bedouin horsemen, white-robed sheiks, beautiful houris, dusky Berber porters and camels and bears were supposed to have been slain on the scorching sands of the near-desert. The bloodless carnage was staged for the Selig Polyscope Company, which has everything conceivable, from plains to mountains, but no Sahara desert in its laboratory and works. It had come to Gary, where the high sand dunes with sparse vegetation furnish all the backgrounds for the oasis where the "Attack in the Sahara Desert" is to take place in the pictures. The first scenes of the drama were reproduced yesterday, but the friskiness of the camels caused a delay in the shot and shell part of it. Otis Turner was directing scene No. 2, "Entering the Sahara," when his troubles began.

The camels were being led by State street negroes, true to African life and wearing only waistbands. The beasts had no sooner entered the "desert" when they began to act strangely. They snorted with joy and plunged about with such activity that the colored men made a bee line for the nearest "pyramid."

"Dem camels sure done think they am back in the Sawara," screamed one of the fleeing "Berbers." as he ran for dear life. The ships of the desert, after chasing the frightened negroes, charged the "Coldstream Guards" and utterly routed the king's household cavalry. They frolicked all over the "desert," much to the delight of a number of Gary Mohammedan steel workers who came to witness the battle.

"Fo' the love of Mike," shouted Turner, who stood in the foreground, with the camera operators, "what can be the trouble with those camels?"

Finally the beasts found that the sands of the Gary region are harder to travel over than those of the Sahara and they were rounded up by Lya Shiek, who is Colonel Tom Mix, a deputy United States marshal from Oklahoma. The camels then went on strike and refused to work for the rest of the day. It was therefore necessary to fight the battle to-day.

THEATER MANAGER GETS A LESSON.

Elmer Walp, proprietor of a moving picture house in Youngstown, Ohio, lost three films and a machine in a fire last week. The newspaper report stated that the operator was a lad of sixteen years! Probably he will hire a real operator next time. There was no fatalities and no panic. The machine is at the opposite end of the theater from the exits and entrances, and Building Inspector Knox, in commenting on the occurrence, says:

"Here we have had an illustration of the advantages to be derived by placing the machine booths in the rear instead of the front of the theatoriums. Of course the booths are fireproof and the danger of a conflagration from the explosion of films is minimized, but it is panics we fear most and when you put your booth over the entrance to the theater you make it dangerous. The people are bound to try and get out of such places the way they came, in case of fire. If you have a booth over the entrance and exit and they turn and see flames shooting through holes in the booth and have to go out under the booth, they will become panic stricken, and there will be fearful results some day. But at Walp's there was no trouble. The theater was filled, but the people got out orderly and without fear, because the booth was at their back and there was nothing they could see to rouse them to a state of frenzy. I know that the ordinance to change the booths to the rear is being hard fought by the picture men, but I consider it one of the best parts of the proposed building code."

THE PATHE PROFESSIONAL.

Pathe Freres continue to receive orders for the Pathe Professional Model from the Government and the various United States battleships. They supplied, a few days ago, a complete outfit to the Department of the Interior for Government use, and last week installed a complete outfit on the United States battleship Rhode Island. This is the fifth battleship to purchase a Pathe Professional Model during the last few months. In addition to the steady and clear picture this projector gives, the sailors find that one of its great advantages is the fact that their experts report that there is little danger of the machine getting out of order when on a cruise, as the mechanism is built so very accurately and is extremely strong. It is easy to see what a strong reason this must be when a battleship is away sometimes two or three years, and may be for a prolonged time several thousand miles from port.

A large number of open airdomes have recently put in the "Hallberg" Economizer on account of the very strong light it gives for the long distances and great amount of light required and the extra large pictures for this kind of work. One of the latest to be equipped by Mr. Hallberg is the airdome at 137th street and Seventh avenue, New York City.

Two weeks ago Mr. Hallberg installed for Mr. Spanuth a double lamp Economizer equipment for his airdome, at 181st street and Audubon avenue, New York City, to control a double dissolving stereopticon machine combined with moving picture lamp. In this instance the throw is about 125 feet, and the picture is unusually large. Mr. Spanuth shows a brighter picture of double the size at twice the distance in the open air with the Hallberg Economizer than one of his competitors does indoors under more favorable conditions. This speaks well for the Hallberg Economizer. Mr. Spanuth is very much pleased with it.

THE ASSOCIATED
Independent Film Manufacturers
ANNOUNCE

that all differences existing between the Associated Independent Film Manufacturers and the Motion Picture Distributing & Sales Co. have been satisfactorily adjusted, and beginning with the

Releases for the Week of July 18

the product of the members of the Associated Independent Film Manufacturers will be distributed through the Motion Picture Distributing & Sales Co.

Now, MR. EXCHANGE MAN, AND YOU, MR. EXHIBITOR, it will be possible for you to obtain

The Strongest Independent Program Ever Presented

with ALL working for a common end through the Sales Co., which organization has recognized and will work hand in hand with the NATIONAL INDEPENDENT MOVING PICTURE ALLIANCE, the Independents have at last placed their business on a

Broader, Firmer, Stronger and Safer Basis

than it has ever been before, which, with a program unsurpassed in QUALITY, QUANTITY and VARIETY, you have that long sought and much desired opportunity to shout

Long Live the Independents

and at the same time reap the benefits and money resulting from the **Strength of United Program and a Harmonious Administration.**

Program for Week Ending

Monday

Imp Nester Eclair Yankee

Tuesday

Thanhouser Bison Powers Lux Kinograph

Wednesday

Electragraff Atlas Ambrosio

Thursday

Centaur Imp Cines Film d'Art

Friday

Bison, Thanhouser, Defender, Lux, Kinograph

Saturday

Great Northern Powers Carson Itala
Capital Columbia

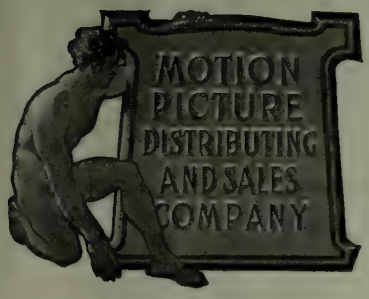
Wire Orders Direct, at same time observing the two weeks cancellation clause

Associated Independent Film Manufacturers

124 EAST 25th ST., NEW YORK CITY

COMING! Champion Film—ABERNATHY BOYS TO THE RESCUE—Wednesday, July 13

THE SALES COMPANY ANNOUNCES



The Grandest Program

of Moving Picture Releases

in All the World

Every Monday - -	ECLAIR IMP NESTOR YANKEE
Every Tuesday - -	BISON KINOGRAPH LUX POWERS THANHOUSER
Every Wednesday -	AMBROSIO ATLAS CHAMPION ELECTRAGRAFF MOTOGRAPH
Every Thursday -	CENTAUR CINES FILM d'ART IMP
Every Friday - - -	BISON DEFENDER KINOGRAPH LUX THANHOUSER
Every Saturday -	CAPITOL CARSON COLUMBIA GREAT NORTHERN ITALA POWERS

The Motion Picture Distributing & Sales Co., the Associated Independent Film Manufacturers and the National Independent Moving Picture Alliance are now acting as ONE, having buried all differences on a basis that insures complete satisfaction for every Independent exhibitor, exchange and manufacturer. ANY or ALL of the above named brands of film are available after July 18th to ALL exchanges who ratify the original (Chicago) Sales Co. agreement before that date. If you think this action is for the general good of the Independent Cause, put your shoulder to the wheel and—help push.

Motion Picture Distributing and Sales Co.

111 EAST 14th STREET :: :: :: :: NEW YORK

CHICAGO NOTES.

In the Chicago "Daily News" recently was paragraphed and pictured an interesting incident in the taking of African hunt pictures by an American camera. A huge rhinoceros which was being photographed greatly opposed the publicity and evinced his opinion by demolishing one of the machines, while the two remaining cinematograph operators continued to turn the crank. Three American cowboys, after a hard tussle, managed to lasso and tie the infuriated beast to a tree. The "rhino" turned the scale at two tons, which demonstrated the power of the horses used, which could just balance 1,400 pounds apiece.

* * *

Mr. Ben Huntley was in Chicago recently for the purpose of buying a fresh supply of educational, travel and comedy pictures. The Huntleys, spoken of in Minnesota as the "Monarchs of Pictorial Amusements," are now in their fourteenth season of road work with motion pictures and other high class entertainments. The cinematograph equipment consists of a four-piece orchestra for sound effects and a reserve stock of film totaling in the neighborhood of 5,000 feet.

Mr. Huntley is ably assisted by his wife, Mrs. Myrtle Huntley, and it is their policy to present high class film subjects of travel and education to the high class public, with sufficient comedy to hold the gallery. Mr. Huntley speaks very highly of the Pathe pictures and has all manner of good things to say of George Kleine's importations. The Huntley Shows have their permanent headquarters at Winona, Minn., from which point the entertainments start out under personal direction.

* * *

Mr. Julius Stern, of the Laemmle Film Service, returned recently from a most successful trip to Europe. Mr. Julius Singer, of the same company, is enjoying a much needed rest at "Sleepy Hollow," Michigan.

* * *

In the future the Chicago Board of Permits will not issue any permits for the erection of Class "4" theaters, unless the seating capacity of such theaters be less than 300. In consequence of this new regulation all new theaters which have a seating capacity of over 300 will be governed by the laws regulating Class "5" theaters, which are more closely watched in regard to fireproof appliances.

* * *

J. C. Deagan, who makes sound effects for the successful exhibition of motion pictures, has been devoting his entire efforts lately to this line of trade exclusively and claims that he is receiving orders daily from theaters for his sound effects and musical paraphernalia, which is known throughout the trade as the best that money and brains, put together, can produce.

* * *

Walter Wilson recently purchased the Ellis Theater, and under his experienced management and supreme courtesy, this house should surpass all its competitors in the neighborhood.

* * *

Mr. W. E. King, director of the orchestra at the Orpheum Theater, was made the butt of an innocent child jest the other day. A mother and member of her tiny brood were seated very close to Mr. King's pit and after watching this king of sound effects manipulate several "traps," he turned to his mother with a haughty and disgusted look and said: "Mother, wouldn't you think that man would have outgrown those childish pleasures by this time?"

* * *

The moving picture in the Ghetto—that is, along Halsted street, between Twelfth and Fourteenth streets—seems to be very popular and is generally presented very well. There are several little theaters in this district, some of which offer vaudeville in Jewish, and some others which show only pictures. Competition between them is pretty brisk, and the films shown are mostly new ones, though in some cases the old are in evidence. Pathe pictures seem to be in favor here, as they mostly tell their stories without the aid of sub-titles, which are useless to people who cannot read them. The houses are about evenly divided between Independent and licensed films, but the licensed houses seem to get the newer.

At Fourteenth and Halsted streets is located a house which featured its vaudeville at the expense of its pictures. The vaudeville did not seem to be at all bad and consisted of a song and a dramatic sketch, both in Yiddish. The pictures were very old, consisting of a split reel, one of whose subjects was an old Pathe comedy and the other something which seemed to be several years of age, very unsteady and poorly photographed, which showed a jewel robbery—a type of subject that has been abandoned for a long time. The projection was fair and the Pathe picture fairly steady. One thing I noticed was the absence of the illustrated song from the program.

A block north of this is another house much like the preceding in some ways. The vaudeville here, too, was in Yiddish. The pictures shown were Independent. "The Power of a Smile" was shown, but ruined by poor projection, the screen being light-struck from the side lights and the film run through the machine very much too fast.

Two doors from this house is a well projected picture in Friedman's Theater. The Gaumont picture, "The Story of Esther," was shown here on its release day, and was deeply appreciated by the Jewish people who patronize these shows. The effect of the pictures was injured by the way in which the manager announced, in a raucous voice, at the beginning of the second and third reels, "We will now give you an extra picture." The operating here was excellent and the pictures were run steadily and smoothly and well lighted.

The next house north was an Independent one in which I found pretty fair operating, considering the fact that the operating room is at the extreme side of the house. The films shown were fairly new ones and were run steadily.

Across the street I found an excellent picture in the Ideal Theater, owned by Mr. I. Natkin, a very nice little house. Mr. Natkin shows two reels of good pictures and no vaudeville. He is an ardent believer in good pictures and would not associate vaudeville with them under any circumstances. When not rushed he shows three reels, but during the evening shows, instead of hurrying three reels through the machine, he cuts the show down to two reels and presents them both properly. He has an excellent piano player, who does much to enhance the effect of the pictures. Mr. Natkin's show draws the attendance of the best classes of business and professional men of his neighborhood, and indeed his theater is one that would be a credit to any neighborhood. It is pleasant and refined in tone, unlike the majority of his competitors; there is no "barker" outside urging the passersby to go within; there are no flaming posters about which have nothing to do with the films shown, as is the case with at least one of the houses nearby. The front of the theater is elegant and simple and lacks the gaudiness and cheapness of the ordinary nickelodeon so much in evidence in the places about it. The films shown are well selected; Mr. Natkin speaks highly of the H. & H. Film Service, which has been supplying him for a long time. "The Story of Esther" was shown here on its release day, and won much approbation from Mr. Natkin's patrons.

At Twelfth and Halsted streets is another house in which there was pretty good projection, the pictures being run steadily and well illuminated. There was nothing in particular to note about this place, which is like several of its neighbors in many ways. This is the most northerly of the theaters in the Jewish section.

About two blocks north there is a little theater patronized exclusively by Italians. The vaudeville consisted of a song and comic sketch in Italian, which brought a good many laughs. As may be expected, this house is using Independent service, since all the Italian films are Independent. The presentation of the pictures was fair. A record film by Croce, of Milan, was shown which was run steadily and was well received. Of course, the Italian films are featured here when they can be obtained. North of this theater the population seems to be almost wholly Greek, and no theater of any kind exists.

The Palace Theater, at Eighteenth and Halsted streets, is another which depends on foreign people for its support. The people in this locality are mostly Polish or Slavish. Here, too, Pathe pictures are popular for their quality of telling stories without sub-titles, and besides the foreign settings of many of the pictures seem more homelike to the people who go to see them. The pictures are pretty well put on the screen, but they suffer in being seen because the house is more broad than deep, and too many seats are located at the sides of the stage, so that the picture as seen from these seats is slightly distorted, due to foreshortening. However, this is not intended as an exclusively picture house, and the vaudeville has been dropped from the program only for the hot months.

C. Y.

Those who denounce the moving picture should pause to reflect on the potential benefits to be derived, at a minimum cost, from these exhibitions. Of course, a great many silly scenes are shown of ultra-sentimental love making and slapstick comedy. But in the better class of establishments what one sees is very often worth the while of serious-minded, busy people, as well as mere amusement seekers.
—Buffalo "Times."

W. FAY LYNCH,

Kalem's Chicago Representative—A Man of Affairs and Broad Business Training.

We have all noted with pleasure the fact that men of substance have been attracted to the ranks of the licensed motion picture industry, crowding out carnival and ballyhoo men, who ever restless for new worlds to conquer, have either sought other fields or gone over to the Independents in a body. Kalem's representative is one of the substantial kind. Born and raised in the city of Lowell, Ind., when he graduated from college he was taken into his father's general store as a clerk. Later on he acquired the interests of both his father and elder brother in the store and for several years ran the business with great success, in time doubling and quadrupling the business. After a few years as sole owner of the Lowell store he sought a broader field, eventually joining his brother and opening in Buenos Ayres, Argentine Republic, South America, the largest department store in that thriving city. This enterprise he and his brother, Mr. E. R. Lynch, ran for several years with excellent results. That innate love of country induced them in time to sell out their South American store and return to God's country, where they embarked in the manufacture of paint, locating their factory in the city of Chicago. Recently they sold out this business, although they still own the valuable factory property. Mr. Lynch is the owner of several valuable farms in Indiana and to-day personally operates a magnificent 600-acre farm property adjoining his native city of Lowell. Every Saturday afternoon Mr. Lynch migrates to his farm for a Sunday visit, returning to his duties in Chicago Monday morning. Mr. Lynch ever since placed in charge of the Kalem interests in Chicago has conducted the business to the mutual satisfaction of the Kalem Company and the trade generally. The exchanges all have a good word for the genial Kalem representative.

CINCINNATI, OHIO.

At my last visit, the Magnetic Film Service was moving to their new quarters, 123 Shillito place, and as everything was topsy-turvy, I could not judge of what would be the new exchange. I was delighted to find one of the best equipped film exchanges, a model in many respects. On the second floor we find a commodious, well fitted business office, inspiring order and prosperity. The front room of the third story, a large room with two windows on the street, is simply but tastefully furnished, the main piece of furniture being a long reading table on which is found a collection of trade papers, daily papers, magazines, bulletins, etc. This is the reception room, and while the operators wait for their reels they can make themselves comfortable and peruse the different papers. The operators are not allowed in the working rooms. One of the middle rooms is devoted to the delivery department, and this is under the able supervision of a young lady. In the same room is found the slide department. A third room is devoted exclusively to the posters and advertising matter. The film room is a model; every reel is carefully tagged with a tag of a special color, bearing the number of the reel, the date of return and the words "Not Examined." The reels examined and ready for delivery bear a tag of another color, with the date of inspection and by whom it was inspected. In this department we find a tall, nice-looking young man answering to the name of George Washington, and he is proud to state that he is a descendant of "The Father of His Country." The lady stenographer had a little story to tell me, which I will give out, to show that too many of our exhibitors embarked in the show business without any previous experience.

A very prominent exhibitor of Kentucky, who has been operating a theater for some two years, was recently obliged to enter the operating booth, where he discovered a box containing short pieces of carbon which the operator was unable to use. The proprietor inquired from his operator whether or not he could locate a place where these carbons could be ground up and remolded. The operator started to find a place of this kind, and our last report from him is that he is still hunting.

Old films have been called by many names—rainstorms, etc. —yet I discovered a new name at the Magnetic Film Service —strings.

A German lady visited Mr. Black's theater, a 'steenth-run house; then she visited Mr. Brown's place, a first-run house. When she left Mr. Brown's house, Brown asked her how she had enjoyed the pictures, and she answered that she had enjoyed them, but that at the other place the pictures were full of strings.

The Magnetic Film Service and the Pittsburg Calcium Light and Film Company, operating a branch in Cincinnati, have made an arrangement by which they practically divide the licensed output, and consequently their respective patrons do not show the same program on the same day. It would be a great thing if all the other exchanges could come to such a mutual arrangement.

The Southern Film Exchange, under the able management of Tom Reilly, is prospering and is in a position to supply its patrons with the best Independent productions.

* * *

Indianapolis gave me a taste of the future of cinematography. I spent the evening of June 21 in Indianapolis. It was a very hot and sultry day, nothing to really invite folks to visit a moving picture theater, but on the contrary to encourage them to jump on a trolley car for some park and some fresh air. Notwithstanding the atmospheric conditions, I was surprised to find an audience of about 75 persons at the Mystic Theater and this at 7 P. M., when most of the folks enjoy their evening meal. At 8 o'clock I called at the Orpheum Theater and was agreeably pleased to see them do a good business. At 8.45 o'clock the Lyric Theater had what we can term a full house, very few vacant seats. These three houses show first class licensed pictures.

At 9.30, as I was passing in front of the Manhattan I could not resist the tempting barker who exerted his lungs to tell us that his place was the coolest in town and showing the very best pictures. The Manhattan is well located on Washington street, the main street of Indianapolis, yet the barker had very little success and I could not understand why folks passed the place without dropping their nickel to see the show. Was it that the pictures were not up to date? Was it they objected to a barker? We know that a barker generally cheapens a place and if the cheap second-hand stores must have barkers, the good clothing stores do not employ them. Anyway, tempted by the promises of the barker, I gave my nickel. Well the barker had told the truth, it was cool in more senses than one.

J. M. B.

The Miller Brothers are busily engaged at present in the production of motion pictures depicting the real Western life These pictures are taken at Bliss, Okla., on the 101 Ranch, and from all reports are very realistic. In a recent production, "A Buffalo Hunt," much rivalry was shown among the Indians, who were greatly agitated by the smell of the meat. It is said that several were severely injured as the outcome and a band of cowboys were compelled to interfere and restore order. Whether this is some clever press agent's dream or not, we are unable to say, but if it is it surely is a good one and ought to get by.

Correspondence.

VAUDEVILLE PUT IN ITS PLACE.

The Nickel, St. Anne street,
Quebec, June 24, 1910.

The Moving Picture World:

Gentlemen—Prior to my purchasing the above theater, I made a most careful examination of all the daily and weekly statements, together with receipts, invoices, etc., and the following figures I quote will probably be of sufficient interest for you to quote in your valuable paper, as I think it clearly answers the most perplexing question, "Does Vaudeville in a Moving Picture House Pay?"

Study these figures carefully, Mr. M. P. Proprietor, and see the little story these figures tell:

August 2 to November 21, 1909, 16 weeks, average daily receipts, $83.47. At this time an opposition house opens, and the receipts drop off considerably, so vaudeville is tried to attract. Let us see what happens. The opposition are here and are not running vaudeville:

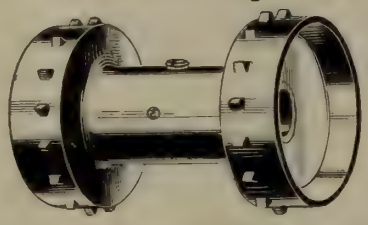
Without vaudeville—December 27 to February 6, 6 weeks, average daily receipts, $62.06; February 7 to March 20, 6 weeks, average daily receipts, $63.27.

Thus it is seen that the receipts were increasing, and no doubt would have continued as we undoubtedly have the best house in town, while not the best location but let us see what vaudeville does:

With vaudeville—March 21 to May 1, 6 weeks, average daily receipts, $60.32; May 2 to June 11, 6 weeks, $55.67.

Thus it will be seen that instead of getting better it gets worse, and no matter how you look at it there is a loss staring you in the face. So we will now figure the average daily receipts for 12 weeks before and after the vaudeville, and we find $62.66 average daily receipts before vaudeville, as against $58.44 after, making a daily loss of $4.22, which equals a loss of $303.84 for the 72 days. The weather has

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Genuine Steel Sprockets



as now furnished with all Models of **Edison Projecting Kinetoscopes,** are stamped with our Trade Mark:

FEATURES

1. Made of special quality steel.
2. Accurately cut on special designed machines.
3. Relieved in center to prevent scratching film.
4. Carefully inspected and tested before shipment.
5. Teeth designed for minimum wear on film.
6. Outwears all other sprockets.
7. Gives steady pictures.

PRICES

For Star Wheel Shaft (without flanges), each $3.00

For Upper and Lower Shafts (with flanges), each. 3.50

To Managers and Operators:

You may be offered sprockets for EDISON machines which purport to be as good as the genuine. Do not be deceived. Only the genuine will give the long wearing qualities and steady pictures.

Edison Manufacturing Co.

72 Lakeside Avenue, Orange, N. J.

90 Wabash Avenue, Chicago, Ill.

JOBBERS OF EDISON PROJECTING KINETOSCOPES:

General Film Co., 41 E. 21st Street, New York City
General Film Co., 564 Washington Street, Boston, Mass.
Chas. A. Calehuff, 4th and Green Streets, Philadelphia, Pa.
Lake Shore Film & Supply Co., 314 Superior Avenue, N. E., Cleveland, O.
General Film Co., 52 State Street, Chicago, Ill.
Yale Film Exchange Co., 622 Main Street, Kansas City, Mo.
Geo. Breck, 70 Turk Street, San Francisco, Cal.

nothing to do with these figures, as the furnace was going on June 6, and the hot weather did not start until June 12.

Now comes another item. I have quoted you the receipts, but said nothing about the expenses. Salaries are included in expenses, and the total salaries paid these so-called business producers and so-called vaudevillists was just exactly $632 for the 12 weeks. Total loss $935.84, and then we will add to these figures $64.16 for extra advertising, and we are just exactly $1,000 out of pocket. This is not the only loss, having shown that the receipts were improving, and the probability is that they would have continued, how can we compute this loss? We cannot. All we know are what the facts and the figures say. Vaudeville in a moving picture house **does not pay.**

Any booking agency doubting these facts and figures can have the book, etc., audited—at their own expense, of course.

Suppose you have your books audited, those of you that are asking yourselves this question, and then let the figures talk.

I would suggest that proprietors should go over their statements and work out their average weekly or daily receipts, before and after their vaudeville was added as an attraction, and I think in a good many instances they will find a similar experience to mine.

If they cannot do it themselves, a few dollars for a bookkeeper will be well spent, and the sooner the better. I have also taken the trouble to visit every moving picture house in about ten cities in Canada just to have an idea of what moving picture proprietors are doing, and in the houses where I witnessed vaudeville, I wondered why some of the acts were allowed on the stage at all. In a number of instances I have seen the whole audience actually sit through the act, without a smile or a laugh and not a single hand was given at the end of the performance. For this act I saw the contract, which called for $60 per week, with a change on Thursday. Some of the acts beggar description, and I have seen hundreds of amateurs that would shine like stars in comparison.

An act that will draw is worth money, but an act that is only an act is not only money wasted but a loss to the house as well. In short, I do not think there are any acts that have any drawing power of any quantity that would condescend to work in a moving picture house, and if they did I think the price such an act would require will cause the proprietor to have a fit.

I like legitimate vaudeville, but the average act seen in a vaudeville and moving picture house combined is revolting, disgusting, devoid of any originality or ability.

I am speaking of the average act, and while 10 per cent. of your audience may like it and clap vigorously, don't let that delude you into the belief that the other 90 per cent. like it.

Wishing you every success your valuable paper deserves,

Yours very sincerely,
NICKEL THEATER COMPANY,
Per C. A. E. Lawes.

THE MORALS OF THE SHOW.

Cincinnati, Ohio, June 28, 1910.

Editor Moving Picture World:

Dear Sir—Moving picture shows some declare to be a menace to good morals and are called by others places of vice. Of all the subjects discussed by the public there is more stupidity and lack of real knowledge displayed by those who would prohibit the moving picture business than any other one thing that is discussed by the people of today. It is claimed by one reverend gentleman that picture shows are the meeting places for the young boys and girls, and are places of vice and ruin. It is also claimed by a Cincinnati merchant that the picture shows are detrimental to business. This gentleman seems to think that the people should not patronize these places, but save their money to buy "shoes." He does not state in his article that he is in the shoe business, but one would naturally infer that he is. Other writers claim that the picture shows are unhealthy owing to the large attendance, etc.

Now, Mr. Editor, I wish to answer a few of these critics who seem to write without any knowledge of the facts. In the first place, it would be impossible to run an exclusive picture show for old people. Naturally, young people desire to be entertained, and a picture show cannot discriminate against the young people. No doubt there are some few undesirable picture shows, but they are very scarce indeed, and can only live in a locality where the people are undesirable. It may not be known to many, however it is a positive fact that the independent picture companies have a censor committee in New York and also in Chicago, and the

licensed picture company also has a censor committee in New York. These committees pass upon every picture, and if there are any that are suggestive or immoral they are thrown out and are not allowed to be exhibited. Since the picture shows have been established, crimes have decreased to a large extent. There is a cause for this. I have never seen a picture put on the curtain but what it has had a moral to it. It is claimed by many that the picture shows have been the direct cause of many counties going dry throughout the country, owing to the fact that every picture shown on the curtain vividly depicts the ruin of those who drink to excess. Perhaps there might be one or two cases of crime that some sensational writer might try to attribute to a picture influence. However, this is no reason why a fight should be made against the picture shows. There have been many crimes committed in the schools and churches of our country. The DeRan crime in San Francisco, and the Louisville crime of a few days ago. However, the churches and schools of our country are the foundation upon which the whole government stands, and just because there are a few undesirable picture shows does not mean that they are all undesirable by any means, and the people who are condemning the picture shows know the least about them.

Of course, the young people as well as the old go to the picture shows to be amused and entertained because they are cheap and within the reach of all. Of all the thousands of picture shows, I have never heard of a single murder in one of them. The proprietors are doing all in their power to please the public and run respectable places of amusement. I have been in hundreds of picture shows all over the United States, and I must say I have never seen the people packed in a picture show one-half as tightly as I have seen them packed in the street cars of every city in the United States. Let us hear from some of the critics on this subject. The objection raised about the people spending their nickel is not well taken. We never hear any objection to the rich society people spending from two dollars for a seat at the theater to five hundred dollars for a seat at a social function, and why should anyone object to a poor man spending five cents for an evening's amusement and entertainment?

The picture business is here to stay, and in sight of three years every progressive community will teach in their schools, history and geography by motion pictures. The libraries of the country are now sending out pictures of various places and scenery to educate their patrons. The medical profession, ever awake to live issues which will benefit mankind, realize the great value of moving pictures. The value of the moving picture to surgery cannot be estimated. The poisonous insects carrying the germs of diseases that are depicted upon the curtain at the picture shows teach the people how to protect themselves and to take care of their health and destroy the germs that cause disease. The children raised in the cities are shown country life; the children raised in the country are shown city life, and the scenes, habits and conditions of the cities are depicted upon the curtain at the picture shows in the small towns. This great educator cannot die, but will improve as the years roll on. For five cents we can all see the Seven Wonders of the World, scenes like Niagara Falls, the Red Sea, and the Holy Sea, the Holy Land, the rebuilding of Jerusalem, and all the nationalities that inhabit the earth, their ways and modes of living.

Anyone who condemns all the moving picture shows and the pictures simply because there may be a limited few that are undesirable, has not given the subject intelligent and due consideration and thorough thought. In ten years from to-day some who are condemning the pictures will be lecturing for moving pictures in the churches, and the churches will be crowded with people drinking in the inspiration of eternal life shown upon the curtain by the ingenuity of the man who produced the moving pictures.

The manufacturers of moving pictures in France, Germany, England and other foreign countries are bringing to us the scenery, habits and conditions of all the world, and we are fast becoming familiar with the faces of every ruler and important personage in the world. The rivers, the lakes, the mountains, the valleys and the lands of every nation—in fact, everything most wonderful that nature has produced—is put upon the curtain for the education of the children of this age. It will not be two years before the pictures will talk, sing and do everything that the human race can do, and exactly as it is done. The world through the moving pictures will become acquainted, and the moving picture is the force that will eventually bring about a closer relation of all nations—a band of love and friendship between the people of the whole world.

M. A. NEFF.

BIO
Carbons

ONE TRIM of 6 inch Bio Carbons will run **at least THREE REELS MORE** than the same trim with any other carbon.

THIS MEANS

Money Saved
For the Owner

AND

Time Saved
For the Operator

One operator says: "Outside of their economy, **Bio Carbons** are at least 50 per cent. better than any other carbons I have ever tried."

Ask your jobber for BIO CARBONS. If he cannot furnish them, write us for samples, giving your jobber's name.

DO IT NOW

Charles L. Kiewert Co.

NEW YORK	39 Cortlandt Street
PITTSBURG	421 Frick Building
MILWAUKEE	114-116 Huron Street
SAN FRANCISCO	195-197 Fremont Street

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, July 4.

Biograph—The Purgation (Dr.).....988 ft.
Lubin—The Child's Captive (Dr.).....950 ft.
Pathe—The Runaway Dog (Com.).....384 ft.
Pathe—The Rhine from Cologne to Bingen (Scenic).....525 ft.
Selig—Go West, Young Woman, Go West (Dr.).....990 ft.

Tuesday, July 5.

Edison—A Tale of Two Coats (Com.).....425 ft.
Edison—Equal to the Emergency (Com.).....575 ft.
Gaumont—The Clink of Gold (Com.).....520 ft.
Gaumont—Life in Senegal Africa (Sc.).....425 ft.
Vitagraph—A Boarding School Romance (C.)..998 ft.

Wednesday, July 6.

Essanay—The Other Johnson (Com.).....
Kalem—The Hero Engineer (Dr.).....915 ft.
Pathe—Love Ye One Another (Dr.).....502 ft.
Pathe—Jinks Has the Shooting Mania (Com.).466 ft.
Urban—A Russian Spy (Dr.).....688 ft.
Urban—Tropical Java of the South Sea Islands (Edu.).....312 ft.

Thursday, July 7.

Biograph—A Midnight Cupid (Dr.).....997 ft.
Lubin—Ferdie's Vacation (Com.).....950 ft.
Melies—The Little Preacher (Com.).....950 ft.
Selig—The Red Man's Way (Dr.).....1000 ft.

Friday, July 8.

Edison—A Wireless Romance (Dr.).....1000 ft.
Pathe—Big-hearted Mary (Dr.).....777 ft.
Pathe—Col. Roosevelt Reviewing French Troops (Sc.).....180 ft.
Kalem—Attacked by Arapahoes (Dr.).....880 ft.
Vitagraph—Between Love and Honor (Dr.)..917 ft.

Saturday, July 9.

Essanay—The Bad Man's Last Deed (Dr.)...1100 ft.
Gaumont—The Invincible Sword (Dr.).....880 ft.
Gaumont—Ruins of Medieval Fortifications in France (His.).....125 ft.
Pathe—The Champion of the Race (Com.)...950 ft.
Vitagraph—Becket (Dr.).....998 ft.

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED JULY 4th, 1910

THE PURGATION

A Regeneration, with Love the Mediator

In this Biograph subject is shown the moral influence of love over an unfortunate misguided youth. He enters the house to steal, but encounters a sleeping girl, who has dozed beside the crib of her baby sister, where she is keeping vigil through a spell of illness. The sight of purity and innocence arouse higher thoughts and he determines to put the past behind him. However, his determination is put to test, and he through a series of trying incidents remains adamant in his high purpose, and at times when his trials are the severest his determination is the firmest.

APPROXIMATE LENGTH, 988 FEET

RELEASED JULY 7th, 1910

A MIDNIGHT CUPID

Love's Messenger in a New Guise

Here is a young man of wealth bored by the artificiality of social life. He finds a drunken tramp who has a letter in his pocket begging him to return to his home in the country from whence he came when but a small boy. The idea to take the tramp's place in the country is irresistible, and so he goes disguised as the tramp to take his place. Here he falls in love with the pretty daughter of a farmer, and all goes well until the real fellow turns up. An elopement is resorted to, the girl not knowing the position of her new sweetheart. She, of course, is amazed, as is her father, who pursuing, enters just after the marriage ceremony is over. The old man is delighted at becoming the father-in-law of a man of station.

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BIOGRAPH COMPANY.

A MIDNIGHT CUPID.—We will all insist that the tramp is the world's most odious mendicant. He is apparently an absolutely useless parasite which all are anxious to exterminate. However, here is one poor unfortunate who was the cause of a great good, for he unwittingly plays Cupid and brings felicity into a couple of tedious lives. Perry Dudley, a young man of wealth and position, is the center of attraction with the matchmaking mothers, as he is considered the season's best catch. The daughters are by no means backward in obtruding themselves to his notice. In fact, he is so annoyed and bored by this bevy of fawning females that his life becomes one of ennui. He longs for a change where people are less superficial. While fulfilling one of his social obligations his house is entered by a poor unfortunate tramp, a veritable soldier of misfortune. The poor fellow has a letter in his pocket from friends in his native village from whence he left when but a small boy. The missive asks that he return and he will be taken care of. He is inclined to go, but cannot make the trip on an empty stomach, so his visit to the Dudley mansion is in quest of food. He finds no one at home, and espying a decanter of wine on the table, in lieu of food, takes a drink. The wine has both an intoxicating and soporific effect, and when Perry returns he finds his nocturnal visitor on the floor in a profound bacchanalian slumber. As he lifts him to a chair Perry sees the letter, which he reads. What a chance. He decides at once to disguise himself and go to the country in the tramp's place, assuming that no one would recognize the deception. Placing a ten-dollar bill in the tramp's pocket instead of the letter, he instructs his valet and butler to take the sleeping tramp out and lay him on a bench in the park. Off Perry goes to present himself as the long-lost native, and has little trouble in convincing the old farmer that he is the personage to whom the letter is addressed. Of course, he is welcomed, but one thing he didn't bargain for was work on the farm; still he must endure it. Another thing he didn't bargain for, but is willing to endure, is the companionship of the farmer's pretty daughter. It is a case of love on both sides. Meanwhile, the tramp awakening and finding the money, resolves to go back to his old home. His arrival is uneventful, as no one will believe him until he shows the farmer several marks or scars of identification as proof, hence the farmer chases Perry off and locks the daughter in her room. But, pshaw! As they appreciate the fact that love has ever given locksmiths the merry ha, ha, they won't let a little thing like that break their romance, so they elope. When they arrive at Perry's mansion the girl is amazed, but is reassured by the presence of a minister, who makes them one just as the old father, who has followed with a neighbor, enters. He not only makes the best of the situation, but considers himself the most fortunate father in Christendom with his daughter making such a match.

THE PURGATION.—Reformation is possible to the most hardened criminal. Many there are who have not had the opportunity of good example, and others who have had, but were indifferent. However, in any case, each must go through the epoch of purgation and suffer tests of their sincerity, the ordeal to be measured according to conditions. The young man in this Biograph story is one of the many misguided youths, who, for the want of healthy moral training, has become a thief. There is something worthy in the boy's nature, which only needed cultivating. He and his companion get into an uptown apartment house by way of the fire-escape, and entering the apartment of a wealthy business man, find his daughter, while keeping vigil beside the bed of her baby sister, has fallen to sleep. The sight of the girl, a picture of purity and innocence, arouses higher thoughts in the young man, so he compels his companion to leave and seek elsewhere. Their exit awakens the girl, and she, in attending the child, notices the hot-water bag needs refilling, and as it is late she goes to the elevator to have this done, when a drunken clubman passes and offers her an insult. The boy is now hiding behind the portieres covering the window, and, seeing the girl's plight, leaps to her rescue, hurling the offender down the stairs. The parents of the girl, hearing the scuffle, rush out, and are overwhelming in their gratitude for the young man's action. The girl herself is impressed. Her father asks that he call at his office that he may more substantially thank him. On the boy's side, it is a case of love at first sight, so when he reappears at the meeting place of the chums he bids them good-by forever, determined to put the past behind him. Now for the test. He secures employment from the girl's father, he, of course, knowing nothing of his past, and in a short time he gains their confidence to such an extent that he becomes the fiance of the girl. Prospects are now bright, but the purgation is still to be endured, and here fate often conspires cruelly. While on a business errand, the boy meets his erstwhile companion. He tries to induce him to take a hand in a job he is to perpetrate the same night. The young man, however, is firm in his high purpose, and refuses to have anything to do with his former associate. A robbery takes place at the office of the boy's friend, and when the discovery is made next morning the boy feels sure that his old chum was the thief. The police are informed, but the boy volunteers to try to regain the stolen property. Going to their hovel, he has by subterfuge just succeeded in getting the valuables when the detectives enter. Appearances and record are condemning, so the detective considers the boy a party to the deed, and would have held him but for the confession of one of the crooks. Still, it is a sad blow to the girl and her parents, for he must acknowledge his former character. Still determined to stick to the road of righteousness, he begs the man to give him a chance to prove himself worthy of his confidence. This the father grants.

EDISON MFG. CO.

THE STARS AND STRIPES.—John Mayrant has fallen out of favor with Mistress Dorothy Hall, a little lady with whom he is greatly in love, but who does not feel that John is quite as brave and gallant a gentleman as she cares to bestow her heart and hand upon. Chance favors John when a messenger carrying the news of Burgoyne's surrender, and with sealed orders for Paul Jones, falls wounded at the door of Mistress Dorothy Hall while John is pleading his suit. The messenger being wounded en route, John undertakes the delivery of the message in his place. Arriving on board of Jones' boat at midnight, John delivers the message to his captain. Paul Jones at once orders all sail to be hoisted. The "Stars and Stripes" are flown to the midnight breeze and the ship sets sail for Europe with the news of Burgoyne's surrender, but not before John has succeeded in inducing Paul Jones to take him with him.

To win back Mistress Hall's love and affection is John's one idea, and how well and how bravely he accomplished this task is shown to the audience in one of the most realistic and startling scenes ever produced on the moving-picture screen—the famous sea fight between the "Bon Homme Richard" and the "Serapis." Here are shown the horror and the thrilling glory of the old-time sea fight on board a sailing vessel. The scene between decks is particularly effective. Men stripped to the waist and covered with blood and powder are serving the guns, with the dead and dying lying around and powder monkeys dashing here and there in the smoke of battle. A ball crashes in the side of the vessel and causes death and destruction. The men desert their guns, but John Mayrant drives them back to their post of duty, himself staggering from a half dozen wounds.

Next we are shown the upper deck of the "Richard." Shells are bursting, cannon roaring, officers hastening hither and thither with orders, while on the poop deck we see Paul Jones, calm, cool, the acme of courage and bravery, calling out his orders, receiving the news that his ship is sinking and fire is destroying it. "Take the water that is sinking us and quench the fire that is burning us up!" is his order.

"Do you surrender?" comes the shout from the enemy's vessel. The reply rings out, "Surrender! Why, I am just beginning to fight!" A moment later and the "Serapis" is seen to crash into the "Richard." "Boarders away!" rings out the order, and John Mayrant is the first to respond to the call. It is now a hand-to-hand conflict. A hundred men leap over the rail upon the enemy's vessel. The smoke and powder hide them from view. An awful moment of suspense, and then through the haze and fire can be seen John Mayrant clinging to the ratlins with the surrendered English flag in his hand. Captain Pearson has surrendered, and as he hands his sword to Paul Jones, John Mayrant sinks to the deck. Human endurance could stand no more. He was covered with wounds and glory.

That Paul Jones was in the secret of John's valor and bravery is indicated in the letter he sent to Mistress Dorothy Hall recommending the hero to her favor in words of highest praise. How well she obeyed the commander's orders is shown on John's return.

THE TALE OF TWO COATS.—There is a tall, extremely slender and very angular but dignified citizen who expects to meet the Governor of the State at a dinner and who sends a messenger boy in a great hurry with instructions to take his suitcase containing his dress suit to the hotel which is the scene of the banquet. There is a fat, jolly and very flowery little clerk in the aforesaid tall citizen's office who sees a chance to get his own dress suit checked to a suburban home for an evening party by means of the same boy and thus without cost to himself. The boy is a typical messenger "kid," as crafty and mercenary as he is reckless and utterly lacking as a respecter of persons. The clerk has no trouble in inducing him to perform the double errand as soon as he makes it plain that there is "something in" the job.

The two suitcases happen to be identical in appearance, though the contents are a long way from it, and the boy does not notice the fact until he arrives at the baggage room in the railroad station. Here for once he is nonplussed, and it desn't help matters any to have a long line of people yelling at him to hustle along. Naturally enough, he finds himself at a loss what to do, but at the baggageman's suggestion he flips a coin to decide the respective destinations of the two suitcases. The result of the gamble is the uproarious sequel of the story.

The dignified citizen finds himself forced to appear before the Governor in very inadequate togs, while the stout little clerk has much more than he needs when he appears at the party. And then the latter discovers a letter in the dress-coat pocket which indicates whose clothes he is wearing, and he beats an instantaneous and prompt retreat, only to appear at the Governor's reception a few moments later. When the two people and their misfit clothes face each other before the august assemblage one need not be told that "it is to laugh."

EQUAL TO THE EMERGENCY.—This film begins with one of those first breakfasts at home that every young couple remembers with joy, and proceeds with the breaking in upon that happiness of an imperative note from the bride's sister summoning her to Atlantic City, where, after much consultation and more heroism on the part of both of the young people, she goes. All would perhaps move smoothly if the young husband were not so lonely; but, finding that he cannot stand it any longer, he brings the boys in to keep him company. They have a little game, and a little smoke and a little drink until the old-colored cook, coming into the room in the "cold gray dawn of the morning after," expresses her disapproval of such scandalous doings and quits on the spot.

The young husband cooks his own breakfast for a few days and is beginning to become reconciled to the situation when he receives a note from Uncle Whatawad, from whom, of course, he has expectations. Uncle has never approved of his nephew's marriage, and writes now to say that he is coming to town only because the little wife, whom he has never seen, is away from home. Now, how can one entertain one's rich uncle with no cook in the house? Fortunately, the little wife returns at the psychological moment, and, being a young woman of decision, as well as fascination, she finds a way. Disguising her dainty figure in rough gown and apron, she waits upon Uncle Whatawad at the table, and he, enjoying the cooked viands, congratulates his nephew on his cook. He does more; he likes the cook so well that he makes her an offer to come and cook for him, and, finding that her face is pretty, he tries to coax her to accept his offer.

Just here the young husband happens into the kitchen and a small-sized riot immediately ensues, but again the little wife comes to the rescue and succeeds in patching up a truce. She confesses her deception, but offers to make amends in the sweetest way possible—only before uncle gets the kiss he must forgive nephew, too. Being no more than human and seeing two pretty lips so near his own, uncle takes the wisest course—forgives nephew and takes the kiss.

ESSANAY FILM MFG. CO.

THE OTHER JOHNSON.—Henry Johnson, a young broker, and his wife are at breakfast one morning, when Mrs. Johnson reads the following item concerning her husband in the morning's paper:

> Search is being made for the heir of Hiram Johnson, who lived in this city thirty years ago and has died in California, leaving an estate of one million dollars. It is believed that Henry Johnson, the well-known young broker, is the missing heir, and he will receive the whole estate, he being the only blood relation.

With a happy cry Mrs. Johnson shows the article to her husband, but he laughs unbelievingly and assures her that he is not the Johnson referred to.

Young Johnson goes to his office and finds a letter from a San Francisco law firm, advising him that he is the heir and that the money will be paid over to him in full upon proof of proper identification.

Henry is jubilant and calls his wife on the phone to communicate to her the glad news. He hangs up the receiver, and is about to go out, when a friend, his face beaming his congratulations, enters with the newspaper. This friend makes a "touch," and Henry willingly loans him the money. Bill collectors begin to call, to whom Henry cheerfully pays his last ready money and phones to the bank for more.

Suddenly the door bursts open and a great gathering of all sorts of people—agents, peddlers, beggars, charity solicitors, etc.—crowd into the room, all demanding to be let into Johnson's good fortune. It costs him a pretty penny to get them out, even the policeman he had called in demanding his "bit."

When Henry leaves for home he finds he hasn't a nickel to his name and borrows carfare from his stenographer.

When he arrives home he finds he is facing another serious predicament. All of his relations, acquaintances and friends are trying to crowd into the house, each having brought their grips, pre-

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July 12th, 1910

Out of the Night

By REX BEACH

Of a very different order from Rex Beach's previous contributions, this picture tells a beautifully simple story that goes straight to the heart. Played superbly, the pathos of the last scene is indescribably effective.

App. length, 1000 feet

July 15th, 1910

A Vacation in Havana

A real novelty. Excellent pictures of Havana City, Morro Castle and Havana Bay, with a delicious little love story running through it, worth going a long way to see.

How Bumptious Papered the Parlor

His second appearance. How he decides to save money by papering his own parlor—his purchase of the paper from the imperturbable gum chewer—his efforts and his finish. A scream throughout.

On one reel, Total Length, 1000 feet.

Don't fail to book—"THE OLD LOVE AND THE NEW"—Released July 19th

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Even the world's finest cooks occasionally forget an important ingredient in making up their "puddings"—or try to substitute something handier or cheaper—and the pudding is **RUINED.**

It's a Lack of Judgment!

Liken yourself to the cook, Mr. Moving Picture Theatre Manager. If **YOU'VE** fitted up a handsome theatre; if **YOU'VE** made every preparation to **"GET THE BUSINESS"**, would you consider it **GOOD** judgment to take on an insignificant, unknown, unreliable film service, simply because of a **"FANCIED"** saving in price?

We say **"FANCIED"** because you **DON'T** save—you **DON'T** get the subjects—you **DON'T** get the crowds—if you **DON'T** get a licensed film service.

And even among licensed services see that **YOURS** is a

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FILM D'ART

Love Ye One Another

Released Wednesday, July 6th

Depicts the most beautiful sentiment that has ever yet been put into moving pictures. The staging, acting and coloring are perfect

PATHÉ FRÈRÉS

NEW YORK: 41 West 25th Street
CHICAGO: 35 Randolph Street

pared to pay Cousin Henry a "real, long visit."

Henry is in despair and, after trying vainly to get them out of the house, decides that he and his wife will slip out and leave their guests to entertain themselves.

But this move is interrupted by a messenger boy with a telegram from San Francisco. It is from Bings & Bangs, attorneys, and reads:

Dear Sir: We regret to inform you that you are not the right Johnson.

Mrs. Johnson, happy that it is all over, reads the message to the crowd, and they skulk out, telling Henry what they think of him.

A DARLING CONFUSION.—Mr. and Mrs. Jones, a young married couple, have just left breakfast. Mr. Jones seats himself at the desk in the library, quickly takes up a pen, and is about to write, when Mrs. Jones returns and asks him to have a look at her new hat. He is indifferent, looks about and nods his approval, then continues with his writing.

Mrs. Jones, impatient at his indifference, crosses over to see what he is so absorbed in, and receives a shock when she reads the following:

Dear Darling: Meet me in the reception room of Marten's Cafe at 12 o'clock and, while at luncheon, we will talk over our little affairs.
GEORGE.

Mrs. Jones is shocked, but does not let her husband know that she had read the note. When he leaves she flies into a rage, which is interrupted when she receives a note from her brother Tom and oddly coincidental, asking her to meet him at the reception rom at Marten's at 12 o'clock.

At the appointed time the enraged little Mrs. Jones is seated in the swell reception room of the cafe named in the notes. A moment later a prettily dressed woman, apparently agitated over something, enters, glances at the clock and compares it with her watch. Mrs. Jones quickly assumes that this is "Darling," and without a word of warning flies at her, grabbing her by the hair and endeavoring frantically to pummel her.

The scene is interrupted by the entrance of a hotel servant, who separates them. The servant is followed by Tom, Mrs. Jones' brother, to whom she explains that "this creature" had made an appointment with her husband. Tom endeavors to console her, when Jones enters and, mistaking the situation, pounces on Tom and his supposed flirtatious wife.

Another fight is about to start, when Darling enters and separates them. For "Darling" is a business gentleman with whom Jones is trying to make a deal.

Things are explained, and the frightened victim of the attack receives from Mrs. Jones the latter's abject and tearful apologies.

THE UNKNOWN CLAIM.—Reuben Ellis and his daughter, Belle, are in hard financial straits. Burdened with debts and pressed by persistent creditors, the old man finds but one way to meet his obligations, and that is mortgaging the ranch. Belle tries to console him, but agrees that they must borrow money.

Ellis rides into town and applies to a moneylender for a sum sufficient to meet his debts. Walker, the loan agent, agrees to ride out to the ranch and look it over, but after he has viewed the ramshackle buildings and pitiful collection of household furniture he shakes his head and says the place is not worth a cent.

Now it happens that one of Ellis' employes, who has been in love with Belle, in wandering over the ranch, discovers an unknown claim, which bears evidence of a good pay streak. He is excitedly making an inspection when he hears voices, and then hides behind a rock as Walker and Ellis come into view. Walker is giving his final verdict, offering a trivial sum for the property. The old man shakes his head and turns away.

Walker is about to go, when the ranch-hand stops him and shows him the rich ore deposits of the unknown claim. Walker appreciates the value of the mine and resolves to accept the mortgage from Ellis and, if possible, to secure the ranch property. Cautioning the ranch-hand to be silent, he again interviews Ellis and offers him money on the ranch property.

The next day an assayer, accompanying Walker and the ranch-hand, make investigations at the mine. After this the assayer leaves them and, in passing Ellis' ranch house, stops to get a drink.

Belle brings him the drink and lingers near him shyly as he questions her. It is a case of mutual infatuation, but young Bartwell, the assayer, makes his departure without making further advances.

A year goes by and Ellis, who is still deeply in debt, receives a letter from Walker advising him that the mortgage will fall due that day and unless it is paid he will immediately foreclose. Ellis is in despair, when Belle resolves to go to the money-lender and intercede with him.

As she leaves the house she is confronted by young Bartwell, smiling pleasantly at her. He has something important to tell her, he says, and asks her to go for a walk with him. By a lucky accident they pass the mine which Bartwell has assayed the year before and he makes mention of the fact, wondering that it has not been developed. The girl looks surprised and tells him that the property belongs to her father. Then she goes on to explain about the mortgage and how it is likely to be foreclosed at noon that day.

Bartwell sees through the whole wicked scheme. He looks at his watch and finds it is after 10. Two hours to make a twelve-mile ride!

Bartwell presses a roll of bills into her hand and, helping her into his saddle, tells her to ride like the wind. The ride which follows is thrilling and shows most remarkable horsemanship.

At ten minutes to 12 she springs from the saddle in front of Walker's office and enters. One of the rogues, hearing her coming, has attempted to set the clock up ten minutes, but she sees the trick and makes him turn the hand back. Then she offers the money and demands the mortgage. It is turned over to her and she goes out.

At the ranch house a few hours later the girl enters breathlessly after her long ride and flourishes the mortgage. The old man tears it up, and Bartwell, who has waited for this opportunity, confesses his love to the girl and is accepted.

KALEM CO.

ATTACKED BY ARAPAHOES is another historic story of the perils of the Santa Fe trail. A party of gold-seekers start out for the Black Hills, led by a famous scout and well equipped for the journey. They hope for a safe journey, but are soon discovered by a marauding band of Arapahoes, who are called "the meanest Indians that roam the plains." These Arapahoes have sent out a scout in advance, and he sees the gold-seekers and carries back the news to his camp. A war party is soon organized, and we see them making their way over the rough country to the point where the wagon train has to pass a narrow passage leading to the foothills. Here the gold-seekers stop for a meal, and while they are unprepared the Indians attack them fiercely. The whites have barely time to get their guns, and most of them are shot in the first rush. The Indians capture a young lad, with his mother, and take them to their camp. Here the boy manages to escape and gets word to Captain Sumner's Indian fighters. Captain Sumner's troop of cavalry starts out at once and after a hot pursuit catches up with the Arapahoes, and as hot a battle ensues as has ever been shown in motion pictures.

The reunion of the mother and daughter with the young son forms the climax of the story.

THE HERO ENGINEER.—The first scene finds the engineer in his home surrounded by his happy family. He is departing for his task of guiding the overland "flyer" with its precious freight across the continent. A few days later a delegation from the railroad engineers' union find that their demands for an increase are peremptorily refused by the superintendent, and a strike is declared.

The next day, as the idle engineers are standing around the deserted roundhouse, the superintendent approaches and begs and implores one of them to carry him to a distant town, where his little one lies dangerous ill. Engineer Thomas, unable to refuse the appeal of the suffering father, takes out the engine amidst the curses and cries of a "scab." We see them rushing through the crowds of desperate strikers that line the tracks and on out into the quiet country. Arriving at his home station, the superintendent learns that his child is out of danger and sets out on the return trip. Meanwhile a friendly call-boy has overheard the plot of the strikers to burn up the trestle over which the superintendent and Engineer Thomas must run. He informs the wife and summons the aid of the militia, who hastily mount a handcar and go speeding toward the trestle. The heroic wife follows the strikers even to the dizzy top of the trestle. From their position in the cab of the flying engine the engineer and superintendent with horrified eyes see the strikers applying their torches to the kindling wood. Unable to stop the engine in time, Engineer Thomas throws on full speed, and as he dashes through the rolling smoke and scorching flames he catches sight of his daring wife, who is endeavoring to stop the strikers in their dastardly work. Quickly bringing the engine to a stop, the engineer and superintendent rush back to the aid of the wife, now in the hands of the infuriated mob. They thewselves are quickly overpowered, when, just in the nick of time, the militia arrive. Soon the strikers are fleeing, and Engineer Thomas lifts his now fainting wife into his arms, while the superintendent holds a prisoner, the desperate agitator who urged on the mob of strikers.

GAUMONT.

(George Kleine.)

THE CLINK OF GOLD.—Mr. Goodman gives all his money to his daughter when she marries. She and her husband do not display any gratitude, and the poor fellow has a dreadful time, receiving from the married couple very little attention. Acting upon the advice of his friend, he obtains a bag filled with small pieces of metal, which, as they are shaken, sound like coins. One day, when he knows the ungrateful children are looking, Mr. Goodman puts this bag away in the strong box of his room. His daughter and her husband think he has come into some more money, and their behavior toward him is very different. When the old man dies, however, and his will is read, they are very much disgusted to find the contents of the casket left to them in the will contains only a stone.

LIFE IN SENEGAL AFRICA.—We are shown the various tradesmen and manufacturers at work on their rather crude products in leather, metal, wood and fabrics.

The street scenes are all filled with activities of unusual kinds.

Our last call at a public place is the schoolhouse, where we see the little black boys hard at work on their studies.

THE INVINCIBLE SWORD.—The story starts with the suit of the Count Ganelon being refused by Angelica, Queen of Cathray, who loves the Knight Roland. Roland, however, has been told by a soothsayer that as long as he keeps his heart intact his sword will be invincible. But fate is against him, and he falls in love with Angelica, whom he finds disguised as a shepherdess. Ganelon interrupts them, and challenges Roland to fight. Ganelon treats with the enemy respecting giving them plans of the intentions of his army, but is found out by the shepherd, who informs Roland. Roland accepts the Count's challenge, and in the duel he overcomes his adversary, but in the battle which is fought afterward the fortune-teller's prophecy is fulfilled, for Roland's army is defeated, and he himself mortally wounded. He expires blowing his trumpet for the assistance which arrives too late. A splendid dramatic film, and powerfully told.

RUINS OF MEDIAEVAL FORTIFICATIONS IN FRANCE.—Aigues-Mortes. A very fine picture of the town from which King St. Louis of France started the Crusades. The ramparts of the old city and views of the river running through are shown, and toward the end of the picture the glories of a sunset are depicted. It is a scenic of good interest, not being too long.

URBAN-ECLIPSE.

(George Kleine.)

A RUSSIAN SPY.—General calls an officer and sends him out to get information of enemy's position. Moonlight reconnoiter of scout, but, hearing enemy, dismounts and proceeds on foot. Falls into an ambush, is captured and taken before an officers' council at a country inn, and imprisoned in cellar.

Maid servant, who has recognized an old friend, goes to the cellar and schemes for his escape.

After holding revelry (introducing a fine Russian dance), the officers leave a sentry on guard at entrance of cellar. Escape of the captive and return of officers, who question sentry, and on hearing explanation send for the girl, who is condemned to death.

Heroine taken into the woods to be shot, when, by the timely arrival of the friendly force, she is saved.

TROPICAL JAVA OF THE SOUTH SEA ISLANDS.—A particularly interesting travel picture, dealing principally with home life and customs, street scenes in Sourabaia, every kind of vehicle imaginable is shown.

Everyday scenes—a washing day, girls drawing water and indulging in a refreshing shower bath, embroidering, dancing, playing cards in the shade of huge-leaved ferns.

The military school, native boys drilling, an extraordinary goose step, at their studies.

A native exhibition.

Procession of carnival. Strange figures and decorated cars.

LUBIN MFG. CO.

HIS CHILD'S CAPTIVE.—Lawrence Redmond, a prosperous banker, has settled down to a life of domesticity and has almost entirely forgotten the wild-oats days, when, like an echo from the past, comes a note from Eva Landon, an actress, who is passing through the city, and demands that her old friend visit her. Eva's influence was strong in the old days, and Redmond's first impulse is to go to her, even though he had promised to take his wife to the theater, but he fights down the impulse and resolves not to see the woman who once commanded his life. But the actress is not to be denied. Redmond is wealthy and her physical attractiveness, still marked, is rapidly fading. She plans that his money shall make secure the comfort of her declining years. She seeks him out at his office, and Redmond again yields to the magnetism of her presence. His brief visit to her hotel is prolonged through dinner until she is again in complete ascendency, and he promises to elope with her. He returns to the house late at night for important papers, and his little son, nicknamed Redskin, unable to stay in bed with a fascinating Indian suit alongside, captures him and restores him to his forgiving wife and the happy home.

FERDIE'S VACATION.—Ferdie labors in an office, and he thinks of the joys of the country, where his sweetheart is spending the Summer. It's hot in the office; there is a rush of business, and Ferdie seeks release. He has drawn a late vacation in the office pool, and he feels that if he does not get out of town sooner he will never live to enjoy the last two weeks of August. He writes his fiancee asking that a wire be sent him summoning him to the bedside of his dying sister. This is done, and Ferdie exultantly exits from the office, wholly underserving the sympathy which follows him. He is having a corking good time, when a wire comes from the boss that he is stopping off to see Ferdie—and the sick sister—and Ferdie

Released July 7th

FERDIE'S VACATION



Ferdie was tired of working in a hot office and he planned to work the "sick sister" excuse. It worked all right but a sympathetic boss stopped off to see the sick sister and there wasn't any. That's what starts the laughs. **Length About 965 Feet.**

Released Monday, July 11th

THE HIGHBINDERS



A story of Chinatown that keeps you interested to the very last moment. Not a bloodthirsty story but a strong drama of sustained interest. Something novel and very good. **Length About 635 Feet.**

On the same reel.

THE ALMIGHTY DOLLAR



This dollar was spiked to a chair and it fooled a lot of people until the peddler came along. He took chair and all and turned the laugh on the jokers. **A Thousand Feet of Fun on 350 Feet of Film.**

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SELIC PRESENTS

The Way of the Red Man



An Indian farmer and his wife protect and secrete a gambler who has injured a cowboy in a fight over a game of cards. The gambler repays the Indian by stealing the affections of his wife, a beautiful Indian woman of eighteen. Great is the dismay of the Indian on finding his wife in the arms of the white man whom he has befriended. His first thought is to kill the destroyer of his home; but he decides to give the squaw to the gambler and when she attempts to take her infant the Indian interposes "You take the squaw; the child stays with me."

Five years later we see the effects of the union between the gambler and the squaw. He has become a confirmed drunkard and the squaw, through abuse, neglect and hardship, is dying. The Indian learns of this and his manner of vengeance is unique and gives this picture story its name, "The Red Man's Way."

The story is one of unusual interest and holds one in suspense throughout.

Length, about 1000 Ft. Released July 7 Code Word, Red

SELIC PRESENTS

FRED WALTON IN

The Hall-Room Boys



In presenting the emperor of silent comedy, Mr Fred Walton, in the above picture story, the acme of film comedy has been reached and no better vehicle than "The Hall-Room Boys" could have been secured for his advent into picturedom.

They are seen to enter the boarding-house previous to preparing to attend the mask ball at the Union Club. Donned in their best they take a taxi to the fountain of merriment. The formality of having the proper tickets of admission causes them no end of trouble—but being thrown out of a public place fails to efface the redoubtable pair, and they pass an evening full of surprises and a few bumps—even if they were stung by the fair charmer—so, as the excitement draws to a close, they repair to their apartments, and dream of the eventful night. The morning after brings a fresh supply of trouble—they are informed their places at the ribbon counter have been filled—completing one of the best comedies ever offered in moving photography.

Length, about 1000 Ft. Released July 11 Code Word, Walton

SELIG POLYSCOPE COMPANY

45-47-49 Randolph Street, Chicago, Ill.

never had a sister, let alone a sick one. His fiancee's brother is elected the sister and comforted with some fine old whiskey in a medicine bottle, and the sympathetic employer is glad that he gave Ferdie an unlimited leave of absence when he sees how sick the sister is. But his daughter discovers the sick sister sitting up with one of her father's cigars and the bottle of whiskey. The chum is making great progress with the daughter when her father comes in search of his cigar case, and for a moment it looks as though Ferdie's vacation would last until he procured another place, but the old man is talked over and in the end rather enjoys the joke.

G. MELIES.

THE GOLDEN SECRET.—A Navajo Indian has crossed the great desert, and his water bottle has been emptied. He is in a frenzy from thirst and sees mirages of water everywhere. He comes upon Nat Perry, a young settler, who is conveying his household goods across the burning sands. Perry has just taken a drink from his precious canteen when the Indian falls at his feet and implores a little water. The young pioneer heartlessly turns him over with his foot and leaves him to die.

Kate and Will Brown are passing in a prairie "schooner." They see the Indian's plight and revive him, load him into their vehicle and proceed on their journey. Two years later the Indian is a valued friend and servant, when he has an altercation with Perry over the latter's conduct in the desert and is fatally wounded. He crawls to his employer's home and dies, but before he passes to the great beyond he tells the young settlers the secret of a lost gold mine and gives them a rude map which will help them to find it. Perry has overheard this conversation, and, while he has not seen the map, he resolves to follow Kate and Will when they start on their search.

The Indian is decently buried, and the search begins. By rude drawings and familiar landmarks the mine is finally discovered. Brown immediately sees its great value, and in his haste to communicate their good fortune to his wife he turns his ankle on a stone and sinks to the ground under the pain.

While Kate is binding up the injured member, Perry, who has folowed them closely, appears and commands them to throw up their hands. They are taken completely by surprise, relieved of their revolvers, their horses driven down the side of the mountain and Perry writes a location claim and rides away to file it at the nearest land office for himself.

Kate is in despair at the sudden change in their fortune, but conceives a plan intended to outwit the villainous Perry. She knows that he must ride a long way around and around the mountain in his descent, while if she can succeed in climbing down the side of a steep cliff she can be ahead of him. The difficulty is to find a horse, but she suddenly sees, far below her, a rider. His attention is attracted by means of huge stones, which she throws down. He sees her and stops, and is astonished when the plucky girl swings far out from the top of the cliff on a stout lariat and climbs hand over hand down the mountain. Her story is quickly told, and the gallant cowboy leads his horse.

Then begins a race for the land office, in which the plucky girl is the victor. Perry arrives shortly after her, and is arrested by the sheriff, who happens to be there. The richness of her nugget excites the interest of an Eastern capitalist, and an option is sold on the mine, which insures the young couple a handsome competence and luxury for life.

PATHE FRERES.

THE RUNAWAY DOG.—Jones has arranged to go shooting, and just as he is ready to start he receives a note from a friend, who had promised him the loan of his dog, that the animal was sick. Not to be done out of his enjoyment, Jones decides to purchase a dog. After various attempts to do so, he succeeds in coming to terms with a tramp. No sooner, however, had he led the dog a little way on his road before he yearns for his old master, and with a sudden dash flies off at a headlong pace, the unfortunate sportsman being dragged along in his wake. Down goes a cyclist, then a big, fat country girl with a basket, and an Italian statue dealer suffers in a like way. Next a dozen customers outside a saloon are dispersed in different directions, and immediately a man painting the wall of a house is overturned. At last Jones makes a grab for a lamppost in a desperate effort to stop his and the dog's headlong flight. It is a more effective method than he imagined, for the excited animal, dancing round him on his leash, binds him securely to the post. Subsequently he is released by his victims, who belabor him unmercifully, whilst the dog scampers back to the tramp.

THE RHINE FROM COLOGNE TO BINGEN.—This film takes you past all the most famous castles, each of which is the subject of hundreds of legends. First, we see Koenigswinter and the crumbling ruins of the Dragon's Rock. In quick succession follow Linz, Anderach and the Fortress of Ehren-breitstein. Next comes one of the most famous sights of the Rhine, the monument of Emperor William. And then the Lorelei, the Oberweisel, and the ruins of Schonburg, and, passing through the Rhine Palatine, we come upon Kaub and the Castle of Gutenfels. Amongst others we see the famous Rheinstein and Sonneck castles, and, finally, at Bingen itself, the Mouse, or Hatto's, Tower, and the vineyards of Rudesheim.

This film is pregnant with interest, giving a true representation of the splendid scenery of this magnificent and incomparable river, and calling to mind the innumerable tales and myths of quaint old German folklore, which spreads its misty veil upon the dark and mysterious waters.

LOVE YE ONE ANOTHER.—A poor, half-starved wayfarer asks several of the villagers for help or work without avail. No one will give him food or even a kindly word. Even a lad eating bread on the porch of his home refuses him a morsel. Bitter and despairing, this poor sufferer ultimately finds himself before one of those gigantic crosses which uplift themselves so conspicuously above the Normandy landscape. Disgusted with human nature, he raises his stick and reviles the figure of Christ upon the Cross. At the same moment a laborer appears coming down the road, and the outcast feels impelled to fall upon him and strike him. He holds himself in readiness, watching the countryman slowly approaching, and then with uplifted stick springs forward, but in place of the laborer stands the figure of Christ, who leads him back to the foot of the Cross and points out the words carved on the base, "Love Ye One Another." The stick falls, hate and curses give way to sobs, and the wayfarer, reading, understands and continues on his way. Suddenly the alarm bell rings out. He turns and sees one of the farmhouses in flames. The youth who had refused him bread is helpless in the upper part and the villagers are running to and fro distracted. A ladder is raised, and with sudden strength the tramp goes up, and, through choking smoke and falling rafters, snatches the lad in his arms and takes him down to safety. Reaching the ground, he falls, and rough hands are now eager to lend him assistance. Alas! it is too late, he has given all he had to give, his own poor, wretched life, to a fellow-creature.

JINKS HAS THE SHOOTING MANIA.—Tommy's father gives him a popgun for a present, and in showing him how to use it finds out that he can hit the bull's-eye every time. This so excites dad that he gets a mania for shooting. He goes out and purchases a rifle. And now the fun commences. Anything he sees he practices his skill on. Various articles are destroyed, and innumerable are the brawls he finds himself mixed up in. In one case he aims at a parasol on the grass that looks like a target, behind which a soldier and his sweetheart are making love. It is fortunate the film does not show the language that soldier used. Finally he aims at the bunghole of some barrels of beer being delivered to a saloon. His aim, as usual, is sure, and the beer gushes forth in a stream into the street. This time, however, it is his finish, and he himself becomes the target for an avalanche of fruit, eggs, potatoes and turnips that his various victims find real pleasure in throwing at his defenseless head.

BIG-HEARTED MARY.—Mary is the daughter of a rich farmer and her friend Helen is the daugter of a poor farmhand out of a job. Mary, calling for her friend one morning on her way to school, learns of their great distress, and, returning to her parents, suggests that some assistance be given to them. Unfortunately, the farmer learns that Helen is the child of a man with whom he had quarreled in the past, and refuses to hear another word on their behalf. Poor little Mary is downhearted, but makes up her mind that something must be done to relieve the distress of Helen and her parents. She accordingly takes from her home a rabbit and some eggs, which she gives to them in her father's name, so that they have no scruples about accepting the present. The theft is, however, soon discovered, and a farmhand supposed to be the culprit is dismissed. Mary is then in a fix, and she decides to confess her guilt. Her father, startled at the development, investigates the matter, and, rather ashamed of his harsh treatment of Helen, not only forgives his own little girl, but finds work for Helen's father and mother on his farm.

COLONEL ROOSEVELT REVIEWING THE FRENCH TROOPS.—This short, topical picture is of great interest at the present moment, inasmuch as it gives a very good picture of the ex-President in conversation with the French commander facing the camera and right close up to it.

THE CHAMPION OF THE RACE.—There is many a marriage arranged for a young girl by her parents for financial or social advancement, but it is not often that she is as resourceful as Helen Brown in devising a method that enables her to marry the man of her heart with her parent's consent.

George Brown and John Gordon were leading bankers in Longville, and in order to benefit their banks they had arranged that Helen Brown should marry James Gordon, and the film opens with a reception given in honor of the engagement. Helen was, however, secretly betrothed to a young officer, Harry Castleroy, and at the reception refused to have anything to do with James, and spent as much time as possible with her soldier lover. Brown is an ardent automobilist and has set his whole heart on winning the twenty-four-hour endurance race, and, the subject cropping up at the reception, backs himself for $20,000 to win the race. Brown makes his preparations, and, the day of the race arriving, is ready early, although it does not start until 6 o'clock. To pass the time he takes his future son-in-law fishing in the sound. Helen now sees a desperate chance to win her father's consent. She sends for Harry and explains her plan. Quietly they cut the rope that moors the fisherman's boat and leaves them to drift at the mercy of the sea with a broken oar. Quickly donning their motoring clothes, Helen and Henry speed to the track. The time for the race to start has arrived, but Brown has not put in an appearance, and the race is about to start without him and he will lose his bet. But Helen jumps into the automobile, goes to the starting point and drives it in the race. We see her and her competitors tearing round the track at over fifty miles an hour. Meantime Brown and James have drifted out to sea and next afternoon are discovered capsized, and with the greatest difficulty are picked up by a passing yacht. Safe on land, but soaking and exhausted, they hurry to the track in time to see the finish of the race. Protesting against his misfortune, Brown is amazed to see that his daughter is the winning driver, and that she has won with his entry. As a return for her having won his bet and the trophy he so much desires, with little persuasion he consents to her marriage to the young officer, much to the disappointment of the unfortunate James.

The saving of the two men was only accomplished with much trouble, and if it had not been for the extra aid from the boathook we doubt whether James would have survived to take part in another picture, for he had already gone under twice, and was all in.

SELIG POLYSCOPE CO.

THE PHOENIX.—On account of bad character, Leslie Blackburn, a gambler, was disinherited by his father and the fortune willed to his half-sister, Sadie. However, Blackburn would not be put off in this way, so he endeavored to do away with Sadie, but, unknown to him, she was rescued by the Salvation Army and grew into womanhood under their care. While engaged in her charitable work in New York, she was saved from insult by Carroll Graves, who, although he led a Bohemian life, was good at heart. He knew Blackburn from out West and had been robbed of a fortune by him through false gambling. He has in his possession legal papers to the effect that Sadie was among the living, and he was now in search of her and Blackburn.

Graves recognized Sadie and, having also located Blackburn, he wrote to him to call at his home, but through cunning Blackburn drugs him and robs him of the papers and kills O'Gall, a friend of Graves, who had come to his rescue. In the scuffle the candle is upset and the house commences to burn, but Sadie saves Graves from an untimely death.

A few years elapse, during which Sadie becomes a great singer, and Blackburn, not knowing who she really is, becomes infatuated with her. On Graves' wish, she makes an appointment with Blackburn, where he is met by Graves and a detective. On presentation of the serious charges against him, he suddenly puts an end to his wretched life.

VITAGRAPH COMPANY.

A BOARDING-SCHOOL ROMANCE.—Disregarding the rules of the seminary, the hero of our play penetrates the sacred precinct of the campus to meet his student sweetheart. While they are engaged in innocent courtship the old maid principal indignantly drives the young man from the place and sends the young girl indoors. She seeks her schoolmates, tells them with tears in her eyes of the enforcement of the school discipline and the principal's interference with her love affairs. The girls sympathize with her and all declare they will get even with their preceptress.

The longed-for opportunity occurs when the prim and precise principal meets the Latin teacher at the arbor in the garden, where they are discovered by the young girl who was reprimanded. The principal and the teacher have quite a seance of "old-fool love," all of which is seen by their too keen observer, who also hears them make a date for that same evening at 9 o'clock. The young heroine rushes back to her companions to tell them all about it, and they at once map out a plan to take in the evening's performance and get one on the heads of the school.

At the appointed hour the two old spooners meet. Arm in arm they go lovingly through the wooded paths, he gazing up like a "Campbell-Soup Kid" into the eyes of the kittenish old dirt whose "goo-goo" manner is quite coy and natural. They think themselves alone, only one world and two people in it—"ouzy and me." Their ignorance is bliss, for they are unaware of being followed by the whole school, who are greatly pleased and entertained with this antiquated burlesque of Romeo and Juliet.

They arrive at a snug little bench, where together they seat themselves in a sweet "tete-a-tete" and fond embrace, when suddenly there is a flash and the snap of a camera, followed by a wild scamper from behind the bushes, while consternation seizes the two affectionate teachers, who do not know the cause of the excitement. The girls hurry back to their rooms and get busy developing

KALEM FILMS

ISSUE OF WEDNESDAY, JULY 6th

THE HERO ENGINEER

Length 915 Feet

A thrilling story of a railroader that dared and faced danger out of sympathy for the superintendent's dying child. A rescue on a burning bridge.

ISSUE OF FRIDAY, JULY 8th

ATTACKED BY ARAPAHOES

Or the Gold Seekers and the Indians

Length 880 Feet

Another Indian story of the KALEM series. It is a story of the Gold Hunters on the old Santa Fe Trail and a conflict between Capt. Sumner's Indian fighters and a band of Arapahoes, the meanest of the Redskins.

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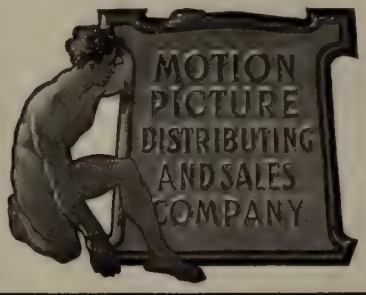
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the tell-tale snapshot of the professor and his inamorata.

The young man whom we saw in the first scene calls at the school again to see his sweetheart. The principal sees them talking together and orders the young man from the grounds. He stands immovable, and the principal calls the Latin professor to her assistance. He commands the young chap to be off, but is met with a direct refusal to make himself scarce; then he shows the professor the snapshot of himself making love to the "professoress." The professor is amazed, then sheepishly shows it to his little "Daffy-down-Dilly," who wilts.

The professor of "amo, ami, amat" suggests a compromise by an exchange of the photograph for the privilege of a meeting between the two young sweethearts. The bargain closed, the couples are soon lost in sweet reveries of future happiness and inspiring twangs of Cupid's darts.

BETWEEN LOVE AND HONOR.—Controlled by a passionate temper, the dissipated father dominates his motherless daughter with a tyrannical will and upon every occasion scolds and finds fault. He makes her a drudge and does not hesitate to make her assist him in his occupation as a fisherman. Trudging along with a pair of oars on her shoulder, the father leads the way to his boat and there finds his helper, who is his daughter's lover. The young fellow greets the girl affectionately and the old man shows his disapproval in ugly mood and profane words. He then beckons to his helper to get into the boat and tells his daughter to be gone.

Out upon the sea, the two fishermen are now hauling their net, which comes up empty. The old man is wild with rage when he finds a hole in the net, for which defect he vents his wrath upon his young assistant, who resents it and denies that it is his fault. They begin their return to shore, with the older fisherman in ugly mood. When they reach the shore he renews his abuse, and becomes so enraged he strikes the young man with a stone, felling him. His victim lies motionless upon the sands. The old tyrant concludes he has killed him; in haste to flee the spot, he drops his hat, and when he discovers his loss fears to return for it, and at the same time realizes that his hat, if found, would be incriminating evidence.

Just as the man is gazing upon the prostrate form of the object of his wrath, his daughter has come to the boat landing, and, unseen by her father, sees him strike her lover. She finds her father's hat, and, with loathing is prompted not to touch it, but, her filial duty asserting itself, she places it in the bosom of her dress. Kissing her lover's face, and thinking him dead, she hastens back to her home, where she meets her brutal father, who has tried to drown his thoughts and conscience in drink.

She gives his lost hat to him, and he realizes that she must know of his crime and thinks he will kill her, but throws her from him in a frenzy and rushes from the house. In the meantime some sailors find the young lover on the coast, revive him and lift him into their boat. The father goes direct to the scene of his supposed crime and imagines he sees the form of the lover lying in the water, washed by the tide and partly covered with sand. The father goes insane and wanders over the rocky crags. A storm arises and he dies from exposure.

The daughter, with lantern in hand, starts in search of her father, whose failure to return to his home makes her anxious. She discovers her father's body while making her way over the cliffs and rocks, and, at the same time, her lover, who has been landed by the sailors at a distance from his home, is on his way to the little village, comes upon his sweetheart, who is at first startled at his sudden appearance; but when she sees his head bandaged she knows he was not killed by her father, and throws herself into his arms, and, as they look upon the dead form of her father, the young man asks her to marry him that he may be her protector and provider.

A year or two later we see them in their own cozy little home, blessed with the sunshine of happiness, a pretty little baby and the loving kindness that makes them doubly blest.

BECKET.—Thomas a Becket was born in London. In 1155 he was made Chancellor of England by Henry II. Upon the death of the Archbishop Theobald of Canterbury, in 1162, at the time of this tragedy, he was elected, through King Henry's influence, to the vacant see.

This exceptional film starts with a scene in the palace of King Henry II, showing Henry and Becket playing chess. The game is won by Becket, greatly provoking the King, who becomes angry. While in the midst of this tantrum, a messenger enters and presents Henry with the announcement of the death of the Archbishop Theobald, together with the bishop's cross. Henry is shocked, and, as he looks at the cross, half in jest and a desire to ridicule, he offers the jewel to Becket, and then places the cross with chain attached around Becket's neck, hoping it will prove a yoke to the wearer in his efforts to sustain the dignity and piety of the church, which, of course, he thinks is quite impossible for Becket to do.

In this he is mistaken. Becket feels his unworthiness, but, inspired by the holiness of the office and its great responsibility, he at once, by prayer and castigations, prepares himself for its duties, which he devoutly and reverently accepts. While at devotion in the palace of the Archbishop of Canterbury, Becket is surprised by King Henry and his courtiers, who rudely interrupt him by their cruel and coarse laughter when they see him in his priestly robes in the attitude of humility and abnegation.

Filled with the majesty and divine spirit of his office, and aroused by a righteous indignation, Becket commands Henry and his followers to mend their ways and flee the wrath of God, lest they be destroyed. With cowering glances and slinking tread they leave his presence, shamefaced and abashed. Henry is now at enmity with the clergy. The scenes which follow show the incidents which lead to the attempted assassination of Father Gerard, the King's confessor, for the denunciation of the King's paramour, Rosamond.

Henry, smarting under the opposition of the church, drafts a constitution which makes it possible for the King alone to put to death without court trial any member of the clergy whom he may accuse. This sounds the death knell of Becket, against whom the King bears great enmity. The archbishop realizes his position, and his fears are soon brought to a reality. He is pursued by the minions of the King, who proceed to the Cathedral of Canterbury and slay him while he kneels at prayer before the crozier.

The murderers carry the news to the King, apprising him of the execution of his dictate. He and his court tremble as they appreciate the enormity of their crime against the head of the church. Scarcely do they recover their nerve when retribution follows the King in the announcement that his own sons have seized the Kingdom of France; the Scots have crossed the border, and general uprisings in the midland. Crushed and half-crazed, Henry falls, a tottering wreck, against the throne, while the vision of the murdered Archbishop Becket, in beatific attitude, appears before him. The King, with conscience aflame with fear and remorse, collapses, a helpless and wretched mass, while the vision fades away.

NELLIE'S FARM.—Thousands shut in by brick and mortar, forming impregnable walls that shut out the fresh air and bright sunshine, long and wilt for nature's breezes and hunger for a view of its refreshing scenes.

In the midst of such environments little Dick and poor little crippled Nell dwell and dream of the country, of which they have so often heard, but have never seen. The "Fresh Air Fund" has given to these poor children an invitation to go on one of these excursions. It is impossible for Nell, sick and lame, to go. Dick, however, accepts, and starts, full of anticipation and life, to live for two weeks in green fields with a good, whole-souled farmer, who has chosen Dick as his guest.

While Nell is confined to her bed, racked with pain, surrounded by the tiresome monotony of poverty and lack of home comforts, left alone while her hard-working mother has gone to deliver the day's washing, little Dick is seen in the country, busy on the farm of the kind old friend, who is showing Dick how to milk, hunt eggs, and learning the things which seem like wonderland to the poor boy. We see Dick in other scenes—in the fields, plucking flowers and drinking in the invigorating breath of nature.

While buoyant and happy in these new-found joys, Dick has not forgotten his little sick friend, Nellie. He is planning and arranging to take some of the country to her, digging bits of grass and plants to take back to the city so she can share in his joys and pleasures. The day for the little man's return to the fetid city tenement has arrived, and Dick begins to pack his scant belongings. The old farmer brings him some apples, eggs and two little chickens for Nellie. These, with the grasses and ferns, Dick bundles up, and now he is on his way to the special car which is to carry him back home.

AMONG THE EXHIIBTORS.

Springfield, Ill.—William C. Hooper will open a new moving picture theater at Chandlerville.

Adrian, Mich.—Elwyn Simmons is preparing to open a new moving picture show here.

Indiana Harbor, Ind.—Mrs. Emma Weed has opened a new moving picture theater here.

Bridgeport, Conn.—Gus Musante has purchased the moving picture theater at Bull's Head from William J. Meade.

Louisville, Ky.—The Shelby Amusement Company has been incorporated with a capital stock of $1,500. The incorporators are Moses Bass, Herman Elson and Davis Wasbutsky.

Quincy, Ill.—Dodge & McConnell are making arrangements to open a new moving picture theater at 520 Hampshire street.

Houghton, Mich.—John C. Vogel has purchased the Bijou Moving Picture Theater here from Mrs. W. S. Campbell and has taken possession.

Niles, Ohio.—Unger Brothers are making arrangements for the erection of a new vaudeville and moving picture theater here.

Ida Grove, Ia.—Clayton Pilcher and Lee Horn have purchased the Bijou Moving Picture Theater here and have taken possession.

Canton, Ill.—John Luckey has commenced the erection of a new airdome on North Main street.

Baxton, Ill.—J. S. Robbins is making arrangements to open a new moving picture theater here.

Penn Yan, N. Y.—Nat Sackett has decided to open a new moving picture theater show here.

Antigo, Wis.—J. H. Ray is planning the erection of a new moving picture theater here.

Antigo, Wis.—Bauter & Klements have sold the Crystal Moving Picture Theater here to Latte Bros.

Carrollton, Mo.—Mr. Waterson is preparing to open a new airdome here.

Virden, Ill.—Thomas Leonard and John Gardner are making arrangements to open a new moving picture theater here.

Marion, Kan.—Scott Sheets has opened a new moving picture show here.

Chicago, Ill.—One of the finest auditoriums and theaters on the Northwest Side, with a seating capacity on the first floor of over 1,400, will be constructed by the Illinois Hippodrome Company, of which Mort H. Singer is the managing director. The company closed a long term lease of the building and ground formerly used by the West Side Traction Company at Milwaukee avenue and Cleaver street, and it is planned to spend between $40,000 and $50,000 in remodeling the building and changing the front into stores.

Ida Grove, Ia.—Clayton Pilcher and Lee Horn bought the Bijou moving picture theater here.

Cincinnati, Ohio.—The porkhouse on McLean avenue, near Harrison, which was once used by the Kreger Company, is to be turned into a motion picture show place. F. W. Hess and W. H. Bauer have arranged for the necessary alterations through Architects Leeker & Ferber. It will contain 180 seats.

Philadelphia, Pa.—W. L. Jones will open a moving picture show on Ridge avenue, opposite Lyceum avenue.

Salina, Kan.—Mr. Brown is considering the erection of a new airdome to be located on North Seventh street.

Chicago, Ill.—Antonio Mairori has sold his moving picture theater to G. Santoro.

Meadville, Pa.—Meadville's new moving picture theatorium, under the name of the Manhattan Theater, conducted by Spaulding & Balizet, in the Derickson block, opposite the new post-office, opened for the first time yesterday. The room, which is 70 by 24 feet, has been repapered and the woodwork painted, electric lights installed, and the place is all brand new. Light opera seats have been put in, and the seating capacity is 252. The canvas on which the pictures are thrown is 14 by 12 feet, so that a good view is offered for every seat in the room.

Lynn, Mass.—Work on the construction of the new vaudeville theater and motion picture house on Union street has commenced. This theater when finished will seat more than 1,500 people.

Morristown, N. J.—Albert Beach and George Weir have purchased the Majestic Moving Picture Theater on Washington street.

Boston, Mass.—The American League baseball grounds are to be converted into a high-class open-air vaudeville theater during Summer evenings and on afternoons when the Red Sox are away from home. On Saturday evening, June 11, the first performance will be given.

Indianapolis, Ind.—Overland Amusement Company, capital $5,000. Directors: C. A. Hollett, C. E. Bates and Paul Jones.

New York City.—Refac Amusement Company, capital $5,000. Directors: Robert F. Rice, Charles H. Baker and J. Edward Lay.

Chicago, Ill.—Industrial M. P. Co., capital $2,400. Directors: Baird Bell, Albert C. Miller and Rudolph Matz.

Chicago, Ill.—South Side Amusement Company, capital $30,000. Directors: Mamie J. Karger, Jas. A. Greenberg and Henry A. Berger.

Green Bay, Wis.—John L. Schindle has purchased the Acme Theater here.

Waterloo, Wis.—C. F. Becken will open a moving picture theater here.

Kadson, Wis.—Manager George Kyle closed a lease for the hall owned by a Mr. Davidson. Mr. Kyle will equip it with a stage and run it in connection with his other amusement ventures.

Racine, Wis.—A new moving picture show is to be opened in Racine, as Chicago parties obtained a lease of the west store of the Osgood building formerly occupied by the Commercial and Savings bank.

Waterloo, Ia.—It is reported there is to be another nickel theater established in Waterloo at 316 Fourth street west.

West Duluth, Minn.—Raymond Bros. have leased a portion of the old Kreidler block with a twenty-five foot frontage on Central avenue, and are spending about $5,500 remodeling it for a moving picture theater, which will be ready about June 15. The building is to be finished in colonial style and will take the name "Colonial." It will be equipped with every modern convenience in the way of ventilation, chairs, etc. The managers are making arrangements now for booking with the Sullivan & Considine circuit. Until the vaudeville is introduced, it will be a motion picture house.

Chattanooga, Tenn.—F. W. Wiel is making arrangements to open a new moving picture theater here.

Rochester, N. Y.—Harry Hall has secured a permit for the erection of a new moving picture theater to be located at 195 East Main street.

Waterloo, Ia.—Dr. G. W. Bickley is planning to open a new moving picture theater at 316 Fourth street.

Cincinnati, O.—F. W. Hess and W. H. Bauer are making arrangements to start a new moving picture theater on McLean avenue.

Seattle, Wash.—Dr. J. E. Crichton is contemplating to open a new moving picture show here.

LICENSED RELEASES.

BIOGRAPH.

May 16—Over Silent Paths (Dr.).....980
May 19—An Affair of Hearts (Com.).....967
May 23—Ramona (Dr.) 995
May 26—A Knot in the Plot (Dr.).....980
May 30—The Impalement (Dr.).....987
June 2—In the Season of Buds (Dr.).....990
June 6—A Child of the Ghetto (Dr.).....989
June 9—A Victim of Jealousy (Dr.).....987
June 13—On the Border States (Dr.).....990
June 16—The Face at the Window (Dr.).....997
June 20—Never Again (Com.).....590
June 20—May and December (Com.).....364
June 23—The Marked Time Table (Dr.).....996
June 27—A Child's Impulse (Dr.).....994
June 30—Muggsy's First Sweetheart (Dr.).....982
July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997

EDISON CO.

June 14—United States Life Saving Drills (Educational) 250
June 14—The House on the Hill (Dr.).....745
June 17—A Central American Romance (Dr.)..
June 21—Bootle's Baby (Dramatic) 996
June 24—The Judgments of the Mighty Deep (Dr.) 1000
June 28—The Little Fiddler (Dr.).....990
July 1—The Stars and Stripes (Dr.).....1000
July 5—A Tale of Two Coats (Com.).....425
July 5—Equal to the Emergency (Com.).....575
July 8—A Wireless Romance (Dr.).....1000
July 12—Out of the Night (Dr.).....950
July 15—A Vacation in Havana (Com.).....680
July 15—How Bumptious Papered the Parlor (Com.) 320

ESSANAY FILM CO.

May 28—The Brother, the Sister and the Cow-puncher (Dr.) 989
June 1—Levi's Dilemma (Com.).....768
June 1—Heary's Package (Com.).....205
June 4—Away Out West (Dr.).....1000
June 8—Burly Bill (Com.).....989
June 11—The Ranchmen's Feud (Dr.).....980
June 15—A Honeymoon for Three (Com.).....1000
June 18—The Bandit's Wife (Dr.).....956
June 22—A Victim of Hate (Dr.).....988
June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....

KALEM CO.

May 25—The Cliff Dwellers (Dr.).....
May 27—Friends (Dr.) .....
June 1—The Navajo's Bride (Com.).....930
June 3—The Castaways (Dr.).....975
June 8—The Price of Jealousy (Dr.).....
June 10—The Exiled Chief (Dr.).....
June 15—Mistaken Identity (Dr.).....885
June 17—The White Captive of the Sioux (Dr.).880
June 22—The Wanderers (Dr.).....895
June 24—The Cheyenne Raiders (Dr.).....950
June 29—The Miner's Sacrifice (Dr.).....905
July 1—The Colonel's Errand (Dr.).....935
July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880

LUBIN MFG. CO.

June 6—Grandfather's Gift (Dr.).....710
June 6—Officer Muldoon's Double (Com.).....275
June 9—The New Boss of Bar X Ranch (Dr.).950
June 13—The Wild Man of Borneo (Com.).....390
June 13—On Panther Creek (Dr.).....600
June 16—Red Eagle's Love Affair (Dr.).....975
June 20—The Road to Happiness (Dr.).....600
June 20—Poetical Jane (Com.).....350
June 23—The Motion Picture Man (Com.).....955
June 27—Apache Gold (Dr.).....950
June 30—Faith Lost and Won.....960
July 4—His Child's Captive (Dr.).....950
July 7—Ferdie's Vacation (Com.).....950
July 11—The Highbinders (Dr.).....635
July 11—The Almighty Dollar (Com.).....350

GAUMONT.
G. Kleine.

June 18—The Spanish Frontier (Scenic).....325
June 21—Princess and Pigeon (Dr.).....490
June 21—Hercules and the Big Stick (Com.)..505
June 25—Does Nephew Get the Cash (Com.)..535
June 25—Lakes at Eventide (Scenic).....405
June 28—The Unlimited Train (Com.).....295
June 28—The Elder Sister (Dr.).....720
July 2—On the Threshold (Dr.).....635
July 2—Motoring Among the Cliffs and Gorges of France (Scenic).....315
July 5—The Clink of Gold (Com.).....520
July 5—Life in Senegal Africa (Sc.).....425
July 9—The Invincible Sword (Dr.).....880
July 9—Ruins of Medieval Fortifications in France (His.) 125
July 12—A Hidden Serpent (Dr.).....537
July 12—In the Realm of the Czar (Sc.).....438

URBAN-ECLIPSE.
G. Kleine.

May 11—Purged by Fire (Dr.).....541
May 18—The Girl Conscript (Dr.).....741
May 18—Modern Railway Construction (Educational) 210
May 25—His Wife's Testimony (Dr.).....1007
June 1—Her Life for Her Love (Dr.).....720
June 1—Making Salt (Industrial).....230
June 8—The Nightmare (Dr.).....824
June 8—The Mountain Lake (Scenic).....196
June 15—The Gum-Shoe Kid (Com.).....428
June 15—A Trip to Brazil (Scenic).....572
June 22—A Child of the Squadron (Dr.).....545
June 22—An Excursion into Wales (Scenic)....430
June 29—St. Paul and the Centurian (Dr.).....955
July 6—A Russian Spy (Dr.).....688
July 6—Tropical Java of the South Sea Islands (Edu.) 312
July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415

G. MELIES.

June 16—A Texas Joke (Com.).....950
June 23—White-Doe's Lovers (Dr.).....670
June 23—The Stranded Actor (Com.).....280
June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950

PATHE FRERES.

June 8—The Empty Cradle (Dr.).....607
June 8—Lucy Consults the Oracle (Com.).....341
June 10—Dimitri Donskoj (Dr.) 706
June 10—24-Hour Automobile Race (Scenic)....270
June 11—An Unexpected Friend (Dr.).....626
June 11—Floating to Wealth (Com.).....361
June 13—Childish Escapade (Com.).....548
June 13—Micro-Cinematograph: Sleeping Sickness (Educational) 354
June 15—The Bone-Setter's Daughter (Dr.).....813
June 15—The Barry Sisters (Acrobatic).....138
June 17—Poor But Proud (Dr.).....495
June 17—Max Makes a Touch (Com.).....423
June 18—White Fawn's Daughter (Dr.).....950
June 20—Reconciliation of Foes (Dr.).....948
June 22—Perseverance Rewarded (Com.).....443
June 22—Riding School in Belgium (Edu.).....535
June 24—A Curious Invention (Com.).....472
June 24—Catching Fish with Dynamite (Scenic)..459
June 25—The Great Train Hold Up (Dr.).....950
June 27—Caesar In Egypt (Dr.).....456
June 27—Save Us From Our Friends (Com.)..479
June 29—Napoleon (His.).....916
July 1—Rebellious Betty (Com.).....397
July 1—Inside the Earth.....518
July 2—Max Foils the Police (Com.).....571
July 2—Riding Feats by Cossacks (Ed).....338
July 4—The Runaway Dog (Com.).....384
July 4—The Rhine from Cologne to Bingen (S.).525
July 6—Love Ye One Another (Dr.).....502
July 6—Jinks Has the Shooting Mania (Com.)..466
July 8—Big-hearted Mary (Dr.).....777
July 8—Col. Roosevelt Reviewing French Troops (Sc.) 180
July 9—The Champion of the Race (Com.).....950

SELIG POLYSCOPE CO.

June 2—The Trimming of Paradise Gulch (Dr.) 1000
June 6—The Barge Man of Old Holland (Dr.).1000
June 9—The Range Riders (Dr.).....1000
June 13—Romeo and Juliet in Town (Dr.).....1000
June 16—Caught in the Rain (Com.).....1000
June 20—Opening an Oyster (Educational).....700
June 23—Our New Minister (Dr.).....1000
June 27—The Long Trail (Dr.).....1000
June 29—The Long Trail (Dr.).....1000
June 30—The Fire Chief's Daughter (Dr.).....1000
July 4—Go West, Young Woman, Go West (Dr.)..990
July 7—The Red Man's Way (Dr.).....1000
July 11—The Hall-Room Boys (Com.).....1000
July 14—The Sheriff (Dr.).....730
July 14—A Hunting Story (Com.).....270
July 18—The Phoenix (Dr.).....1000

VITAGRAPH COMPANY.

May 31—The Peacemaker (Dr.).....960
June 3—Davy Jones' Parrot (Com.).....922
June 4—The Majesty of the Law (Dr.).....972
June 7—A Modern Cinderella (Dr.) 977
June 10—Over the Garden Wall (Dr.).....975
June 11—The Altar of Love (Dr.).....995
June 14—The Russian Lion (Dr.).....948
June 15—(Special release) James J. Corbett...
June 17—Davey Jones' Landladies (Com.).....935
June 18—Ito, the Beggar Boy (Dr.).....962
June 21—Little Mother at the Baby Show (Dr.).975
June 24—A Family Feud (Dr.).....998
June 25—By the Faith of a Child (Dr.).....885
June 28—When Old New York Was Young (Dr.).950
July 1—Saved by the Flag (Dr.).....570
July 1—Wilson's Wife's Countenance (C.).....427
July 2—Old Glory (Historical).....945
July 5—A Boarding School Romance (Com.)....998
July 8—Between Love and Honor (Dr.).....917
July 9—Becket (Dr.) 998
July 12—Nellie's Farm (Dr.).....995

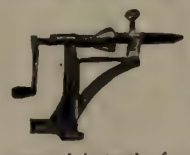
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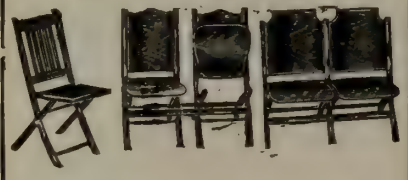
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Sunny Time is the Time for Me.
Moving Day in Jungle Town.
My Heart Has Learned to Love You, Now Do Not Say Good Bye.
When a College Boy Meets a College Girl.
Hang Your Hat in Detroit.
Curly Head.
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NESTOR

A SOLDIER'S SACRIFICE.—As he bade his young wife good-bye and rode away to join his company, Sergeant Hale's heart was stout and brave, and little did he dream that in six short months he was to be a deserter—yet such he proved.

It was just before their camp was attacked that Sergeant Kelly had handed Hale a note. His wife was dying and implored him to obtain leave of absence and come, for her and their baby's sake.

Sorrowfully Col. Bennett shook his head—a soldier's duty bade him remain upon the field of action. The young Sergeant withdrew. Then the camp was attacked, and as Hale mounted his horse the wild desire to see his wife grew too strong. After all, he would but be numbered among the dead or missing and might at any time return, so with a quick glance around, he headed his horse for the road.

All might have gone as he had planned had Capt. Gordon not returned as the Sergeant dashed down the road, and straightway ordered the deserter captured, dead or alive.

Hale's wife had just died in his arms, after giving their baby to Mrs. Bennett, for adoption, when faithful Aunt Liza gave the alarm that the soldiers were upon them and hastily pushed her master up the uneven stove chimney, where he would shortly have been discovered, had not his old friend, Sergeant Kelly, been sent at the head of the capturing party, and seeing the dead and the Colonel's silent wife with the tiny baby, sent his men solemnly from the room.

As soon as all was again quiet, Aunt Liza persuaded the grief-stricken husband to mount the horse he had secreted in the woods and make good his escape.

Eighteen years passed. Hale, now a feeble, broken-down wanderer on the face of the earth, returned to take a last look at his old home, and, if possible, his little daughter; but little he no longer found Col. Bennett's adopted daughter—but such a perfect picture of her mother that to mistake her would have been impossible.

For one mad moment he contemplated revealing his identity to Leona; then sanity returned. To what purpose? To bring shame and sorrow upon the girl? Never! With a mighty effort the old soldier squared his shoulders and with a reverent salute to his Colonel passed on; and later, worn out with lack of food and exposure, smilingly, as in a dream, he beheld his old comrades of Company "D"; he passed still onward—onward to the great Unknown. Sergeant Hale had answered his last roll-call!

CENTAUR

ONE MAN'S CONFESSION.—The little village of Rosedale was celebrating a great event. The gossips gathered at the street corners, wondering who he was, where he came from, and what he had come for. The object of the excitement was a sick young stranger who had engaged the star bedroom of the only hotel the village boasted, and who had come to this out-of-the-way place, so the doctor told them, to die. The doctor himself was puzzled over the case, as the man had no physical illness, and he finally came to the conclusion that his patient was a moral suicide.

On the night the young man died, the nurse being asleep at the foot of the bed, he had strange hallucinations. This one man lived again, in his own confession, all the terrible scenes in his life that had brought him to his present condition. Living again his life, he passed through the days with his sweetheart, his friend, and his mother.

The sleeping nurse in the chair at the foot of the bed seemed to change before the eyes of the dying youth to the above mentioned characters in this drama of his life.

In his final paroxysms he awoke the nurse, who, in her fright, called aloud for assistance, but when the doctor and the landlord and other inmates of the hotel reached the room the young man had gone to be judged for his sins.

LUX FILMS.

THE MONEY LENDER'S SON.—The scenes are laid around the beautiful mansion of Horace Douglas, a headstrong but affectionate husband and father, who has just found that he is financially overwhelmed. In vain he pleads with the old money lender, and in despair takes his life, leaving his wife and only daughter to bear the brunt of it all. The heartless old man turns them by force from their old home and without shelter. The young girl leads her mother to a secluded part and among some old ruins makes her as comfortable as possible. Setting off to gather some sticks to make a fire, she comes across a young man who lies injured. This young man, although unknown to her, is the son of the old money lender, who has been attacked by highwaymen. Calling the aid of her mother, the two women struggle with their unconscious burden to the shelter, where they attend to his injuries. He becomes enraptured with his young rescuer and confesses his love for her, and leaves them to fetch his father. The old man receives his son with joy and listens attentively to the narrative of his adventures, until he arrives to his love confession. The old man is prevailed upon to visit them, but judge the surprise of all when his identity is disclosed. The unhappy lady draws the young girl away, and, in spite of the young man's pleadings, he has to depart. Making another attempt to gain his lady love, he visits the two women. The mother's love for her daughter wipes all enmity aside, and she forgives the old man, who begs pardon at her feet.

MUST BE WITHOUT ENCUMBRANCE.—What naughty children! Mrs. Brown will have no more of them, so she gave her lodgers notice to quit. With their worldly goods piled on a barrow, the Taylor family start off in search of rooms, but they are met everywhere by the forbidding sign, "Must Be Without Encumbrance." Arrived at the end of their tether, Mr. and Mrs. Taylor resolve to try a little strategy and, concealing the three kiddies in boxes, they at last succeed in getting rooms. Much laughter is caused by the antics of the children when at intervals they are released from their prison. But the truth will come out. After an afternoon spent in the park, the tired parents are struggling back with their offsprings deposited in their boxes, when, on the very doorstep, Mrs. Taylor slips and a general confusion ensues. The kiddies scramble upstairs, followed by the indignant landlord and his wife, who order them from their house, and poor Mr. and Mrs. Taylor have to start again in search of a home.

THANHOUSER COMPANY.

GONE TO CONEY ISLAND!—Kate has been employed for a number of years as a maid in the home of Mrs. Greene. Her "young man," Henry, works down at Coney. He induces Kate to leave her place and take a situation as ticket-seller at Luna Park. Kate tries to tell her mistress of her intended departure, but Mrs. Greene is busy and refuses to listen. Mrs. Greene goes out, and during her absence Kate takes French leave, leaving a note saying she is going to Coney Island.

Never having visited the Island, Mrs. Greene considers it a dreadful place, and when she gets Kate's note thinks it her duty to immediately start in pursuit of the misguided girl. Not knowing how to get to the Island, she appeals to her old friend, Professor Griggs. He also is ignorant of the ways of Coney, but in turn appeals to his friend, Casey, a ward politician, who, of course, knows the Island, and consents to act as their escort.

The three set out for Coney, and start on their search for Kate. The hunt is almost forgotten in the joys of looping the loop, shooting the chutes and the various other diversions of the Island.

When they finally find Kate, she is at her post, selling tickets at Luna. She laughs at Mrs. Greene's fears for her safety, announces the fact that she is happily married, and presents the lucky man. In a cool Coney corner Mrs. Greene confesses that she found Coney wasn't as bad as it was painted, and that she is going to revisit it often.

BOOMING BUSINESS.—Jack is an industrious young business man, who has invested in a small stock of stationery, and set up shop. He unfortunately has no customers, and his various schemes to bring trade proving extremely unlucky, but mighty laughable. What they are we'd better let the little picture tell.

THE GIRL STRIKE LEADER.—Hal Stephens, a wealthy young man, devotes all his time to enjoying himself, and thereby earns the disapproval of his staid old father. The elder Stephens sees the young man start off on an auto trip with some gay friends, and decides to call a halt.

He notifies his son by telegram that it is time he went to work, and presents him with a factory. This arouses the merriment of his friends, but Hal declares that he will buckle down and go to work. He tells his father, however, that he desires to start incog, and the father consents.

Hal enters the factory and goes to work as an ordinary laborer, his identity being unknown to all. He meets Lou, a young working girl, and falls in love with her. The manager of the place, one Conners, tries to make love to Lou, and Hal protects her. There is an order put up reducing salaries ten per cent., and Lou induces the others to strike rather than to submit.

The strikers, starved out, finally return to work, with the exception of Lou, who is defiant to the end. Hal finds her weeping on the steps of her home and tells her of his love. She agrees to marry him.

After she has accepted him, he leads her to the factory, announces his identity, assumes possession, and restores wages to the old scale, after having discharged the rogue Conners.

ECLAIR.

JOHN THE USHER.—John the Usher is invited by the parents of one of his pupils to a reception, where he falls in love with Martha Dubois, who returns his affection. However, the young lady's father is opposed to any intercourse between poor John and his daughter, and, therefore, writes a note to John forbidding him the house.

John grows heartsick when he can no longer see his beloved, and becomes so inattentive to his work that he is finally discharged. He then goes from bad to worse, takes to drink, and travels on to ultimate ruin, when he learns from the papers the news of his sweetheart's marriage.

Several years later, while strolling through a park, he happens to meet Martha and her little daughter. The young woman, believing the man to be a beggar in want, gives him some money. This proves to be too much for John to bear, and he falls at her feet, and when she looks down upon him she sees that he is clasping in his hands a portrait of herself. Then she recognizes him, and it is touching to observe how the realization of all his suffering sweeps over her, and you see in her face all her sympathy and pity for the man whom, perhaps, she has loved in her heart all her life.

GEORGIONE.—Georgione, the famous painter, and a poor girl, Cecilia, have fallen in love with each other. An end is put to their happiness, however, by the jealousy of a great lady of the House of Crimani, a Venetian patrician, which grand lady longs for the love of Georgione, and cannot bear to contemplate his affection for another.

Accordingly, the lady procures the services of one Morte de Feltre, an unprincipled man, who succeeds in getting Cecilia under his influence, and by means of threats and other base methods lures the girl from her home. Bereft of his love, Georgione falls dangerously ill.

Meanwhile the vicious Marco de Feltre takes part in a vulgar quarrel, in which he is killed, and his death sets our young heroine at liberty. She makes all haste to the side of her lover and reaches there in time to see the expression of recognition and happiness pass over his face, but the poor girl is doomed to utter despair, for next moment her beloved drops back into the sleep eternal.

NEW YORK MOTION PICTURE CO.

A SINNER'S SACRIFICE.—"Satan, get thee behind me." If his Satanic majesty would but heed the command, many hearts would be unbroken and lives unwrecked; but he is sure of his victims and meets them in a guise, most likely to deaden their consciences, and, instead of behind, Satan walks beside and leads them on. Mr. Jones, whose whole existence should be devoted to his wife and child, permits his heart to throb unduly at the sight of Madeline, whom he meets at a reception, and to whom he makes love, with but little impression. However, his home and family prove irksome and unattractive, and he goes, despite wife's pleadings and child's tears. A cruel message, telling of his desertion, is soon after brought his wife, when she is obliged to live in poor quarters. It is here she meets with an accident and blinded for life. While she is thus denuded of her rights Madeline and her husband are living in luxury and happiness. Mrs. Jones dresses her boy so that he may go out to earn what little he can by selling papers, and the little chap is run down by an auto, which, by chance, happens to hold no other than Madeline. She takes him in her arms, and, finding out where he lives, takes him home. When she reaches there the mother is worried about her son, and, though grieved at his accident, is happy to have him home. Madeline finds a picture of Mr. Jones and asks the child who it is. She is astounded to hear that it is his father, and realizes with sorrow that it is she who has caused trouble. She goes to her home, and when Mr. Jones comes she tells him he must go back to his family, and takes him to their quarters. He is broken-hearted to see the conditions, and Madeline leaves him there to make reparation, while she goes forth to repent her sin.

THE SHERIFF OF BLACK GULCH.—In the present day women are filling, and adequately, too, positions where men used to shine; but one, that of bartender, seems to be beyond the sphere of womanhood. However, Nell, in a Western town, runs a saloon and is treated, mind you, with the utmost respect by all. The sheriff of the town proposes marriage to her, but she declines and returns to her position behind the bar. Her cowboy lover, Slim, joins her, and when the sheriff turns to see who his rival is he laughs contemptuously. Nell intrusts to Slim the mailing of a letter to her parents, inclosing money for them and announcing her engagement. The sheriff and a Mexican girl are drinking in a gambling room, where Slim comes. The envelope projects from his pocket and the Mexican girl appropriates it, giving it to the sheriff, who reads the inclosure and hands the money to the girl. Slim, now ready to mail the letter, discovers its loss, finds it at his feet, reads it and realizes the importance of the trust. He searches all the male inmates of the room, but finds nothing. The Mexican girl he does not suspect and gives her a note to Nell, saying he will come back soon. This note the sheriff uses against Slim, showing it to Nell and saying it was to the Mexican girl, and tells her that Slim lost her money. She only believes this when brought before the Mexican, who pretends jealousy. Slim meantime tries to regain what he lost by cattle thieving, but his gloves identify the culprit and he is searched for. He is shot and wounded. In this weakened condition he staggers to Nell's. At first she would cast him off, but finally hides him. The sheriff and posse enter, but she denies the presence of Slim. All leave but the sheriff, who suspects Nell. He discovers that Slim is hidden and intends arresting him, but Nell suggests a game of cards; if she wins, Slim is free; if she loses, she marries the sheriff and her lover is arrested. She wins, the sheriff goes, and she is reunited to Slim.

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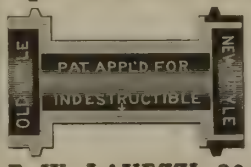
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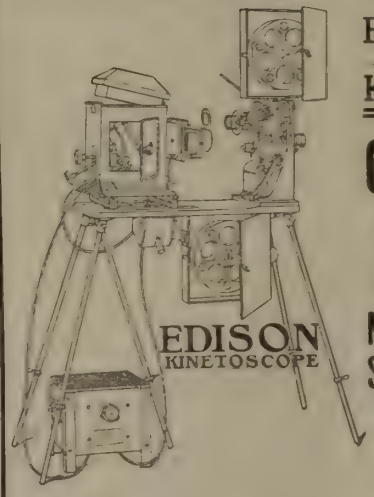
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THE POWERS COMPANY.

A MIGHTIER HAND.—John Holmer and William Carter, two Western farmers, have a quarrel over the boundary line of their adjoining farms. Holmer is shot in a fight with Carter, who is arrested and taken away by the sheriff.

In a powerful dramatic scene, Holmer's widow curses Carter and swears to avenge her husband. By an ingenious trick Carter escapes from the sheriff and runs away, taking with him his little son Frank.

Fourteen years pass. Carter has made a fortune in the East under an assumed name. His son Frank, now a fine young man, goes West with a party of friends. While riding horseback, he passes the cottage of the widow Holmer and meets her beautiful daughter May. Frank is thrown from his horse and the girl picks him up and takes him into her house.

The girl's mother enters, and, horrified by the resemblance of the young man to the man whom she believed murdered her husband, orders him from her home. But the young people have fallen in love with each other. They meet, and after a few days elope and go East.

The girl sends a group photograph of herself, her husband and her father-in-law to her mother. The mother recognizes Carter's face, despite his gray hair, and, seizing a revolver, she leaves her home to carry out her oath of vengeance.

The widow enters Carter's home and confronts him with a pistol, exclaiming, "At last! I have you; and I shall kill you as you killed my husband." But before she can raise the pistol to shoot, Carter utters a fearful cry, and falls dead of heart disease.

The son and daughter enter, and a most pathetic scene closes the story.

THE BURGLAR AND THE BABY.—Frank Evans is a bookkeeper, in love with Marion Holmes, and also in love with drink. He loses his job and gives up his sweetheart rather than spoil her life. The girl consoles herself by marrying another man.

Evans goes lower and lower and finally becomes a burglar. He enters a house and has taken a lot of silverware from the sideboard. A man enters. The burglar holds him up with a pistol; but when he finds that the man is carrying a sick baby, the burglar's softer side shows itself, and he helps the father take care of the child.

The wife enters. She looks at the burglar and cries, "Why, Frank!" The burglar turns and recognizes his old sweetheart. Crushed and ashamed, he leaves the house. After a while the burglar returns, places the stolen silver back on the sideboard, and with a regretful sigh he exits through the window.

SALLY'S BEAUX.—Sally is a very pretty girl and a finished little coquette. Bob and Tom, two cowboys, are in love with her. She sets one against the other. A rich tenderfoot enters and she makes up to him.

The two cowboys are about to fight when "Old Man" Smith suggests a scheme. Bob writes Tom a letter challenging him to fight a duel to the death, the survivor to try for the girl. Tom drops the letter in the girl's home. She finds it, and rushes out into the woods. She hears pistol shots, and finds the two cowboys apparently dying on the ground. She starts to go to Bob. Frank groans to attract her attention. She starts to turn to him, and Bob groans. The girl gets frightened and runs away. The two cowboys look at each other and follow, and then they find the girl in the arms of the tenderfoot, who wins her.

GREAT NORTHERN.

THE SONS OF THE MINISTER.—The two sons of the minister are very unlike as brothers. Abel is serious and somber-looking, and is following his father to be a minister. John is a lively, bright fellow, who likes the sea and is a sailor. The old minister, who is much respected in the village, has also an adopted daughter, Cassie, who is very fond of John, but the old father does not approve of his profession, but prefers that of Abel. Very much against her will, therefore, Cassie has to be engaged to the latter, as she does not want to hurt her foster-father's feelings. She cannot resist at times, however, going out with John to the village hall to a dance or other amusement to enjoy herself. When she is out one evening at a dance, John has a quarrel with another fellow. The police are called in, and the matter is reported to the old minister. Abel takes his fiancee away at once, and accuses his brother of being the cause of the quarrel. The old minister settles the affair in the police court, pays the fines, and sends his son John out into the world with a little money, telling him that he must go his own way, and not come back any more. Many years pass. The old father dies. Abel has married Cassie and has taken over his father's position. John in the meantime has travelled around the world in his ship. One day as they are passing along the coast not far from his old home, a terrible storm springs up and they are shipwrecked. Half-drowned and unconscious, John is thrown upon the rocks, and after gaining consciousness he manages to stagger along the well-known footpath to his old home. Cassie happens to be alone, and is greatly surprised when she sees the face of her old sweetheart. She gives him nourishing food and drink and hurries him off at once, as she expects her husband home at any minute. John leaves as quickly as possible, and directly after Abel enters the room; but he already knows about the strange visitor, and he goes into a terrible temper. He takes a pistol and runs down to the cliffs, where he expects to find his brother. Abel, not looking out for the dangerous paths in his excitement, espies his brother in the distance, and as he is just about to lift his pistol to shoot, he slips on the wet stones and falls many feet down the cliffs. Frightened by the terrible sight, John climbs down the cliffs to where his brother lies, and he carefully picks him up and carries him home. But it is too late, and in his last moments Abel realizes how unjust it was to attack his own brother, as he had intended. Asking his brother's forgiveness, he requests him to look after Cassie, and then passes peacefully away, leaving the other two to work out their good luck in the world.

"IMP."

OLD HEADS AND YOUNG HEARTS.—A combination like that which our title suggests is a pretty hard one to keep together—that is, with any degree of peace in the family. Two old gentlemen who have been pals from boyhood decide that their children ought to marry. This intention is a commendable one, to be sure; and what is more, their son and daughter like each other pretty well; still more, the wish of the parents would have been automatically done if the old men only had sense enough to remember the adage about the cooks and the broth. Their continued interference so completely disgusts the couple that for no reason of ill feeling toward each other they come to the conclusion that they had better part. Their fathers are panic-stricken when they learn of this and are at their wits' end as to how to repair the damage they now realize they have done. But a friend of theirs arrives and he helps them out of the situation. He so arranges things that the son and daughter come on the scene one day while their parents are apparently having a furious fight. They learn that the two men now object to the marriage of their children, and since they really look as if they have been banging each other around, the children follow tradition. Experience has taught the world that a sure way to have young people do your wish is to object to it; they are always contrary. The ruse works. The dads go to the limit in their apparent objections, and the children finally elope and get married. The two wise men then go out for a celebration.

THE SALOON NEXT DOOR.—One of the clumsy mistakes that Harry Worth makes while courting Emily is to go to her father's jewelry store to buy her a ring. Her brother Jack waits on him, and even shakes him heartily by the hand when he learns that he's progressed so far with his sister. But when father enters the store and sees the purchase he places his veto on the idea by putting the ring back in stock and waving his hand. Shakespeare once said something about there being a tide in the affairs of men. Harry's tide comes soon, when the store is broken into one night and robbed. It happened that Emily's brother had to come back after hours in his evening clothes, and now when the police are summoned to the scene of the robbery one of his gloves is found on the floor. No time is lost in getting the suspect under guard, and it seems that everybody loses faith in him but Harry. There is a saloon next door which excites his suspicions, and, feigning drunkenness, he overhears something that looks like a clue. After a series of adventures that require as much tact as nerve, he is finally detected by the gangsters, and when he gets into their power they bind and gag him. But he manages to work himself free enough to reach a phone and upset it sufficiently to talk. In this way he notifies the police, and when they arrive they not only capture the thieves but recover the loot. You can bet that after that Harry doesn't even have to pay for the ring he wanted to buy his girlie!

ATLAS.

THE CLERGYMAN AND HIS WARD.—A frightful disaster had occurred at a mine in Northern Pennsylvania. Weeping wives and mothers rent the air with wails of anguish as the mangled forms of their loved were borne to the entrance of the shaft.

Mr. Hutton, the beloved young bachelor minister, was quickly on the scene, lending good service to the poor, anguished relatives and friends.

During this sad spectacle a little child, with wistful look, stood by while the body of her father was removed with the rest. Alone and friendless, the poor child stood among that harvest of death, forgotten and uncared for—a helpless orphan. But kind Fate in the person of Mr. Hutton came to her, and then and there the good man determined that little Helen should be his special charge.

Years rolled on and the girl grew into a comely, gracious woman. A careful observer might have noticed something deeper than a paternal regard for his ward, but the studious minister attended to his manifold duties without disclosing it.

Now it happened that the son of one of his very old friends was a frequent visitor at the parsonage—one John Williams. You may as well try to stem the course of the Atlantic as to try to prevent the beating hearts of two young lovers. Mr. Hutton saw it all—he said nothing, but his soul was pierced by the iron. How he watched this courtship, how he gave his consent, how he was called upon to marry them, can perhaps be imagined. Suffice it, he did all this, and when they left him in the solitude of his little parsonage the mighty heart of good John Hutton broke then and there, and with an effort the words passed his trembling lips, "Is it thus that you bear your cross?"

YANKEE

THE PIRATE'S DOWER.—The early history of the country is replete with thrilling adventure by land and sea, but it is safe to say no class carried a nefarious calling to such bounds as the pirates. These jolly freebooters led a rollicking life, cutting throats with an easy grace and piling up their ill-gotten treasures to tremendous proportions.

History has proved that they seldom lived to enjoy their wealth—most of them "dying with their boots on." Capt. Bonceur, one of the best of his profession, after being signalled goes ashore and learns that a gunboat is scouting in his vicinity; also that $5,000 reward has been offered for his capture dead or alive. He determines to abandon his ship, knowing he cannot pass the mouth of the bay, and cogitates how will he secrete his treasure. A happy idea occurs to him. Disguising himself as a merchant captain, he, after considerable difficulty, gets a note to the leading man of the place, saying his wife had died at sea and asking permission to use his family vault for a few days as a resting place for her body. The request is complied with and the supposed corpse is brought ashore in a coffin. The villagers show their respect and form a procession to the vault where it finds a resting place.

Now in this little community of principally fishermen and their families, is a poor but beautiful girl named Mary. Jack Reynolds, the son of a wealthy landowner, becomes enamored of her, but her father interposes, his objection being owing to the difference in their stations. This is all very distressing to the young couple, who are to be separated for a short time, during which a jealous lover acts contemptibly and incidentally learns the identity of the pirate, and, smarting from a blow from him in Mary's defence, the vision of receiving the reward prompts him to go gunning for the freebooter. He surprises the pirate and gives him a mortal wound, but does not capture him. Staggering on to the beach, he meets Mary, and realizing his time has come, the pirate gives Mary a paper, saying, "The pirate's wife will yield your dower." The rival happens on the scene and steals the paper, meantime tying Mary securely. Jack, her lover, incidentally comes in and Mary explains. They run to the vault, open the coffin, and behold—not a corpse—but filled to the brim with golden treasure. Then they try a joke, hearing Pedro, the rival, coming to the vault. Mary gets into the coffin, and upon opening it Pedro thinks he is gazing on a spirit or else his senses are leaving him. His shrieks cause quite a crowd to gather. Mary explains his treachery and he is taken to prison. The fathers of the couple come to an understanding, and as Mary was Jack's equal in every particular except the cash, and as she now has an abundance of that necessity—thanks to the pirate—a match is made then and there for the happy couple.

CHAMPION.

ABERNATHY KIDS TO THE RESCUE.—You have undoubtedly heard of the Abernathy boys, Louis, nine, and Temple, six years of age, respectively. There is not a newspaper in the country which did not give accounts of their daring ride on horseback from Oklahoma City, Okla., and their arrival in New York in time to take part in the great reception in honor of the homecoming of Col. Theodore Roosevelt. They travelled no less than 2,500 miles on horseback—a feat which older men have not been able to excel. They have taken leading parts in a story of the real wild and woolly Western type which will arouse your enthusiasm, which will bubble with excitement and interest. It will undoubtedly be considered the greatest sensation of the year and the best tonic for box-office receipts.

The opening scene shows Frank's ranch house, where many cowboys are "killing time," indulging in their sports. Soon one of the boys arrives from the post-office with a letter for Frank from his sweetheart, Grace, informing him that he should meet her at the station, as she is coming to spend her vacation at the ranch. Frank leaves the ranch and arrives at the station in time to see his sweetheart insulted by a Mexican. The Western blood boils within him. He has a fight with the Mexican, but finally leaves with his fiancee in a buggy for the ranch, tying his own horse to the back of the vehicle. The Mexican swears vengeance. He secures the co-operation of another Mexican and both pursue Frank and his sweetheart. They shoot Frank in the arm, and snatching the girl from the buggy, they escape with her. Poor Frank would have bled to death had not the Abernathy kids made their timely appearance. He is unconscious when he is found, but he is revived sufficiently to tell his story. Immediately little Temple starts to the ranch for aid, while Louis vows to pursue and capture the Mexicans. Quickly does Temple find his way to the Three Forks post-office, where more than a dozen cowboys are lounging around. He utters only a few words and they take in the

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PARAMOUNT FILM CO.

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61 West 14th St.

NEW YORK CITY

Up-to-Date **Square Dealing**

situation in a moment. They mount their bucking broncbos and with Temple in the lead they are off in pursuit of the culprits. The scene now changes. The girl is trying to gain her freedom from her captors. It is like a thunderbolt from heaven when the Mexican hears, "Throw up your hands." The desperate Mexican is about to draw his gun and shoot at Louis, but the kid is too quick for him, and shoots the gun out of the Mexican's hand. Single-handed does the young lad overcome the burly and contemptible Mexicans. Suddenly, at a distance, during this commotion, little Temple in the lead, is seen approaching at daring speed with the cowboys. They lasso both Mexicans and drag them from the scene. Grace is soon restored to her lover, and the cheers and congratulations showered upon the two young lads will make your heart feel good. You are so much enthused that you would like to go over to the boys and, slapping them on the shoulder, say: "Congratulate you, boys, for your heroism." This picture finishes by showing Louis and Temple with their mammoth Teddy bear, which was presented to them by Col. Theodore Roosevelt's Rough Riders at their reception.

CLASSIFIED ADVERTISING.

WANTED—Special attractions playing moving picture theaters. Address DREAMLAND THEATER, Springfield, Ohio.

WANTED—300 Second-hand Opera Chairs; must be in good condition; state dimensions and give lowest price in first letter. CHAS. F. KEAR, Mgr., Minersville Opera House, Minersville, Pa.

FOR SALE—Moving Picture and Vaudeville Theater. New England town of 18,000. Drawing population of 30,000. No competition. Seats 750. This house is a big money maker. Act quick if you want it. Address, A. A. ASHLEY, 228 Tremont St., Boston, Mass.

WANTED—Passion Play, religious and educational film subjects; must be reasonable. Address with particulars. Educationalist, care Moving Picture World, N. Y. City.

NEGATIVES WANTED—Will buy outright or pay royalty. HERMAN, 49 West 8th Street, Bayonne, N. J.

SCENARIOS WANTED—Submit with stamped and addressed envelope for return. HERMAN, 49 West 8th Street, Bayonne, N. J.

WANTED—Seventy more second-hand chairs, drop curtain and scenery for small theater. Stage 10 x 12. HOOVER & BOLLINGER, Mt. Union, Pa.

EQUIPMENT FOR SALE.

REWINDERS made of the best material and workmanship, $1.25. DAVIS MANUFACTURING SUPPLY CO., Preble Ave., Allegheny, Pa.

FOR SALE—160 Second-hand Chairs, ornamental pattern, upholstered imitation leather. Cheap for quick cash. L. N. CUSHMAN, Springfield, Mass.

THEATERS FOR SALE.

TO RENT—Moving Picture Studio at 971-973 Franklin Ave., Brooklyn. Indoor and outside exposure, stocked with picture scenery. Large scenic studio, will fit up for moving picture purposes. Lately used by the Edison Company. Address, S. J. BRITTAIN, Avenue V, Flatlands Bay, Brooklyn, N. Y.

FOR SALE—One of the finest theaters in Eastern Pennsylvania city of 4,500. Seating capacity 520. Up to date. Now running moving pictures and vaudeville. Will sell whole or half interest. FRANK I. WILSON, 31 East 3d Street, Williamsport, Pa.

HELP WANTED—MALE.

WANTED—At once, smart singer and pianist for motion picture theatre. State wages, ability, etc. Wm. COMMON, Mgr., Opera House, Melville, Sask., Canada.

SITUATIONS WANTED.

AT LIBERTY—A-No. 1 Trap Drummer. LEWIS HECK, 1525 Ramsay, Baltimore, Md.

For Quick Sale

Best Motion Picture Vaudeville Theatre in Iowa, City of 35,000. Best reasons for selling. Hurry.

Address R. E. B. Care of Moving Picture World



THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, July 4.

Eclair -The King of the Beggars (Dr.).....——
Imp—The Fallen Idol (Dr.).....900 ft.
Nestor—A Soldier's Sacrifice (Dr.).....——
Yankee—The Ghetto Seamstress (Dr.).....——

Tuesday, July 5.

Bison—A Sinner's Sacrifice.....992 ft.
Kinograph—Boxing Fever.....600 ft.
Kinograph—The Boy and His Teddy Bear....290 ft.
Lux—(Title not given.)
Powers—On the Border (Dr.).....——
Thanhouser—Gone to Coney Island (Com.)....——
Thanhouser—Booming Business (Com.).....——

Wednesday, July 6.

Ambrosio—The Tamer; Alfred Schneider and His Lions .....1000 ft.
Atlas—That Little German Band (Com.).....——
Atlas—Maneuvers of the New York Police Force (Sc.) .....——
Electrograff—No Questions Asked .....900 ft.
Motograph—(Title not given.)

Thursday, July 7.

Centaur—One Man's Confession (Dr.).....920 ft.
Centaur—Aviation at Montreal (Sc.).....——
Cines—(Title not given.)
Film d'Art—Jemmy (Dr.).....800 ft.
Imp—The Call of the Circus (Dr.).....950 ft.

Friday, July 8.

Bison—The Sheriff of Black Gulch.....992 ft.
Defender—The Girl Who Dared.....825 ft.
Kinograph—From Gypsy Hands.....570 ft.
Kinograph—A New Hat for Nothing.....350 ft.
Lux—The Money-Lender's Son (Dr.).....586 ft.
Lux—Must Be Without Incumbrance (Com.).429 ft.
Thanhouser—The Girl Strike Leader (Dr.)..1000 ft.

Saturday, uly 9.

Capital—(Title not given.)
Carson—(Title not given.)
Columbia—(Title not given.)
Great Northern—(Title not given.)
Itala—The Abyss.....1000 ft.
Powers—The Burglar and the Baby (Dr.)....——
Powers—A Mightier Hand (Dr.).....——

AMONG THE EXHIBITORS.

Philadelphia, Pa.—Architects Anderson & Hapt are preparing plans for a new moving picture theater for Hopkins & Milgrem at the corner of Passayunk avenue and Morris street.

Springfield, Mass.—Ephraim Carmel has bought the Grand Moving Picture Theater from Herman Osborne.

Brooklyn, N. Y.—Altkrug & Reisenberg will erect a new moving picture theater at the corner of Bushwick avenue and Scholes street.

Brooklyn, N. Y.—I. J. Rosenstein is planning the erection of a new moving picture theater to be located at the corner of Third avenue and Seventeenth street.

Globe, Ariz.—Quinn Brothers have commenced the erection of a new moving picture theater at the corner of Broad and Cedar streets.

Avoca, Pa.—Timothy Sullivan is planning to open a new moving picture theater here.

Madison, Wis.—John C. Frost, 525 Wingra street, has purchased a large black tent 40x60 feet and is making arrangements to engage in the moving picture business and will make the rounds of the state and county fairs this fall.

New York City.—An open air picture show will be opened at 109th street and Cathedral Parkway, by the Central Park West Amusement Company.

Los Angeles, Cal.—R. E. Lomax will erect a moving picture theater at Vernon and Central avenues.

Denver, Col.—Moore & Greaves will erect a moving picture theater on the site of the old Schultze building, in Curtis street, between Sixteenth and Seventeenth streets. It will cost $53,000.

Cairo, Ill.—M. J. Farnbaker has sold to Travis A. Kimmell the Bijou moving picture theater on Eighth street.

Elmhurst, N. Y.—Al. Pechette is to run an open air moving picture show on the two lots adjoining Warwick Hall on Grand avenue, Corona, which will be known as the Warwick Dreamland Park. It will be opened June 1.

Newark, N. J.—Waldman's Theater is now operated as a moving picture and vaudeville house during the Summer.

Chicago, Ill.—The Film Logue Company, of America, has been incorporated with a capital stock of $10,000, to conduct amusement enterprises Incorporators: Joshua H. Lewis, G. H. Lewis and August Wicklund.

Oyster Bay, Brooklyn, N. Y.—A motion picture show in a tent is the latest attraction in this village.

Waverly, N. Y.—F. F. Proctor has purchased the Star picture theater on the north side of Broad street.

Lawrence, Mass.—E. A. Peabody & Son have started the construction of the moving picture theater building of Daniel F. Conlon on Broadway between Lowell and Valley streets. The brick work at present is up to the height of about 15 feet and it will go to a total height of 45 feet.

Salt Lake City, Utah.—Max Florence and Joseph Falsette have purchased the theaters operated by the Ellis Theater Company. The theaters formerly operated by the Ellis Company are the Joie Theater, at Brigham City; Orpheum Theater, at Park City, and Luna Theater, of Springville, Utah.

Los Angeles, Cal.—Mr. Kalbass will erect a picture theater at 3307 South Main street.

Hamilton, O.—Vaudeville and moving pictures will be given at Smith's Theater, during the Summer.

Providence, R. I.—The Casino Amusement Company has opened a new picture house called the Casino on Mathewson street, between Washington and Westminster streets.

Centerville, Mo.—The Star Motion Picture Theater has been sold to Oscar J. Mason.

Long Branch, N. J.—What was formerly known as Frick Lyceum, of Red Bank, was opened last night as Keith's Lyceum, under the management of Phil DeAngelis. Three vaudeville acts and moving pictures will be given and a change of program on Thursday night.

Buffalo, N. Y.—Andrew Prewa will erect a moving picture show house at 367 Amherst street.

Sayre, Pa.—F. J. Tilman has opened a moving picture theater on Elmer avenue, Sayre, Pa., which he calls the Happy Hour.

Philadelphia, Pa.—Preston L. Hill will open a moving picture show at 7250 Woodland avenue, at a cost of $3,2000.

Buffalo, N. Y.—Z. Zuchewski will open a picture show at 361 Amherst street, Buffalo, N. Y.

New York City.—Joe Shea will open the Murray Hill Theater as a vaudeville and moving picture house for the Summer.

Watkins, N. Y.—Charles Harrington has opened his new Lyric Theater in the W. M. Fellet building on Fourth street, and gives moving picture performances nightly.

Lynn, N. Y.—Work on the erection of the new vaudeville theater on Union street, which is to be controlled by Lynn business men, will be commenced early next week. Work will be done as fast as possible and it is intended to have the new amusement place ready for the opening performance by the first week in October.

Macon, Ga.—Dan Holt has purchased the interest of F. A. Guttenberger in the Lyric and Theatorium, and in the future he will be in charge of both of these popular moving picture shows.

Dunkirk, N. Y.—The frame building of Mrs. Leah Littlehale on East Third street is being rebuilt for use as a moving picture and vaudeville theater by Henry and Charles F. Brooks.

Jackson, Tenn.—J. F. Mock is making arrangements to open a moving picture show here. He has leased the business house next to the northwest corner of Market and Lafayette streets, and is having the house completely overhauled and put in shape for a picture show. The front has been set in to form a lobby, and part of the second floor has been removed to make a balcony.

Asbury Park, N. J.—The Criterion Theater will open under the management of Walter Rosenberg.

Salt Lake City, Utah.—An airdome or open air theater, with a seating capacity of 1,000, soon will be ready for the theatergoing public of Salt Lake City, on Third South street between Main and West Temple streets.

Waverly, N. Y.—The Star Theater opened recently under the new management of Mr. Peters, who owns a string of moving picture theaters in this section.

Newark, N. J.—A new moving picture theater is being erected at 796 Summer avenue.

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

June 8—The Vivandiera (Dramatic) 800
June 13—In Love With the Charcoal Woman (Com.) 370
June 13—The Biter Bit (Com.).....640
June 20—Eugenie Grandet (Dr.) 961
June 23—From Love to Martyrdom (Dr.).....960
June 27—Sorceress of the Surf (Dr.).....620
June 27—Juliet Wants to Marry (Com.).....400
June 30—Faust (Dr.).....
July 4—The King of the Beggars (Dr.).....
July 7—The King of the Beggars (Dr.).....
July 7—Giorgione (Dr.) 1000
July 11—John, the Usher (Dr.).....820

GREAT NORTHERN FILM COMPANY.

May 7—The Somnambulist (Dr.).....
May 14—A Marvelous Cure (Com.).....
May 14—The Club of the Corpulent (Dr.).....
May 21—A Father's Grief (Dr.).....
May 28—The Eagle's Egg (Dr.).....
May 28—Roosevelt in Denmark (Scenic).....
June 4—The Jump to Death (Dr.).....
June 4—The Car Man's Dream (Com.).....
June 11—The Duel (Dr.) .....
June 18—How Brother Cook Was Taught a Lesson (Com.) .....
June 18—Lake of Luzerne (Scenic).....
June 25—The Captain's Wife (Dr.).....
July 2—The Sons of the Minister.....

"IMP."

May 23—The Eternal Triangle (Dr.).....
May 26—A New Excuse (Dr.).....
May 30—A Reno Romance (Dr.).....
June 2—A Bachelor's Love (Dr.).....
June 6—The Nichols on a Vacation (Com.).....970
June 9—A Discontented Woman (Dr.).....980
June 13—The Way to Win (Com.).....995
June 16—A Policeman's Son (Dr.).....990
June 20—In the Mesh of the Net (Dr.).....
June 23—A Self-Made Hero (Dr.).....
June 27—The Brothers' Feud (Dr.).....960
June 30—A Game for Two (Com.).....970
July 4—The Fallen Idol (Dr.).....900
July 7—The Call of the Circus (Dr.).....950
July 11—Old Heads and Young Hearts (Com.)..
July 14—The Saloon Next Door (Dr.).....

LUX FILMS.

Apr. 28—Artist's Child (Dramatic).....602
Apr. 28—Tommy and the Powder (Comedy)...429
May 5—The Little Beggar Maid (Dr.).....672
May 5—They Would Roller Skate (Comedy)...288
May 12—A Mother's Grief (Dr.).....557
May 12—Her Two Suitors (Com.).....453
May 19—The Lacemaker's Dream (Dr.).....462
May 19—He Did Not Die (Com.).....432
May 25—A Sagacious Animal (Com.).....406
June 2—A Stray Dog.....
June 3—The Slave's Love (Dr.).....777
June 3—What Happened to a Cinematograph Party (Com.) 226
June 14—A Bitter Enemy (Com.).....900
June 17—MacNab Visits the Comet (Com.).....900
June 21—The Devil's Wand.....850
June 24—We Want Your Vote.....400
June 24—An Exciting Yarn.....450
June 28—Witches' Spectacles (Com.).....900
July 1—Charles The Fifth (Dr.).....695
July 1—A Quiet Pipe (Com.).....304
July 8—The Money Lender's Son (Dr.).....586
July 8—Must Be Without Incumbrance (Com.).429

NESTOR FILM COMPANY.

May 11—The Indian Princess (Dr.).....980
May 18—The Fighting Parson (Dr.).....998
May 25—The Red Man's Honor (Dr.).....950
June 1—The Lily of the Ranch (Dr.).....950
June 6—The Bucking Broncho (Com.).....975
June 13—The Sheriff's Daughter (Dr.).....925
June 20—Boss of E Ranch (Dr.).....956
June 27—The Crooked Trail.....964
July 4—A Soldier's Sacrifice (Dr.).....
July 11—The Call of the West (Dr.).....990

NEW YORK MOTION PICTURE CO. ("Bison.")

May 6—Love and Money.....1000
May 10—Cupid's Comedy 945
May 13—Lost for Many Years 990
May 17—The Feud 920
May 20—The Mexican's Jealousy 905
May 24—The Curse of Gambling.....915
May 27—Perils of the Plains.....900
May 31—The Tie that Binds.....910
June 3—Married on Horseback.....885
June 7—Girls 910
June 10—Saved from the Redmen.....967
June 14—An Engineer's Sweetheart (Dr.).....995
June 17—A Cowboy's Race for a Wife..approx 1000
June 21—The Sea Wolves.....932
June 24—A Mexican Lothario.....978
June 28—Her Terrible Peril.....918
July 1—The Ranchman's Simple Son.....951
July 5—A Sinner's Sacrifice.....922
July 8—The Sheriff of Black Gulch.....992

ITALA.
(By N. Y. M. P. Co.)

Apr. 30—The False Friar 485
May 7—How the Great Field Marshal Villars Had an Adopted Daughter.....935
May 14—Foolshead Learns to Somersault.....580
May 14—That Gentleman Has Won a Million..464
May 21—Conquered Again 860
May 28—Foolshead Marries Against His Will..666
May 28—The Knot in the Handkerchief.....400
June 4—Foolshead as a Porter.....504
June 4—A Pennyworth of Potatoes 408
June 11—Linda of Chamouny 1000
June 18—The New Sign of the Globe Hotel.....400
June 18—Distractions of Foolshead.....600
June 25—The Man Suffragette for the Abolition of Work for Women.....354
June 25—A White Lie.....742
July 2—Catherina, Duchess of Guisa .....app. 1000
July 2—Catherine, Duchess of Guisa.....955
July 9—The Abyss 1000

AMBROSIO.
(By N. Y. M. P. Co.)

Apr. 20—Petit Jean Louis D'Or & Co.....425
Apr. 27—A Doctor's Revenge 540
Apr. 27—Fricot Is Learning a Handicraft.....460
May 4—Who Killed Her? 752
May 4—Blue Jackets' Maneuvers 220
May 11—The Secret of the Lake.....631
May 11—Fricot Gets in a Libertine Mood.....404
May 18—The Devil on Two Sticks.....846
May 25—Estrellita 950
June 1—A Just Revenge 446
June 1—Prascovia 421
June 8—The Shipwrecked Man 528
June 8—A Jealous Wife 387
June 15—The Emperor's Messenger.....994
June 22—The Story of Lulu, told by her feet...510
June 22—The Tricky Umbrella of Fricot.....252
June 29—The Taking of Saragossa .....app. 975
June 29—The Taking of Saragossa.....975
July 6—The Tamer: Alfred Schneider and His Lions 1000

POWERS PICTURE PLAYS.

June 11—Limburger and Love (Com.).....400
June 14—Wenonah (Dr.) 990
June 18—Her Dad's Pistol (Dr.).....500
June 18—The Phrenologist (Com.).....450
June 21—Nevada (Dr.) 990
June 25—A Plucky Girl (Dr.).....
June 25—Why Jones Reformed (Com.).....
June 28—Mother and Daughter (Dr.).....
July 2—The Man Behind the Curtain (Dr.)....
July 2—The Lady Doctor (Com.).....
July 5—On the Border (Dr.).....
July 9—The Burglar and the Baby (Dr.).....
July 9—Sally's Beaux (Com.).....
July 12—A Mightier Hand (Dr.).....

THANHOUSER COMPANY.

June 7—The Two Roses (Dr.).....1000
June 10—The Writing on the Wall (Dr.).....1000
June 14—The Woman Hater (Com.).....1000
June 17—The Little Hero of Holland (Dr.)....1000
July 5—Gone to Coney Island (Com.).....
July 5—Booming Business (Com.).....
July 8—The Girl Strike Leader (Dr.).....1000
June 21—Thelma (Dr.).....1000
June 24—The Governor's Daughter (Dr.).....1000
July 1—The Flag of His Country (Dr.).....

CAPITOL

May 16—The Heart of Tessa (Dr.).....
June 18—The Turn of the Tide (Dr.).....900
June 25—Cash on Delivery (Dr.).....900
July 2—Trapped by His Own Work (Dr.).....900

ELECTRAGRAFF

May 29—Proposing Under Difficulties (Com.)....
June 15—A Message from the East (Dr.).....890
June 22—An Interrupted Courtship (Com.).....790
June 29—All's Well That Ends Well (Dr.)...950
July 6—No Questions Asked.....900
July 13—The Power from Above (Dr.).....900

SALES CO.—FILM D'ART.

May 19—Werther (Dr.) 960
May 26—Don Carlos (Dr.).....975
June 2—Vitellius and Heliogabalus.....1053
June 9—Children of Edward IV.....987
June 16—The Legend of the Hold Chapel.....950
June 23—Oliver Twist 1093
June 30—Fort Du Bitche.....921
July 7—Jemmy 805
July 14—The End of a Dynasty.....920
July 14—The End of a Dynasty.....920

PHOTOGRAPHER WANTED—capable of taking charge of Moving Picture Laboratory. Also a PRODUCER—experienced. Address: FREE LANCE, care of Moving Picture World

DEFENDER FILM CO.

June 10—Russia, the Land of Oppression (Dr.).861
June 17—Married in Haste.....880
June 24—Too Many Girls.....839
July 1—Saved from Himself.....907
July 8—The Girl Who Dared.....825

ATLAS FILM COMPANY.

June 8—The Outlaw's Redemption (Dr.).....
June 15—Settling a Boundary Dispute (Dr.)....950
June 20—The Tenderfoot Parson (Dr.).....900
July 6—That Little German Band (Com.).....
July 6—Manoeuvres of the New York Police Force (Scenic).....
July 13—The Clergyman and His Ward.....950

CENTAUR FILM COMPANY.

June 9—Mr. Swell in the Country (Com.).....564
June 9—Blind Love (Dr.).....420
June 16—The Old Maid's Picnic (Com.).....390
June 16—Her Lesson (Dr.) 559
June 23—Getting Rid of Uncle (Com.).....650
June 23—One Good Turn (Dr.).....300
June 30—For Her Son's Sake (Dr.).....
June 30—She Would be a Business Man (Com.).560
July 7—One Man's Confession (Dr.).....
July 11—Aviation at Montreal (Scenic).....
July 14—The Budgers 475
July 14—Grandad's Extravagance 520

MOTOGRAPH COMPANY OF AMERICA.

June 15—A Child of the Regiment (Dr.).....850
June 22—Taft for a Day (Com.).....870
June 29—A Millionaire Tramp (Dr.).....900

YANKEE FILM COMPANY.

June 15—Jeffries on His Ranch.....850
June 27—The Heroine of Pawnee Junction (Dr.).850
July 4—The Ghetto Seamstress (Dr.).....
July 11—The Pirate's Dower.....950

AMERICAN KINOGRAPH COMPANY.

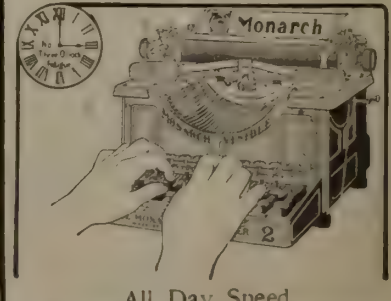
June 21—Drowsy Dick's Dream (British & Colonial) 510
June 21—Tempered with Mercy (Hepworth)....475
June 24—Lieutenant Rose, R. N. (Clarendon)...960
June 28—Under the Reign of Terror (Aquila)..850
July 1—The Plunder (Com.).....525
July 1—Fresh Air Fiend (Com.).....445
July 2—The Plumber (Clarendon).....528
July 2—The Fresh Air Fiend (Wrench).....445
July 5—Boxing Fever 600
July 5—The Boy and His Teddy Bear.....290
July 8—From Gypsy Hands.....570
July 8—A New Hat For Nothing.....350
July 12—Prince of Kyber.....600
July 12—A Deal in Broken China.....337
July 15—A Hindoo's Treachery.....810

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NOTES FROM THE MANUFACTURERS

PATHE NOTES.

Exhibitors both large and small have been complaining that they are not receiving enough comedy, but the reason for this state of affairs they do not probably appreciate, namely, the fact that so much of the comedy of this world of ours depends not so much on the action of a person as on the words spoken or the tone of voice used to speak them. Pathe Freres have, however, come to the rescue in gallant style and announce the release of six rattling good comedies during the next fourteen days. Comedies that are really comedies, with new ideas and a scream from start to finish. They will release on June 27 "Save Us from Our Friends"; on July 1, "Rebellious Betty," and on July 2, "Max Foils the Police." On July 4 the "Runaway Dog"; on July 6, "Jinks Has the Shooting Mania," and on July 9, "The Champion of the Race." Pathe Freres are in a pre-eminent position to give us these comedies because they have two of the world's greatest moving picture comedians working for them at the present time—Max Linder and Betty—in addition to various other comedians not so well known. It is certainly a matter of remark when one firm produces three good comedies a week for two consecutive weeks, and all will hope that they continue the good work. "The Champion of the Race" was produced in this country and is the first of the Pathe American productions to contain an interior. Judging from the way this picture is staged it is evident that they intend to use over here the same finish in detail and technique that has made their films famous the world over.

LUBIN NOTES.

"The Highbinders" is a Lubin release out of the ordinary, dealing as it does with Chinatown and its hatchet men. It forms a part of the release for July 11 and is one of the most spirited pictures shown lately. In spite of the title it is not one of those films that simply drip gore, but is carefully handled to offer dramatic interest without repellant suggestion. One of the hatchet men of a powerful Tong plots the destruction of the mission minister who has discovered him in an attempted murder, but the plans are frustrated by a brave little teacher in the mission who gives the minister warning and brings the police to his aid. The story will be released on the reel with a Lubin comedy—"The Almighty Dollar."

"The Adopted Daughter" is the release for July 14. It is a story of New Mexico planned along unusual lines, and is notable for its photography.

The novel water curtain has been put in operation at the new Lubin studio and the rapid evaporation of the film of water flowing over the glass keeps the studio building wonderfully cool these warm days. It is something new in principle and only one of the many new devices planned for this perfect plant designed to either aid the production of the best work or conduce to the comfort of the operatives.

The star scenario read last week by the editorial department of the Lubin Company began the action on earth, removed the principal characters to Heaven, took the hero to the inferno and then back to earth, where his angel sweetheart was permitted to join him. This beats the minister who wanted pictures of Hell made to fit phonographic records of the cries of the damned.

Several important additions to the Lubin Stock Company were made the past week, many of the players being well known to the average theatergoer.

Other important engagements are now in process of negotiation and some splendid plays are being plotted for the new company. All of the old favorites have been retained, the company being augmented to provide players for another director.

The stress laid upon the educational value of motion pictures is having one odd effect in that everyone astride a hobby canters it into the scenario departments of the various concerns. In the past month the Lubin Company has been asked to promote a score of schemes from the suffragette movement and fresh air funds to a proposition to sell to a Western city several hundred scores of arid land to be made into a park. The latter scheme was well disguised, but editors have learned to be suspicious.

One of the pending Lubin releases is the work of a Western author who stands in the first rank and who marketed his story under a name other than his well-known pen name. For the present he elects not to be known in connection with his pictures which have all of the tenseness and virility of his magazine contributions. Authors of standing are commencing to perceive the value of the picture play as an adjunct to their more extended writings.

A Canadian exhibitor wrote the other day in regard to a business matter and added: "'Veteran of the G. A. R.' is a great story. I thought I could recognize the Lubin players in any disguise but these men had me guessing. Are they the regulars or some real veterans you hired for the picture?" The makeups in the G. A. R. scene were remarkable but they were all worn by regular members of the company.

The Lubin Manufacturing Company is planning a series of pictures that will be record makers if it is possible to perfect the details. The occupancy of the new studio enables the presentation of many effects not possible in the former limited quarters, and now the interior scenes will have all of the fine photographic qualities of the present exterior scenes.

The Lubin stock company is to be still further enlarged and a fourth company formed to get as reserve for the other three divisions. This will permit the directors to vary their casts without interfering with the plays engaged in other pictures.

One of the recent submissions to the Lubin Scenario Department told the story of a man who discovered the infidelity of his wife. Coming suddenly upon the guilty pair he held them at the point of a gun while he telephoned for a minister and witnesses and forced the lover to marry the unfaithful wife without taking the trouble to divorce her. The story was not intended as a joke. Another script in last week's mail was a Millionaire's Adventure, originally produced by the Lubin Company and resubmitted without a change of scene or title. Some literary thieves possess more nerve than intelligence.

Plans have been prepared for the parking of the grounds of the new plant of the Lubin Manufacturing Co., and work will be begun at once. Cement walks and a twelve-foot driveway will cut the grass plots and ornamental lamps will add to the appearance of the grounds as well as supply a complete illumination. Unusual care has been given the lighting of the new plant apart from the special studio lights, glow lamps of a new pattern being employed throughout.

One of the recent additions to the decorations of the Lubin offices is a bill in Chinese, extolling the merits of one of the Lubin films exhibited in Australia by the West enterprises. With bills in French, German Russian, Italian and Spanish, the collection seems rather complete

EDISON NOTES.

Rex Beach departed for a moment from his favorite atmosphere when he wrote the story of "Out of the Night" for the Edison Company, which film will be released July 12. In its unfolding, however, will be fully demonstrated the author's wonderful versatility. Although he has made a specialty of life upon the rugged Western frontier, he proves in this film his ability to portray faithfully and convincingly life's drama n the Eastern social world.

Will an audience be interested in scenes of historically interesting places and personages of note in and about the city of Havana—the harbor and the famous Morro Castle, the beautiful Yumuri Valley, a military parade reviewed by President Gomez and Vice-President Zayas, the sunset salute from the big guns of the castle, the charming city of Matanzas and scenes of tropical gorgeousness the while a delightful little heart story, with a bit of clever comedy, is being unraveled before their eyes? The film is "A Vacation in Havana," to be released by the Edison Company on July 15.

Nathaniel Hawthorne's great story, "The House of Seven Gables," will be drawn upon for the production of pictures by the Edison Company in the very near future. Of all of Hawthorne's works this perhaps stands out as the most dramatic and replete with a mystic, supernatural atmosphere, which it will be the endeavor of the Edison producers to retain. Further details in regard to this picture will be announced shortly.

By special arrangement with the Canadian Pacific Railroad a party from the Edison Studio left New York City June 22 for Montreal, thence to proceed by special train to Vancouver, B. C., taking pictures en route. The value of these pictures from a dramatic, scenic and industrial standpoint can hardly be overestimated.

A novel, up-to-date plot, in which the quickest and most modern of scientific methods of communications, the wireless, is employed is one of the distinguishing features of "A Wireless Romance," the dramatic release of July 8. Another feature is the wonderful photography, which is easily understood when it is explained that the picture is one of the numbers recently produced in Cuba, and still another feature, novel and fascinating, is a thrilling race at high speed between a yacht and a racing launch. This is an absorbing story with some very strong dramatic situations, made all the more interesting by the element of novelty that surrounds the theme.

Rex Beach's "Out of the Night," released July 12, is a story of a strong man's heroism, love and self-sacrifice and a woman's loyalty and devotion, with a rift of happiness piercing the gloom at the moment when it seemed that sorrow and suffering were to be the mutual lot of two loving hearts about to be torn asunder through an honorable deception: A story whose pathos and dramatic force baffle description.

"A Vacation in Havana," release of July 15, is not an educational film in its entirety as the title would seem to indicate, for a dainty love story with some laughable comedy is cleverly interwoven with the scenic views of the City of Havana and places of historic interest in its vicinity.

The tragic spectacle of a happy home broken up by a father's neglect of his marital vows and of his subsequent surrender to a life of sin and shame, the pathetic picture of a mother and son, the latter a mere child, struggling against poverty and the rebuffs of an unsympathetic world, and the edifying, inspiring sight of the father, touched by his son's devotion, rising out of his misery to a sense of honor and duty—these are scenes in the Edison release of June 28, "The Little Fiddler," that will touch the sympathetic chord in any audience.

The story is simple and quickly told. A young father, become a drunkard and a thief through evil associations, abandons his wife and child and plies his trade in the gilded social circle to which he has the entree. At the very moment that the wife, asleep at the sewing machine in the bare apartments she calls home, is living over again in her dreams that never-to-be-forgotten scene in which the husband in his drunken fury struck her to the floor and fled; her boy, a street musician, is playing for the guests at a fashionable musicale at which the husband is a favored guest. At a favorable opportunity the father steals a jewel bag from the hostess, which crime is laid at the door of the lad, who had meanwhile departed for his home showered with money and compliments. The father, later in the evening, in his own handsomely furnished apartments, discovers in the jewel bag a card on which the hostess had written the street musician's name, and realizes that the lad at whose door he had laid the crime is his own boy. Sinking to his knees, overwhelmed by a flood of memories, he sees as in a vision the wife whom he once loved and honored stretching out her hands in supplication to him to save the son who kneels beside her with manacles on his wrists. He springs to his feet and hastens to the address on the card in time to save his son from arrest by a confession of his own guilt. The picture closes with his reconciliation to his family, his son's pleading having gained him immunity from punishment for his crime.

In addition to some very effective acting the photography of this film, particularly in the double exposure scenes, is of exceptional quality. "The Little Fiddler" is sure to be classed as a feature film wherever shown.

A marvel of stagecraft is "The Stars and Stripes," Edison's Fourth of July film, which will be released on July 1. It is without question one of the most elaborately staged moving picture dramas ever produced. In addition to the expense of constructing replicas of the two famous vessels, the "Bon Homme Richard" and the "Serapis," and the minor details of costumes and settings, there are a great many people employed in the production. The Edison people predict that this film will be the sensation of the year in the moving picture world, and evidently many of the exchanges are inclined to take the same view of it, judging from the number of increased orders for it.

As has already been announced in these columns, the story is built upon the love story of Dorothy Hall and John Mayrant and around the historic fight between the two famous vessels—the battle which marked the birth of the American Navy. Shown on the anniversary of the day on which is celebrated the independence of the American Nation, this film ought to crowd a house to the very doors, and undoubtedly will.

"A Wireless Romance," released July 8, is a strong drama in which a wireless station and an exciting yacht race play prominent parts. This is another of the Edison Company's Cuban pictures on the high quality of which they have received so many compliments.

The Edison Model "B" Kinetoscope and Edison films have figured prominently in several educational demonstrations of late, one of which was held in Rochester, N. Y., before the Play Ground Commission of that city. The Model "B" was also used for the several demonstrations given in the public schools of Rochester under the supervision of Mr. John Collier, Educational Secretary of the National Board of Censorship.

The Model "B" was also used for demonstration at an exhibition of

educational films in Franklin Institute, Philadelphia, Pa., on Wednesday evening, June 15, under the auspices of Mr. Chas. A. Calehuff, the Edison jobber of that city.

In connection with the demonstration a lecture on animated picture photography was delivered by Mr. F. H. Stewart, traveling representative of the Edison Company. Using the Model "B" as an example of the present day perfection obtained in the projection of pictures, Mr. Stewart gave an interesting description of the evolution of the art from the old stereoscopic camera of 1850 to the present style of machines. Mr. Stewart was followed closely throughout his lecture by the large audiences present.

The directors of the Institute were so impressd by the demonstration that they immediately placed, through Mr. Calehuff, an order for a Model "B".

An Edison Model "B" was recently installed by the Howard Moving Picture Company of Boston, Mass., in the Post Exchange, Marine Officers School, Port Royal, S. C., by order of Lieut. B. Tinyear, Jr.

VITAGRAPH NOTES.

Some things are just too good to keep to ourselves. These are considered worth telling. You have heard so much about the "Vitagraph Life Portrayals," it seems like a work of supererogation to tell you what is heard on all sides, but good words are always in line and besides these are entirely new and from so many different sources. They are interesting and go to show that the public and the exhibitor are always ready to give credit where credit is due.

Anderson, Ill., May 15, 1910.

Our patrons are loud in their praise of Vitagraph films. "Elektra" was the finest film of this nature we have ever seen. Are always glad to get a Vitagraph and we have them often. PRINCESS THEATER.

Wilt, Ill., May 20, 1910.

The people here all look for Vitagraph films, for they are fine.
WM. FOLKERTS.

Atlanta, Ga., May 25, 1910.

Our "first run film" to-day is your picture "Convict No. 796," and you deserve unlimited praise for the picture. The story is intensely interesting, could not be beaten. It is the kind of picture that everyone will tell their friends about. A. C. EVANS, Vaudette Amusement Co.

Archbald, Pa., May 21, 1910.

Just a hand grasp and a word of commendation for the splendid pictures you are making. While all of the Licensed producers have shown a marked improvement in their product since the beginning of the year, you seem to have struck a stride which promises to distance them all. Last night we showed three Vitagraphs, among them "Thro' the Darkness." This picture induced more favorable comment than any we have ever shown. One of our patrons on his way out declared emphatically: "By God, Foote, that's the best acting I ever saw on or off the stage!" Keep up the good work.
RICHARD F. FOOTE, Lyric Amusement Co.

Kansas City, Mo., May 25, 1910.

I have read a lot of the success of your "Moses" pictures. I must say I ran them and advertised them and did a packing business at ten cents, although my place is on the outskirts of the city. I have one of the prettiest places in Kansas City and run nothing but first-class licensed pictures and above all Vitagraph pictures of quality.
J. J. JAGODA, Clysmic Theater.

Fort Worth, Tex., June 9, 1910.

There is nothing like advertising a good picture. Our exclusive front is used for advertising Vitagraph pictures.
J. B. LACY, Scenic Theater.

Edmonton, Alberta, Can., June 7, 1910.

We were able to show the "King's Funeral" June 2, 3 and 4. A second house showed an English film, June 3 and 4, while the so-called Independent house here exhibited an Independent film June 6, 7 and 8. We not only scored on time but dozens of people tell me to-day that the Vitagraph film was by long odds the best of those shown. A. B. LAWRENCE.

Rochester, N. Y., June 10, 1910.

We are working up considerable business on your great films. A show without a Vitagraph picture is a poor show. Yours.
WALTER CAMPBELL, Mgr. Fitzhugh Hall.

Cincinnati, June 15, 1910.

Your picture, "How Championships Are Won and Lost," with James J. Corbett and the famous "Vitagraph Girl" doing stunts, is without doubt one to twenty in betting. I am afraid "Jeff" overlooked a good trainer by side-stepping your leading lady. Vitagraph is the hit of all hits, and this is not bunk.
BARON CARL ROSS, Clifton.

Witt, Ill., May 20, 1910.

The people here all look for Vitagraph films, for they are fine. I receive service from Western Film Exchange, St. Louis, Mo.
WM. FOLKERTS.

On Tuesday and Wednesday evenings, June 28 and 29, Miss Florence E. Turner, "The Vitagraph Girl," was given a Vitagraph reception at the "Fulton Auditorium," Fulton street and Nostrand avenue, Brooklyn, N. Y. It is generally the case when a "Vitagraph Night" is given the place where it is given is packed to the street, and these two were no exception and the enthusiasm was a gratification to the managers and exceedingly complimentary to "The Vitagraph Girl," who in addition to the hearty applause which sounded her welcome was the recipient of a number of beautiful floral pieces.

"Boarding School Romance" is due on July 5. "Between Love and Honor" on the 8th, and "Becket" on the 9th. These are all the best and nothing can be better than the best. Nothing more can be said than has been said about these pictures. They must be seen to be appreciated. You must have them because people must see them as soon as you can get them.

This is said for you and yours; for his and "hisn", hers and "hern," and everybody else. They are waiting for this announcement: "Uncle Tom's Cabin" in three numbers, one, two and three, will be released Tuesday, July 26; Friday, July 29, and Saturday, July 30.

ESSANAY NOTES.

Another dramatic story is announced from the Essanay's Chicago studios, under the title of "The Thief." This picture is claimed by the Essanay Company to be one of the best dramatic subjects ever released by them. Especial care has been taken to make the film a masterpiece. The principal characters are interpreted by Mr. Marshall, as the thief, and Mr. Brinsley Shaw, as the detective. The picture is booked for release Wednesday, July 20.

Mr. G. M. Anderson, the Western producer of the Essanay Company, returned to Chicago last week from Morrison, Col., where he had been directing the production of the Essanay's Western films. However, he expects to return shortly, and the Essanay stock company in the West will continue making Western pictures.

Mr. Anderson expressed himself as exceedingly pleased with the work of their winter's sojourn in the Western States.

"We have had a particularly successful season," said Mr. Anderson, "and we have worked hard to give exhibitors the very best of pictures obtainable. I shall return in a short time, and the Essanay Company will continue to make Western pictures as long as our product is as eagerly accepted by the exhibitors as it is now. We shall retain most of the actors who now compose the Essanay Western stock company and shall continue operations in Colorado."

THANHOUSER NOTES.

A happy solution to the vexed labor problem is supplied in "The Girl Strike Leader," the Thanhouser release of Friday, July 10. It shows that if the owners of factories could investigate working conditions first hand—that is, by intimate association with the workers—labor questions would be in better way of answer. In the picture under discussion a factory owner's son does the investigation stunt. In the guise of a common workman he watches at the factory and sifts such labor troubles as he finds to the very bottom. He finds that not his father but the foreman of the factory, a mere salaried employe, is responsible for the feeling of unrest that prevails. Upon the discharge of the foreman the wheels commence to run smoothly.

ANOTHER GOOD FILM FOR THE FOURTH.

For the week of fireworks and patriotism the Thanhouser Company give "The Flag of His Country," released Friday, July 1, and announced as a "Star Spangled Banner Special." There is plenty of the hip-hip-hurrah, such as we expect to see at this time, in the subject, which is an exceedingly well photographed one, and it will undoubtedly find favor with American audiences—and foreign ones who know a good war subject when they see it.

"The Flag of His Country" incidentally tells a pretty little love story. It centers on a husband and wife divided on a National issue—the great one of States' Rights. The husband agreed with the Northern view of the question, the wife with the Southern. The wife's brother sided with the South. He and the wife, be it said, were Southern born; the husband an Ohioan who had migrated to the land of cotton.

So the husband donned the blue, and the brother the gray. After long years of conflict the husband returned home to find his wife and baby gone. He goes North; long years pass and, as a lonesome old man, visions of his loved ones come to him—Thanhouser trick photography of the most wondrous kind.

The missing wife journeys North to attend a reunion of Confederate veterans with the little granddaughter who has never seen its grandpa. The child's grand-uncle (the brother who wore the gray), who accompanies them, pins upon her a veteran's medal. The child wanders away from her grandmother and is lost.

She is found by the grandpapa she's never known. He is on the way to a meeting of his G. A. R. post and takes the tiny wanderer there. A message is dispatched to the police station, where the grandmother and uncle are anxiously awaiting news. They reach the G. A. R. meeting room and—the picture tells the rest.

The subject will please everywhere, North and South. It is one of those pretty patriotic pictures of a certain period that gives no offense to certain sections. Its appeal is national and its success should be lasting—after the Fourth as well as on it. In "The Flag of His Country" the exhibitor has a reel that should arouse patriotism the year 'round.

SELIG NOTES.

"The Red Man's Way," billed for release July 7, has been changed and the release for that date is announced as "The Way of the Red Man." This film will prove one of the sensations of the age replete with startling situations and intense human interest.

While moving our herd of camels across the country to a spot decided upon among the sand dunes of Indiana, for the purpose of making one of those great big pictures for which Selig is famous, an accident occurred that caused no little excitement and likewise expense. The sacred monarchs of the desert were going along in their peaceful but ungraceful strides, unheeding the honk! honk! of the joy rider approaching in the rear. A sudden bump—a cloud of dust—a few feminine screams—and more dust, and when the worst was over and the debris cleared away, it was doubtful whether the camels or the auto had gotten the worst of it, as in the sudden encounter a few upper cuts from the camels' hoofs had made a telling effect upon the enemy, to say nothing about the ruffled disposition of the speeders, who found it was not a milk wagon they had hit, but a new experience they won't forget soon. The camels are back on the job—the auto is in the shop.

The production of "Human Hearts" with Hal Reid in his part created by him almost a score of years ago is in preparation and will be ready for an early release.

The announcement of the fact that William B. Patten has been secured for a special production of "The Minister's Son" in film by the Selig Polyscope Company has caused no little amount of comment and will be looked forward to with favor by every exhibitor in the East, South and Middle West, through which territory he has toured for the past twelve years with his various productions.

The Selig Polyscope Company have in preparation a production that will cost more money and more time in perfection and detail than any picture ever attempted in the moving picture field. To say this film will prove a surprise, wonder and amusement, is putting it mildly, and it will represent the laborious effort of over six months and the outlay of a fabulous sum when it comes to buying exclusive and protected rights to such productions. Few would dare attempt even the negotiations of such a deal. For obvious reasons it is deemed advisable to withhold the announcement of the title for a short time. Watch for page announcement.

"I wonder what these camera men are doing on the train headed to Reno?"

"Don't know, sir. See their baggage is all marked with a diamond S."

(With suppressed emotion) "Can it be possible, then, my dream——"

(Dejected) "I fear the worst——"

(In desperation): "What! ho!! he promised——"

"To h—l with the promise. The cook that set your dough used salt instead of yeast."

The train pulled out amid the cheering throng and the Knights Errant like a lamb led to the slaughter amid the dying strains of the Swan Song.

Fred Walton falls before the moving picture camera and becomes a Selig feature in the master comedy production, "The Hall Room Boys." Mr. Walton is known throughout America and Europe as the monarch of silent comedy and the recruiting of such a well-known artist to picturedom can but reflect with credit upon the aggressiveness of Selig, whose motto is and always has been to obtain the best irrespective of cost. In presenting Mr. Walton to the picture fans this firm has made possible one of the greatest comedy coups in the history of moving photography.

An early release by the Polyscope will be a big dramatic picture revival of "The Phoenix" with Milton and Dolly Nobles in their original parts. We have noted the great interest exhibitors in general manifest in seeing their old-time dramatic favorites in the plays in which they were so familiarly known and in presenting Milton and Dolly Nobles in "The Phoenix" one of the greatest of the well-known plays will be given to picturedom. It is sure to create a demand for this class of subjects.

Hal Reid has been specially retained by the Selig Polyscope Company and will appear as Tom Logan in "Human Hearts," the part created and made famous by him. Every effort is being made to make the master drama of far-reaching merit, and it should prove a glorious success, as Mr. Reid is one of the best known actors in America.

"The Way of the Red Man" is a new one on the way, and the story runs as follows: An Indian farmer and his wife protect and secrete a gambler who has injured a cowboy in a fight over a game of cards. The gambler repays the Indian by stealing the affections of his wife, a beautiful Indian woman of eighteen. Great is the dismay of the Indian on finding his wife in the arms of the white man whom he had befriended. His first thought is to kill the destroyer of his home, but he decides to give the squaw to the gambler and when she attempts to take her infant the Indian interposes. "You take the squaw, the child stays with me." Five years later we see the effects of the union between the gambler and the squaw. He has become a confirmed drunkard and the squaw, through abuse, neglect and hardship, is dying. The Indian learns of this and his manner of vengeance is unique and gives this picture story its name, "The Red Man's Way."

MAZEPPA.

Master Film Production Coming.

Mazeppa, the infant son of a Tartar chief, was captured by the Poles, and grew into manhood in the Polish land, never knowing his true parentage. Through his bravery and gallantry he became the favorite page of Olinska, daughter of Castellan, a Polish noble. Mazeppa was the favorite of all women and the envy of all men. He loved Olinska and his love was returned, but this was against the plan of Castellan, who had made preparations to marry her to Count Premislas. Mazeppa forced a duel with his rival, in which the latter was seriously wounded and the enraged Castellan, as a punishment to Mazeppa, had him tied to the back of a wild and desperate horse, in spite of the pitiful entreaties of Olinska.

The helpless Mazeppa was driven through forests and rivers, attacked by wolves, drenched by the rain, then scorched by the sun, with the ropes that bound him buried deep into his flesh, longing for death. He reached the Tartar camp, where the exhausted horse at last dropped. Mazeppa was discovered and relieved from his tortures by kind hands and by means of a mark on his breast was recognized by the Tartar chief as his son. Mazeppa was proclaimed the successor to his father, as chief of the Tartars. However, his great hope, that of making Olinska his wife, was worth more to him than all else. Disguised as peasants, he with several of his followers entered the house of Castellan, where they were engaged to dance at the festivities of Olinska's marriage, which was about to take place at her father's command. At the opportune moment the Tartars overpowered the house of Castellan and released Olinska, once more reunited, now for all time, with her Tartar lover, Mazeppa.

RANCH LIFE IN THE GREAT SOUTHWEST.

History with Its Makers.

The greatest assemblage of the world's celebrities ever brought together in a single picture, in daredevil and death-defying feats of science and human endurance. A picture the praise of which will be sung in every corner of the earth, matchless in conception and historically correct in every detail.

There is no sham, no imitation, no make-belief, no deception, no misrepresentation, no staleness about this, the original and only genuine and absolutely Wild West film. It is ranch life history revived and perpetuated by the presence of the brave and hardy men who helped to make it and in many instances sealed it with their blood in desperate battles and fierce personal encounters with the most formidable and resourceful of all savage foes. In this, in addition to the living lessons of the world's celebrities of the plains, we see besides the rarest and most instructive ethnological exhibit film ever produced. With such celebrities as Henry Grammar, Tom Mix, Pat Long, Johnny Mullins and Charles Fuqua, it is as far apart from any and all other pictures as the distance between the poles.

VENGEANCE OF MILLESAUNTE.

In the "Vengeance of Millesaunte" the Selig Polyscope Company presents a medieval story of great power and interest, affording not only opportunity for strong dramatic work, but for a very great production, including all the pageantry and state of a tournament at arms before King Louis X.

The picture will be found to contain an educational interest as well as a stirring story, for the closest attention has been paid to the strict accuracy and attention to archeological details in the lavish display of costumes and scenery, and the manners of the twelfth century have been adhered to with scrupulous accuracy.

The plot hinges upon the ancient right of an accused person to demand a champion, who shall fight in the lists. The decision of the judges depends upon that champion's success or failure.



A PATRIOTIC SELIG POSTER

AMONG THE EXHIBITORS.

Pana, Ill.—Mr. Oatman is planning the erection of a first-class picture palace here.

De Pere, Wis.—J. A. Speaker is making arrangements to open a new moving picture theater here.

Jersey City, N. J.—The Clinton Amusement Company have opened their new moving picture theater on Bergen avenue, near Virginia avenue, which will be the largest open air theater in the city, having a seating capacity of 2,000 people and a first-class show consisting of four vaudeville sketches and six reels of moving pictures. This theater will be under the management of Mr. Gibbons.

North Adams, Mass.—James Sullivan, who formerly conducted the Palace Theater in the Notre Dame Hall, has filed plans for the erection of a high-class moving picture theater in the Haworth block on Park street.

Meriden, Conn.—P. F. McMahon closed a deal whereby he will have an open air picture show at No. 50 West Main street, this Summer.

Philadelphia, Pa.—A new moving picture theater is being erected at 2126 Richmond street for Wm. E. Butler.

New York City.—Arrangements have been made for the erection of an open air dome at the southwest corner of Audubon avenue and 181st street for Messrs. Spanuth and Smith.

Tazewell, Va.—J. C. Allison & Company will open a moving picture theater here.

Pottsville, Pa.—S. D. Somers, of Atlantic City, is making arrangements to start a new moving picture show here.

Aurora, Ill.—J. Schaulfman, of Oak Park, is making arrangements to open a new moving picture theater here.

Findlay, O.—R. E. Jacobs has purchased the Bijou moving picture theater here from H. J. Burkett.

Syracuse, N. Y.—Peter H. Day has been awarded the contract for the erection of a new theater here for Ed. S. Calkins.

Scranton, Pa.—Meredith Jones is making arrangements to open a new moving picture theater here.

St. Louis, Mo.—The Kopler Amusement and Investment Company has been incorporated with a capital stock of $3,000. The incorporators are Sam Kopler and others.

Cullom, Ill.—Leslie Bowles has opened a new moving picture show here.

Lakeside, Neb.—E. Becker has opened a new moving picture theater at the corner of Box Butte and Dakota streets.

Ottawa, Ill.—W. E. Crosiar has opened a new moving picture theater in the Cary's building.

Northfield, Minn.—A. K. Wyand has opened a new moving picture theater in the Helrud building, at the corner of Division and Fifth streets.

Chicago, Ill.—The Illinois Hippodrome Company, of which Mort H. Singer is president, is planning the erection of a new vaudeville and moving picture theater to be located at the corner of Milwaukee avenue and Cleaver streets.

Springfield, Mo.—J. T. Burks and George Sims have commenced the erection of a new airdome at 300 West Walnut street.

Traverse City, Mich.—Charles Skelcher has purchased the Palace moving picture theater here.

Saginaw, Mich.—The Wolverine Theater Company is making arrangements to open a new moving picture theater here.

New Waterford, O.—William Dyke is making arrangements to open a new moving picture theater here.

Hammond, Ind.—William Crauck has purchased the Bijou Theater here from Hugo Freels.

Portage, Wis.—Ben H. Louthan is making arrangements to open a new moving picture theater here.

Keokuk, Ia.—C. M. Hull & Sons are making arrangements to erect a new airdome here.

Waverly, N. Y.—F. F. Peters has purchased the Star moving picture theater here and has taken possession.

Port Clinton, O.—A. J. Arnold, of Edgarton, has opened a new moving picture theater here.

St. Paul, Minn.—Frank Seifert has leased the block at Eighth and Wabasha streets for a theater which will cost $35,000 to $40,000. Seating capacity will be afforded 1,500 people, there being a balcony, gallery and six boxes. The stage will be 20 by 18 feet. Robert Grob, who has been in the show business for twenty-eight years, will be manager. The house will be called the New Crystal. The main floor will seat 900, the balcony 300 and the gallery 300. It will be run as a moving picture and vaudeville theater, two shows in the afternoon, two shows at night, running three reels of film, changed three times a week. Three acts of vaudeville, changed twice a week. Prices, 10, 20, and 30c. Work will start on the building in May and be ready to open September 1. Everything will be strictly first class and up-to-date. Robert Grob has been manager of the Crystal for the last four years; he will have charge of the new theater.

Northfield, Minn.—A. K. Nyand will open a motion picture theater here.

Bayfield, Wis.—Guy Brown will open a moving picture theater here.

Chippewa Falls, Wis. J. K. Davies sold his interest in the Gem Theater to his partner, Rod Carroll and will purchase an interest in the American Theater, at Milwaukee, Wis.

Johnstown, N. Y.—G. D. Forbes and N. H. Pinckney have erected a new moving picture theater in Kunyannuck Hall.

Wichita, Kan.—Work has begun on the converting of the Schinitzle Building, at 117 North Market street, into a $10,000 moving picture palace. Snodgrass & Mackey are the proprietors.

St. Louis, Mo.—John J. Ryan is having a moving picture theater erected at 114 North Sixth street.

Kenyon, Minn.—A. K. Wyand will open a moving picture show here.

International Falls, Minn.—Pat Mahone has sold his interest in the moving picture show to Charles Rapin.

Hartford, Wis.—The Theatorum, under the proprietorship of Jno. Endres, has been sold to E. J. Wagner.

Neenah, Wis.—W. E. McCanna will open a moving picture show here.

Raleigh, N. C.—H. R. Mason has leased the Metropolitan Theater for a moving picture show.

Lewiston, Ida.—The Flaming Arc Theater is the latest moving picture theater erected on Main street near Fifth.

Ebensburg, Pa.—The Colonial Amusement Company have sold their Nickelodeon to C. J. Brown and John Wolfe.

Rantoul, Ill.—George Ray has purchased the interest of Thomas Wilson in the moving picture show here.

Batavia, N. Y.—A. H. Levi has sold the Dreamland Moving Picture Theater here to John J. Coullard.

Brooklyn, N. Y.—Metcalf and Worden will erect a moving picture theater at the corner of Franklin avenue and Park place for Augustus N. Thomas.

Sabula, Ia.—William Schepler has purchased the moving picture theater of W. E. Baum.

Clay Center, Kan.—Erdman & Kelley are making arrangements to open a new moving picture theater here.

Richmond, Va.—William T. Kirby is preparing to open a new vaudeville and moving picture amusement palace here.

Philadelphia, Pa.—E. E. Esham & Son will erect a new moving picture theater at 7250 Woodland avenue for Preston L. Hill.

Springfield, Mo.—The Diemer Theater Company have sold their theater on East Commercial street to W. B. Sanford.

Williamsport, Pa.—John M. Moyer and William F. Altemose are planning to open a new moving picture theater here.

Ansonia, Pa.—Thomas Winblerg is erecting a new moving picture theater here.

Grand Island, Neb.—Jarvis & Dewey are preparing to open a new airdome here.

Coffeyville, Kan.—John Thacket has commenced the erection of a new picture palace at the corner of Eighth and Maple streets.

Los Angeles, Cal.—Architect Frank L. Steff has prepared plans for a new moving picture show at 330½ South Main street.

Ada, Minn.—J. G. Herringer has opened a new moving picture theater here.

Baltimore, Md.—A new moving picture theater is being erected at 906-908 Columbia avenue which will cost the proprietor, Daniel H. Braum, about $3,000. All of the latest pictures will be shown here.

Kent, Ohio.—The White Front Theater is the latest amusement house opened in this town. It is situated on South Water street.

Churwensville, Pa.—D. D. Miller is making arrangements for the erection of a first class nickelodeon, to be built on State street.

Communipaw, N. J.—Isaac A. Hopper has received a contract for the erection of a $60,000 moving picture and vaudeville theater, which will be able to seat 1,100 patrons. This theater is being built for the Monticello Amusement Company.

Oyster Bay, N. Y.—John Stand and Dr. Sader have formed a partnership and will operate a moving picture theater in this section during the Summer season.

New York City.—At the corner of 109th street and Cathedral parkway a high class moving picture theater is being erected for S. & M. Ferguson.

Fieldsborough, N. J.—Alfred Curley has opened a new moving picture theater here.

Rochester, N. Y.—A new moving picture and vaudeville theater is being planned for the site of the old Fairyland Theater, on East Main street, just west of the Whitcomb House. A New York concern has control of the property and intends to build a theater about 60 x 60 feet in the rear end of the Fairyland, which will have a seating capacity of about 700 and will be equipped with a handsome interior and front entrance. Another is being planned in the Cook Opera House by H. J. Bradstreet, which it is said will be ready some time in August. Still another is planned to be erected at the corner of Clinton avenue and Johnson street for Henry Kuhn, who will operate it as a high class picture palace with all the best film that can be procured.

Birmingham, Ala.—Announcement has been made by H. M. Newsome, owner of the Amusement U Theater, that a new picture palace is being erected on Twentieth street, between Second and Third avenues, which will throw open its doors about June 1.

Frankford, Pa.—The new open-air moving picture and vaudeville theater, to be known as the Aerodome, at Frankford avenue and Market street, has opened and is meeting with the greatest of success.

Philadelphia, Pa.—A new moving picture theater has been erected at 1418 Point Breeze avenue, which will have a seating capacity of 1,200 and will cost $20,000.

Kalamazoo, Mich.—Thomas O'Connor is considering the erection of a new vaudeville and moving picture theater here.

St. Louis, Mo.—John J. Ryan has opened a new moving picture show at 114 North Sixth street.

Anaconda, Mont.—Andy Mandoli and Charles Parker are making arrangements to open a new moving picture show here.

Wilmette, Ill.—The Racine Orpheum Company has been incorporated with a capital stock of $1,000. The incorporators are M. F. Vasen, S. C. Larson and others.

Birmingham, Ala.—H. M. Newsome is considering the establishment of a new moving picture theater here.

Dunkirk, N. Y. C. F. Brooks & Co. will erect a new moving picture theater here.

Milwaukee, Wis.—Architect Edward Kozick is preparing plans for a moving picture theater to be built on Green Bay avenue.

Ida Grove, Ia.—Jud Ford has purchased the Bijou Moving Picture Theater here from John von Dohren.

Salina, Kan.—The National Moving Picture Theater, at the corner of Santa Fe avenue and Ash street, owned by Thacher Bros., was badly damaged by fire.

Coffeyville, Kan. John Tackett has commenced the erection of a new airdome here.

Springfield, Ill.—Kunz Bros. have opened a new moving picture theater at 509 East Washington street. It is known as the Grand.

Coon Rapids, Ia.—Fred S. Davis is making arrangements to open a new moving picture show here.

Birmingham, Ala.—The Newsome Amusement Company has been incorporated with a capital stock of $5,000. The incorporators are H. M. Newsome, T. S. Abernathy and E. F. Newsome.

Cairo, Ill.—Gus Botto, Alf Meyers and Mr. Errington will open a new vaudeville and moving picture theater here.

Springfield, Mo.—W. W. Smith is making arrangements to open a new moving picture show here.

Wapakoneta, Ohio.—The Valentine Theater Company is making arrangements to open a new moving picture show in the Sietz Building.

Denver, Col.—Moore & Greaves have secured a permit for the erection of a large moving picture theater to be located at Curtis and Sixteenth streets.

Rochester, N. Y.—J. H. Broadstreet is making arrangements to open a new moving picture show here.

Winchester, Ida.—H. Erickson is making arrangements to open a new moving picture show here.

Cairo, Ill.—M. H. Farnbaker has sold the Bijou moving picture show here to Travis A. Kimmell.

Salina, Kan.—William Hogben has purchased the Lyric Moving Picture Theater here from William Hays.

San Francisco, Cal.—The William Morris Company has secured a permit for the erection of its proposed new vaudeville theater here.

Salina, Kans.—W. I. Price is planning the erection of a new moving picture theater here.

Ada, Okla.—R. S. Tobin is making arrangements for the erection of a new opera house here.

Gardner, Mass.—Joseph L. Rome is considering the erection of a new theater on Parker street.

Seneca, Ill.—E. Lye has disposed of his interest in the Electric Theater here to Charles Allen.

Willows, Cal.—Miss Brineard has opened a new moving picture theater here.

Parsons, Pa.—Thomas Lewis has opened a new moving picture theater here.

Walker, Minn.—Inenfeldt & Co. are preparing to open a new moving picture show here.

Philadelphia, Pa.—A permit was granted to M. J. Walsh for the erection of a first-class moving picture theater on the west side of Kensington avenue, south of Allegheny avenue, which will cost the proprietor $6,000 when the construction is completed. Another was granted to Hopkins & Milgram to be built at Passayunk avenue and Morris street.

New York City.—The Bijou Theater on Broadway has been converted into a moving picture theater and will remain so until the Summer season has gone. Walter Rosenberg has leased same.

Birmingham, Ala.—The proprietors of the Airdome Theater, on Second avenue, are having their amusement house remodeled and enlarged so as to seat double the amount of patrons.

Saginaw, Mich.—The Volverine Theater Company are planning for the erection of a first-class moving picture theater in this town.

Asbury Park, N. J.—The Sandford Theater opened its doors last week and will remain so until the close of the season.

Glen Falls, N. Y.—J. P. Garretson opened his theater here last week and has been doing good business ever since, the place being packed from the time of opening until its close. The location of this amusement house is on the Wakeman lot near the corner of Maple and Main streets.

Pottsville, Pa.—The new moving picture theater on North Centre street will be ready for business in a couple of weeks. This theater is considered one of the finest of picture theaters in the section.

Denver, Col.—The Curtis Theater, on Curtis street east of Sixteenth, has given up running melodrama and will run all of the latest and best moving pictures and vaudeville.

Chambersburg, Pa.—A new moving picture theater is being established in the old Spring Park.

Oyster Bay, N. Y.—Dr. Sader and John A. Strand will open a moving picture theater here.

Lynn, Mass.—Work has begun on the erection of a new moving picture theater to be built on Union street, which will have a seating capacity of 1,500 and will be ready to open in October.

New York City.—A new moving picture theater is to be erected at West Farms square, near the Subway station.

Meriden, Conn.—The Meriden Nicolet threw open its doors last night for the first time since its erection and was well received by its new patrons, the doors being crowded all night. The proprietor of this theater is P. F. McMahan.

Hartford, Conn.—Plans have been made for the converting of a building into a new moving picture theater for Roswell Stevens.

Cleveland, Ohio.—The Forest City Investment Co. will build a high-class moving picture theater on the southwest corner of Superior avenue and East Eightieth street, which will be able to seat about 600 patrons.

Elizabeth, N. J.—William Hegel received a permit for the erection of a first-class moving picture theater at the corner of High street and Elizabeth avenue.

Columbia, Pa.—M. Ries, lessee and manager of the Columbia Opera House, has turned the auditorium over to Samuel Cranford.

Brooklyn, N. Y.—Plans have been filed for the erection of a first-class moving picture theater on the east side of Franklin avenue north of DeKalb, for the Abels-Gold Realty Company. This theater will be known as the Franklin.

Waynesboro, Pa.—Howard Ramsey has leased a portion of the Cold Spring Park and will erect a moving picture theater which will be in active business during the Summer season.

Newark, N. J.—Underwood's City View Pavilion at Eagle Rock, West Orange, has opened with moving pictures.

Los Angeles, Cal.—Hogan & Jensen have sold their theaters in Logan, Utah, to Smith & Embry and will erect a moving picture theater at No. 542 Spring street which will have a seating capacity of 350.

Quincy, Ill.—Dodge & McConnell are making arrangements to open a new moving picture show here.

Chico, Cal.—J. R. Stoney has sold the Star Moving Picture Theater at the corner of Fifth and Main streets to A. Reed.

Detroit, Mich.—J. H. Kunsky and Arthur Cailie have purchased the property at 229 Woodward avenue and will convert it into a vaudeville and moving picture theater.

Philadelphia, Pa.—M. J. Walsh has secured a permit for the erection of a new moving picture theater on Kensington avenue.

Los Angeles, Cal.—C. W. Samis and W. H. Speer have commenced the erection of a new airdome here.

Los Angeles, Cal.—Architect F. L. Stiff, 723 Grosse building, is preparing plans for a new moving picture show to be located at 542 Spring street for Messrs. Hogan & Jensen.

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NOTICE TO THE TRADE

—CONCERNING—

Motograph Films

On account of delay in construction of the **Motograph Laboratories**, together with the uncertainty of having printing and developing done by others, it has been decided to discontinue releases for the immediate present. Meanwhile, exchanges and the trade as a whole may rest assured much effort and expense will be devoted to the creating of noteworthy negatives and the perfection of many important details, made impossible by our premature appearance on the market in an effort to support and strengthen a worthy cause.

We Frankly Offer Our Apologies

to the many exchanges who so kindly and loyally supported our initial issues for the imperfections which characterized them. principally caused by the unintentional mistakes of others. We want the **Motograph Product** to stand on its own bottom and rise or fall on its own merit, or lack of it, without resorting to subterfuges and excuses, and, for that reason, intend to put our own house in order and complete our own productions before making future releases. And in the meantime—

Don't be deceived by the unfurling of false banners, the bold promises of "coming soon" brands (which may never materialize), and the publication of deliberately exaggerated telegrams, written and published for effect by both parties interested, and to strengthen a tottering tower slowly and surely being washed from its foundation by the waves of competitive quality on one side and the turning tide of an unfortunate connection with a disastrous combination on the other.

DON'T BE MISLED BY A MULTIPLICITY OF FILM BRANDS WHICH DO NOT EXIST. You owe it to yourself, and to the industry, to thoroughly investigate the location and character of every advertised factory from whom you are presumed to receive films. Make them prove their existence.

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Our first Release, **Wednesday, July 13th,** shows Temple and Louis, age six and nine years respectively, in feats of horsemanship that will make you grab your seat handles and open your mouth.

EVEN MORE the story of the picture is the greatest tale of Western daring that you ever gazed upon. Everybody in the country knows the Kids. BE ALIVE—ORDER IT NOW—at the regular release price—nothing extra.

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SPECIAL ! SPECIAL ! SPECIAL !

Released Monday, July 4, 1910

(NESTOR) **A Soldier's Sacrifice**

THE BIGGEST FEATURE OF THE YEAR

Released Thursday, July 7, 1910

(CENTAUR) **One Man's Confession**

A CENTAUR MASTERPIECE

Released Monday, July 11, 1910

(NESTOR) **The Call of the West**

990 Feet

Released Thursday, July 14, 1910

ANOTHER SPLIT REEL

(CENTAUR) **The Badgers**

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Grandad's Extravagance

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SPECIAL RELEASE

(CENTAUR) **Aviation at Montreal**

(JUNE 25 to JULY 5)

An absolutely exclusive feature that can only be obtained from me—order at once. Will be shipped about July 11th.

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FOR RELEASE TUESDAY, JULY 5th

A Boarding School Romance

Refined Comedy, telling a delightful love story in the way that only "Vitagraph Life Portrayals" can tell them. Approximate length, 998 feet.



SCENE FROM BECKET

FOR RELEASE FRIDAY, JULY 8th

Between Love and Honor

Powerful Drama of fisher folk life. Photographed amid the beautiful scenery of Kingston, Jamaica. A story of heart throbs and absorbing interest. Approximate length, 917 feet.

FOR RELEASE SATURDAY, JULY 9th

BECKET

Historical Tragedy of the Twelfth Century, relating to the tragical fate of Thomas à Becket, Archbishop of Canterbury. A magnificent production, correct in detail and with superb scenic backgrounds. Another Vitagraph masterpiece. Approximate length, 998 feet.

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THE MOVING PICTURE WORLD

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ALL THE FILM AND SONG SLIDE NEWS

★ MÉLIÈS RELEASES ★

THE GOLDEN SECRET

A tale of a lost mine, an Indian's gratitude, and a wild race to file a claim by a plucky little woman

Released JULY 14th, 1910

A POSTAL SUBSTITUTE

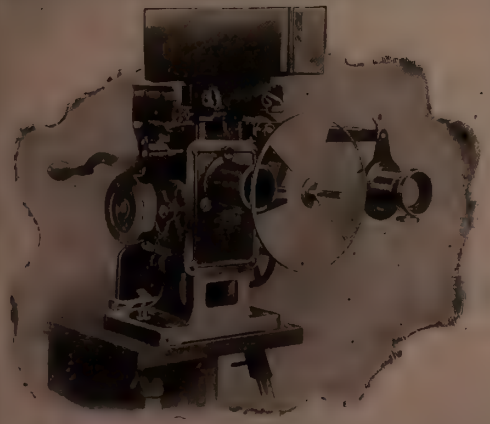
Tells a story of a young girl, who finds her lover drugged; takes his bag and delivers the mail.

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VITAGRAPH

SEE PAGE 158 FOR RELEASE

"LIFE PORTRAYALS"

SEE PAGE 101 FOR SYNOPSIS

THANHOUSER FILMS

"ASK THE EXHIBITOR"

Released Tuesday, July 12th

The Lucky Shot

A Shot That Found a Fortune! A Shot That Brought Prosperity! A Shot That Made Sunshine Out of Darkness and Changed Night into Day! The Most Wonderful Shot on Record AND A SURE SHOT FOR THE WISE EXHIBITOR! ORDER!



Scene from "THE LUCKY SHOT"

Jack Hunt, the son of a wealthy woman, falls in love with Nell Horsley, who is in the chorus of a musical comedy. They are married, but when Jack's mother is informed, she declares she will have nothing to do with Nell, although she is willing to forgive her son. But Jack sticks to his wife, and for a time they are very happy.

Then Jack, who is in the militia, is called out on strike duty, and meets his death during a fight with strikers. The widow takes the news to her mother-in-law, who nevertheless retains her hatred for Nell, despite the tragedy.

As time passes, Mrs. Hunt becomes a miser. She disposes of all her property, receiving in exchange money and jewels which she hides in a secret place in her room. In the mean time Nell has a hard time to get along and keep a roof over her head and that of her little boy. So desperate are her circumstances, that she finally sinks her pride and appeals to her mother-in-law. The old woman repulses her again; her fit of rage brings on a stroke of apoplexy, and she drops dead after Nell leaves.

All her property goes to little George, as the woman left no will, but search fails to locate anything except the family homestead. Nell is about to sell that, when she makes a discovery. Playing "Indian" with her boy, she shoots arrows aimlessly about the room. One of them hits the secret spring of the treasure vault, and the accident puts the boy and his mother beyond want for the rest of their lives.

Approximate Length 1,000 Feet **No. 124** **Code Word, Shot**

Released Friday, July 15th

The Converted Deacon

Herein is pictured one of those rare stories that are perhaps only to be found in Thanhouser subjects—a story with a big, sudden twist at the finish that will make you marvel how the writer thought it all out! WRITE FOR THIS RIGHT NOW!

May Sanders is the daughter of a farmer, Deacon Sanders, who is nearly as poor as he is religious. May goes to the city to seek employment, and her father warns her to shun theatres and bad company. Her first job is a maid in the home of Mrs. Carr, wife of a theatrical manager. Mrs. Carr discovers that May can sing and dance exceptionally well, and her husband places May on the stage.

She makes a hit right from the start. Also she annexes the affections of John De Lacy, a wealthy young man. But she does not dare to tell her parents of her new vocation.

Matters drag along until the Deacon unexpectedly arrives in town. May has still pretended to be a maid of Mrs. Carr, and the father finds her in the house when he calls. He tells her that her mother is ill, and she is needed at home. She goes and is promptly put to work on the farm.

John follows his sweetheart to the country, and to be near her, pretends to be poor, and secures a job on the farm. A newspaper gives the Deocon a clue to the mystery, and he prepares to disown his daughter. But when she sings and dances, his anger melts, he forgives May and John, who later marry with the paternal blessing.

Approximate Length, 1,000 Feet **No. 125** **Code Word, Deacon**

"9 BEST BET" CHECK LIST

Here are our nine best bets—films that are proven money getters. Check off those you have shown in the squares alongside; INSIST that you get the rest.

1	THE GIRL OF THE NORTHERN WOODS,	Released May 30th.
2	THE TWO ROSES,	Released June 7th.
3	THE WRITING ON THE WALL,	Released June 10th.
4	THE WOMAN HATER,	Released June 14th.
5	THE LITTLE HERO OF HOLLAND,	Released June 17th.
6	THELMA,	Released June 21st.
7	GOVERNOR'S DAUGHTER,	Released June 24th.
8	TEMPEST AND SUNSHINE,	Released June 28th.
9	THE FLAG OF HIS COUNTRY,	Released July 1st.

THANHOUSER COMPANY

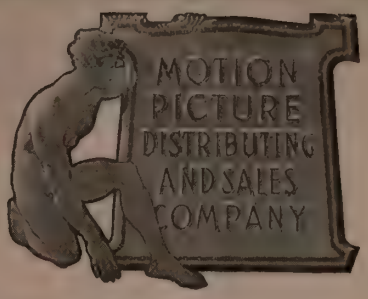
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AFTER JULY 18th, the following programme will be available

Every Monday - -	ECLAIR IMP NESTOR YANKEE
Every Tuesday - -	BISON KINOGRAPH LUX POWERS THANHOUSER
Every Wednesday -	AMBROSIO ATLAS CHAMPION ELECTRAGRAFF MOTOGRAPH
Every Thursday -	CENTAUR CINES FILM d'ART IMP
Every Friday - - -	BISON DEFENDER KINOGRAPH LUX THANHOUSER
Every Saturday -	CAPITOL CARSON COLUMBIA GREAT NORTHERN ITALA POWERS

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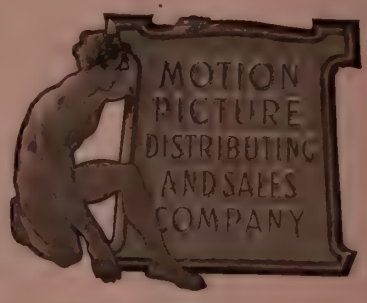
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This is one of those things you suddenly find is so different from what you thought it was going to be, and before its over, you rub your sleeve across your eye. **Both Subjects on a Reel—940 Feet.**

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The Clergyman and His Ward
The Tenderfoot Parson
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Three Hits



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Dandy Films

ASSOCIATED INDEPENDENT FILM MANUFACTURERS — BIANCHI COLUMBIA LICENSEES

"Among the Breakers"

RELEASED JULY 13th, 1910 **Length, 950 Feet Approximately**

A gripping story of the sea. Heart interest prevails. The "Dandy" Feature in this picture is a thrilling rescue at sea. **You must have it**

"The Power from Above"

RELEASED JULY 20th, 1910 **Length, Approximately 900 Feet**

Intensely Dramatic.—Appeals to All

Magnificent Photography Coupled with other "Dandy" Features

Due to a mishap at our factory the release day of this film has been changed from July 13th to the date above

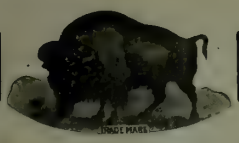
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The slogan: "True love never runs smooth," is cleverly demonstrated in this production. A struggle in the ocean is a noteworthy feature, while the entire photography of this picture is excellent.

"Ambrosio" Release, Wednesday July 13th

THE STRUGGLE OF TWO SOULS

TWEEDLE DUM'S AERONAUTICAL ADVENTURE

A dramatic production of merit and a laugh producing comedy direct from the Ambrosio Studios.

"Bison" Release, Friday, July 15th

RED FERN AND THE KID

"'Tis an ill wind that blows no one good," and while the Kid made many enemies by befriending Red Fern, he gained her gratitude and life long love. A western picture that rings true and touches the heart chords.

"Itala" Release, Saturday, July 16th

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395 Feet

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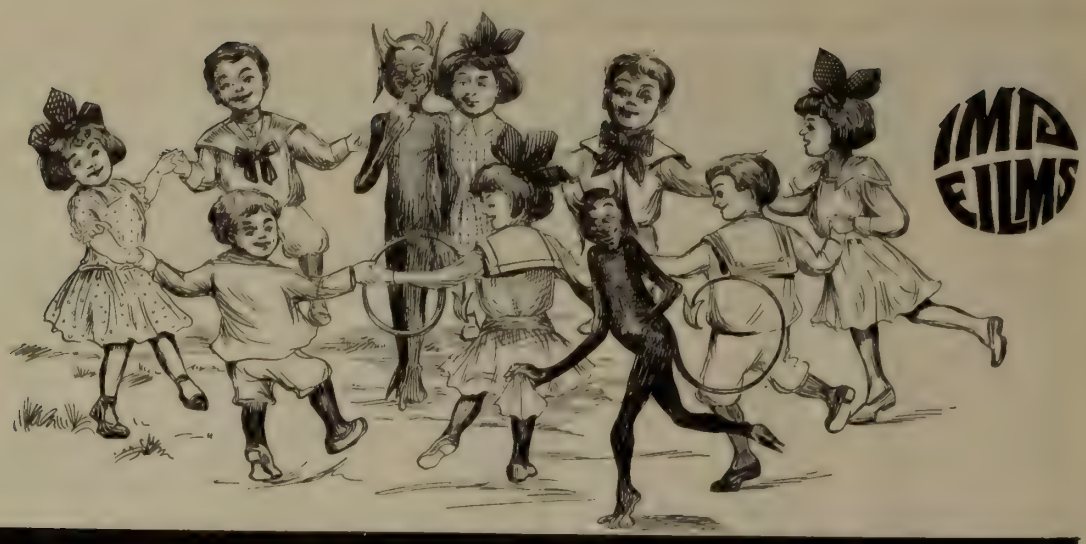
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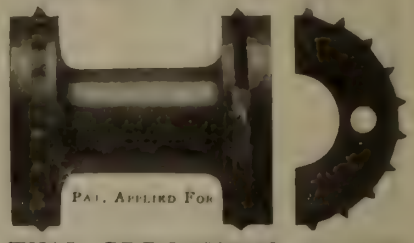
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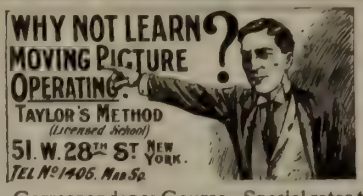


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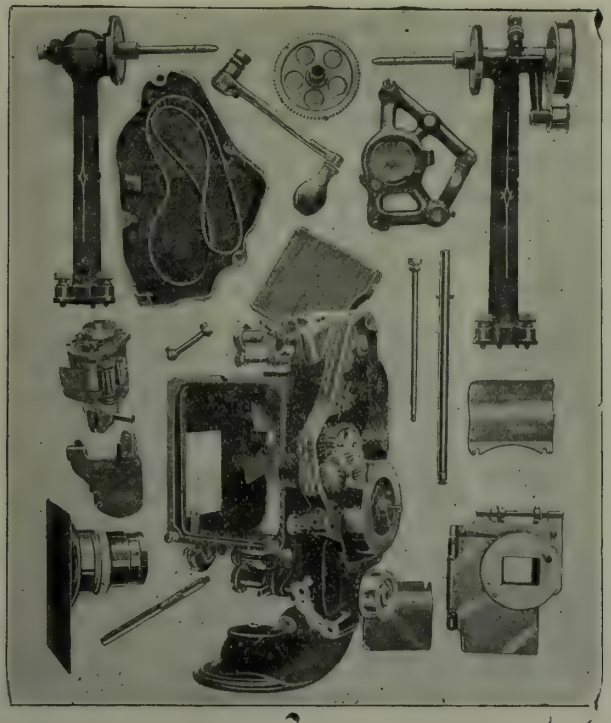
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Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
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Vol. 7 JULY 16, 1910 No. 3

Summary of the Week.

The effect of the Summer months upon the attendance at the shows.

The topical picture coming into favor. Presents opportunities to young manufacturing concerns.

The C. O. D. system or short credits the first and surest method of placing the independent business on a solid basis.

Figures to prove that the law of supply and demand will of itself regulate the influx of new independent manufacturers.

The Rev. F. Jackson infers that the true mission of the moving picture has not yet been realized by its promoters.

A gifted lady says a good word for the educational or travel picture.

Louis Reeves Harrison says that the film, "The Stars and Stripes," as presented by the Edison Company, is a masterly tribute to the flag we all love.

An object lesson from the fire that gutted the Vitagraph Company's storerooms.

How Keith & Proctor handle the complete releases of the licensed manufacturers.

"Lux Graphicus" again questions the aptness of the religious play to the house of popular entertainment.

"Man-About-Town" visits the Vitagraph offices after the fire and obtains reels of film that withstood the great heat.

Rev. Dr. Jackson deprecates the all too theatrical acting of some characters in a religious play.

A tribute to two successful film men of Cincinnati from the leading paper in their own town.

Big electrical house places an improved projector carbon on the market.

In the films of the week, "Love Ye One Another" (Pathe) and "The Stars and Stripes" (Edison) stand out as notable examples of problem and spectacular plays.

F. H. Richardson answers some tough propositions and gives his impressions of the Kinemacolor projecting machine.

Summer and the Picture.

About this time last year, in the course of our visits to several moving picture theaters, we took occasion to compliment and congratulate several exhibitors who were showing intelligence in ministering to the comfort of their patrons in various little ways. For example: In respect of plenty of fans in order to keep the air of the theater in circulation. Then, again, we were gratified occasionally by a glass of ice water. Also, the temperature of the house was kept beautifully low. We recur to this topic in the interests of the exhibitor who, of course, finds his attendance dwindling when Summer sets in with its usual severity. Even so, though the outdoor life is the most popular with all of us, a well conducted moving picture theater by no means loses all its attracting powers when Summer is here. That is why we want to impress upon the exhibitor, especially he who has his house in a crowded center of population, that if that house acquires a reputation for coolness, cleanliness and refuge from the heat, he may still go on doing good business right through the torrid time of year.

These last few weeks we have done a great deal of traveling through New York City,—on the elevated railroad, on the surface car, and let it be said in an occasional automobile. Well, reader, where do you think we found our coolest traveling refuge. Why, in the much despised Subway! Not, of course, during the rush hours, but round about noon and the afternoon when the cars are not crowded. New Yorkers are skilled in the art of dodging heat, but apparently when they know that the heat can be dodged, they are not slow to take advantage of it. Your moving picture theater, therefore, in the city has got great possibilities even in the hottest weather, if a little expense be gone to, to make it cool and attractive to the tired business man who is doomed to work in the city in the hot weather, and also to the innumerable children whom the closing of the schools lets loose.

We specially suggest to the exhibitors whose houses are in large cities to consider the creature comforts of their possible patrons at this time of the year. It is a fashion to say, as we write this, "New York is empty." So it is. Still, there are two or three millions of people left in the city and they demand to be amused part of the day or night. The enterprising moving picture exhibitor who caters for them in the way we suggest will surely not go unrewarded. A walk along Fourteenth street shows there is commendable enterprise in this respect. The advantages of cool interiors are set forth. This is as it should be. There is one thing about sitting and watching the picture on the screen—it is silent, and you do not get so hot in the body as you do if you watch a comedy, or a drama, or a tragedy on the talking stage. Your physical emotions are not so deeply stirred. You are not jarred by the human voice or by many conflicting voices. It is a silent entertainment. We know silence is favorable to keeping the body at an equable temperature, so that the moving picture may be reasonably regarded as an almost ideal Summer entertainment.

We are watching the possibilities of the airdome, and shall have something to say on this branch of the business in future articles.

The Topical Picture.

On former occasions it has been pointed out in THE MOVING PICTURE WORLD that American film manufacturers pay less attention to the preparation of topical pictures than the film manufacturers of other countries. London, for example, over a span of several years—nay, not merely London, but the British Isles—existed on the topical picture. It is only recently that the dramatic subject has come to the fore. The reason for the popularity of the topical picture in the British Isles is simply this, that unlike the United States, it is not a country of magnificent distances. Practically the life of the nation, the ceremonial, official, sporting and public life is lived within a few hours of the capital, so that it is a comparatively simple matter for a film manufacturer to photograph an event of public importance in the day time, and have the pictures on the screen at the principal theaters in the evening. Thousands of miles in the United States separate the day's important happenings, so that it becomes largely an impossibility to photograph them, and show them on the screen the same night in the great centers of population. Still, for all that, we perceive a decided desire on the part of the film manufacturers of this country to, as far as possible, take advantage of every opportunity for showing topical pictures.

Supposing the Jeffries-Johnson fight, if fight it can be called, had taken place in England, the films would have been shown the same evening in many theaters. This issue of THE MOVING PICTURE WORLD will be in the hands of its readers possibly before the pictures can be shown in this city. Nevada, you see, is such a long way off. Still the public want topical pictures, as was proved the other day by the enterprise of Dintenfass in photographing the Abernathy boys. Then, again, when Mr. Roosevelt landed in New York, pictures of the procession in which he figured were shown the same night. If we are not very much mistaken there is distinct evidence from this and other happenings that the public is not so indifferent to the topical pictures as we were given to understand they were a year or two ago. At the time of which we are writing, we mentioned to several manufacturers the fact that possibly topical pictures would be popular with the public of New York City and the public of other cities. We were met by the retort that the public did not care for these pictures. Apparently they do, otherwise we should not see these Roosevelt-Abernathy pictures produced.

Take New York as a typical center of population in the United States; there is something doing in the public sense nearly all the time, and so there is in and about other large centers of population. There are the worlds of sport, public ceremonies, parades, great outdoor gatherings, in fact, every phase of outdoor life constantly passing before one's eyes like an everchanging pageant. Do you not think, therefore, that the millions of people who are unable through force of circumstances to figure in these events, do you not think that these people would not be interested in seeing pictures of them on the screen? We most decidedly do. Take for example, the progress of baseball, of racing, yachting, trotting, the life of the coast, in fact the one hundred and one happenings that are daily occurring. We believe that in this the enterprising film manufacturer has a great opportunity for feeding the insatiable appetite of the public for topical films. Across the Atlantic the moving picture is often termed the pictorial supplement to the daily newspaper. Is it not conceivable that it can be so treated and regarded in this country? The possibilities of the topical picture have not been so fully developed as they might be.

The Living Picture Revealing Nature.

One of the most interesting moving pictures recently brought forward, is that of a Rose gradually opening from bud to flower.

Photographed at regular intervals, each stage of growth and development is faithfully secured until the full growth of the flower is complete. When mounted upon a reel and thrown upon the screen, not only is a beautiful growing picture the result; but a new educational purpose is brought forward. A continuation of photographs of this kind in the world of nature is going to be of great value in all classes of natural history and science.

When Oriental Art was first introduced in Europe the "floral treatments" of the Chinese and Japanese artists were looked upon as distinct features of their National Art, and, while peculiar in style and color were admired rather than criticised. This was not the case, however, with the Oriental artists' treatment of birds:—absurd, ridiculous, grotesque and impossible were the criticisms hurled at the strange and fantastic shapes often given to the Japanese rooster as painted on screens, kimonas or Chinese placques. An ignorance of the true was ascribed to the students of the yellow races, a crudity of perception and execution was pityingly bestowed upon them by the western art world; so much so that in European Art schools, when the work of students was being criticised it was not uncommon to hear the remark "as ugly as a Japanese bird" or "like a Chinese flower," &c., &c.

What was the true situation? Were the Oriental artists or the western critics right or wrong? The living picture solves the problem and answers the question. Instantaneous photography catching animals and birds in every possible motion, has shown that some how the slant eye of the Oriental had caught some of those positions the European eye had failed to detect; the "grotesque" positions were positively true; the "impossible" was actually life like. And, while lacking in many details of cultured style and finish, living pictures have proved that the foundation upon which they worked was absolutely correct. Thus the living picture giving the movements of animals and birds together with the development of flowers has put a new life in Art.

Much has been heard lately of "Nature fakirs" and a "Roosevelt came to judgment" in deciding habits and customs of animals and birds; only recently did the hunting Colonel of the Rough Riders declare that a certain artist had made a mistake in the action he gave to a running elephant. The artist depicted the elephant with the usual four footed action of the majority of animals when running. This is not right, says Roosevelt; an elephant runs with the double swinging action of a pacing horse. The point is one of many of a similar interesting nature; the living picture will decide them all.

It is recorded of the famous animal painter, Sir Edwin Landseer, that in the earlier days of his career he would stand in close proximity to his exhibited pictures; hoping thereby to glean helpful points from the comments of the people. These were often helpful he declared. The most important one recorded is that of a farm yard picture with a litter of pigs in the foreground feeding from a trough. A farmer happening to pass was, of course, drawn to the familiar scene. " 'Tain't Nature," he was overheard to express:

"What is not natural, my friend?" asked the unknown Landseer. "Who ever saw a lot of little pigs feeding unless some of them had their forefeet in the trough." Landseer saw his error at once; he had placed the little

animals with decorous mechanical care on four feet with only the head in the trough. He gladly accepted the farmer's "true to nature" description, altered his picture; declaring it gave new life to the work and taught him a valuable lesson. As the prince of animal painters, who can imagine what magnificent paintings might have grown under Landseer's brush could he only have had the advantage of the living picture. With this knowledge and these experiences who can fail to foresee the great help coming from the use of the living picture in nature. A set of pictures showing the process of a hatching chick is probably one of the most unique to this date. From the development of the germ to the cracking of the shell shows all the growing stages of incubation; and from the cracking of the shell to the liberated chick, these growing movements of the infant bird while very interesting are increasingly educational in value.

Cash vs. Credit.

So much has been said of late in the trade concerning the payment for films by the Exchanges on the C.O.D. basis, that we determined to make an investigation on our own account in order to gain, if possible, the arguments on both sides of the question.

First of all, we approached some merchants and bankers in other lines of trade with a view of securing a general idea of credits given and demanded. We find that there are distinct lines drawn as regards credit in lines where the merchandise bought and sold is of a perishable character, or rather merchandise which deteriorates quickly. In such lines of trade, the terms are invariably cash all along the line from producer to consumer. We fail to find credits given of any length, except where the intrinsic value of the merchandise can be maintained for a contracted period.

With this information in hand, we sought at once some of our most important film manufacturers and give herewith, as briefly as possible, the consensus of opinion among them. The film manufacturer pays spot cash without discount for his raw film stock, and in all instances among the independent manufacturers it is necessary to carry a considerable amount of this on hand, it being imported, and delivery sometimes uncertain. All expenses connected with taking a picture, including theatrical talent, transportation, etc., are paid for in cash on the spot, the only exception being where weekly or monthly salaries are paid. In order to successfully put regular releases on the market, the manufacturer must have a number of negatives made and paid for several weeks in advance. From the foregoing statement it will be seen, therefore, that there is a steady outlay of thousands of dollars for weeks prior to the time when the manufacturer is in a position to market his product. We are not at liberty to disclose some of the exact figures given us, but we admit frankly that we were more than surprised to learn the tremendous cash capital which is required in the up-to-date moving picture plant before returns of any kind on the investment can be realized.

Because of the perishable nature of films, none of our banks are willing to carry any of this burden, which means that the manufacturer must stand the risk and not solely for these reasons, the manufacturer is desirous of maintaining a fixed program of payment for all the goods he ships.

Our next visit was to some of our exchange people. Here we find a condition which is considerably more complicated than that existing among the manufacturers. Competition is keen, and the independent exchange man of to-day is required to hustle, early or late, in order to hold his customers. These customers are not always of sound financial standing, and it seems, from our investigation, that they frequently ask for and receive many favors, most of which are the extension of credit, notwithstanding that it is an unwritten law all over the country that exhibitors should pay cash in advance for service. This has been a source of considerable loss to all the exchanges throughout the country, and we believe there is hardly an exchange in the Independent ranks that has not lost considerable sums of money through their indulgence with the exhibitors who have never paid for service.

These credits have lapped from week to week, and in many instances have drawn so heavily on the resources of the exchange that they have been forced to ask for credit from the manufacturer in order to continue their purchases of weekly releases.

Another evil which seems to beset the exchange is the over-purchase of weekly releases. There seems to be a desire among the exchange men to purchase as big a line of first run film as his competitor, with the hope that he will be able to secure business to warrant such purchases. With larger purchases than his business will actually demand, in many instances he is forced to cut prices in order to secure a return on his investment. This course of procedure has drawn the exchange man into a speculative business, and in a large measure has estranged him from sound business principles. The manufacturer by extending credit to him has been largely in the past responsible for this, and in his endeavor to increase his sales he has unconsciously encouraged such speculation.

In an interview with the Sales Company we learn that all shipments through them will be strictly on the C.O.D. basis, and that no exception of any kind will be made.

This paper, of course, having the interest of the exchanges as well as the manufacturer at heart, cannot take a definite stand on either side of this question, but it would seem to us that since all the independent film is going to be shipped after the 18th of July through one source, the Sales Company, and will be shipped strictly on the C.O.D. basis, this fact offers to the Independent exchange man a rare opportunity to enforce the same rigid conditions of payment from their customers, and at the same time put their house in order by reducing their purchases to a basis commensurate with their actual business in hand.

FIGHT PICTURES NOW BEING PRINTED.

Messrs. W. T. Rock and J. Stuart Blackton, of the Vitagraph Company, arrived in New York on the morning of the 8th, having made a record run from Reno. We are told that more wonderful and interesting than the fight pictures themselves will be the preliminaries and the pictures of champions and ex-champions and celebrities who attended the great fight. Mr. Blackton said that three Selig, three Essanay and four Vitagraph cameras were in constant use, and out of all the negatives they will cull only the best, such as will give a two-and-a-half hour exhibition such as has never before been seen in the history of sporting events, and probably never will be seen again. The interest these pictures have aroused throughout the entire world and the advertising they are getting from people who think they should be stopped, should make them a gold mine for the exhibitor in sections where they can be shown. The hue and cry against the pictures themselves is silly. They are mere records of an event. What these reformers should have done was to prevent the fight. But as it took place there is no moral reason why the pictures should be debarred. It is nonsense to say that they will have a baneful effect upon women and children, for they will not be shown in mixed programs in family theaters. The high cost of them will prevent this. The fight pictures will constitute a full program themselves and will be advertised as such, and those who do not want to see them can stay away.

The Arithmetic of the Independent Situation.

The heavenly calm of peace which has descended upon the Independent moving picture field these last few days has given us the opportunity of reverting to a topic which we feel it our duty in the interests of the business to hammer away at over and over again in these pages. That is the economic position of the Independents. This time last year there were practically only two, and in reality there was only one, Independent manufacturer. To-day, according to the records as printed in our last number, there are fifteen Independent manufacturers actively engaged in the production of films. There are probable additions to that number who will be releasing very shortly; so that, in round numbers, there are at this moment, roughly, about twenty Independent manufacturers of moving picture films in the United States, to nine licensed manufacturers. The ratio is as two to one: a very curious situation.

Who would have thought this time last year that to-day there would be twenty Independent manufacturers to nine licensed manufacturers? *We* thought there would be. A few other people who watched the situation as keenly as we do, also thought the same. The generality of people, however, exhibitors, renters and others interested in the trade, were hardly prepared to see so many neophytes come to the fore. Still, there are the facts of the case, and in the interests of the business as a whole, we have to consider what influence upon the future of that business the growth in numbers of Independent manufacturers may possibly have. This we will briefly do.

In round numbers,—*very* round numbers,—there are about ten or eleven thousand moving picture theaters and other places of amusement which use the moving picture in this country. Of that number (in round numbers) the Independent manufacturers cater to about 3,000 houses. So that, while nine licensed manufacturers cater for 7,000 houses, 20 Independent manufacturers cater for 3,000 houses. Proportionately, therefore, if nine licensed manufacturers supply 7,000 houses, surely not more than four or five Independent manufacturers should or ought to be needed for 3,000 houses. An irrefutable deduction.

The figures with regard to the number of entertainment houses in this country which use the moving picture are approximate. Still, they are arrived at after many inquiries. Even the Patents Company's officials do not accurately know the number of houses which the company controls, because there is the constant ebb and flow of change. Houses go out of business, others take their place. Broadly speaking, however, there are more houses built than go out of business. The number then is evidently on the increase, which is a gradual and not a very rapid one. The sum seems to work out, as far as we can discover, proportionately to population. The public, as the public always does, makes its demands silently felt. Let us make ourselves clear: The population of the United States at the present time is, roughly, 90,000,000. There are 10,000 houses devoted to the moving picture; dividing 90,000,000 by 10,000, we arrive at the deduction that there is one moving picture house for each 9,000 of the population. This may not be absolutely accurate, but it gives us a line as to public requirements which is confirmed by the experience of other countries. For instance: The British Isles have a population of 45,000,000, and in those islands, there are, as far as can be ascertained, roughly between 4,000 and 5,000 houses which use the moving picture. This again works out as one moving picture place of entertainment to each 9,000 of the population.

The other aspect of the matter, namely, that of the supply and demand of the manufactured article, which is what we are inferentially raising in this article, is one, of course, that will work itself out in its own way in accordance with the rigid laws of political economy. If the supply exceeds the demand, why, then, somebody, like Othello, will "find his occupation gone." In other words, it is possible, nay probable, that if the Independent movement throughout the country does not very largely augment, then, by this time next year, we are not justified in looking for the continued existence of the business of so many Independent manufacturers.

We are not writing this article in any alarmist frame of mind, or with any desire or intention to frighten or timorize recent entrants into the Independent manufacturing end. We want to put the facts of the situation before them, however, in a cold, clear, businesslike way, so that each reader may be in a position to draw his own conclusions. There is only one opinion that we unreservedly commit ourselves to, and it is this, that it will be a very haphazard proceeding for anybody, no matter whom, at the present time, to enter the Independent moving picture field with any hope of success, unless he has something transcendent in the way of quality to offer the trade. But that, as Kipling says, is another story, which we are treating in other articles in THE WORLD.

HIGH-GRADE MOTION PICTURES.

An exhibitor of the Pacific Coast in writing to us regarding his film service gives us to understand that scenic and educational pictures are in great demand. As we have always contended that moving pictures, notwithstanding the constant stones thrown at them by ministers and newspapers, would assert themselves and in course of time become the universal educator, we are pleased to quote some passages from the letter of our correspondent as a proof that the better classes are fast becoming friends of cinematography:

"* * * and we have to be content with this old commercial service at a high price because no film exchange will enter the field. Good 'comedy,' 'scenic,' 'magic,' 'industrial' and 'educational' pictures are few and far between. The film makers do not seem to realize that in failing to make enough of that class of pictures they are fast putting the exhibitors out of business, which will soon put the makers out. * * * In my neighboring town of 5,000 people there are two stock companies running at ten cents and twenty cents, and a picture show cannot live. Why? Simply for the lack of 'comedy, scenic, magic, industrial and educational pictures.' It seems that if the people are forced to witness dramas they prefer to patronize real live actors. . . ."

According to the letter of our correspondent, he seems to claim that his patronage calls for the scenic and educational films, but that the local exchange, perhaps managed by a man of little intelligence, does not want to purchase such films, but, on the contrary, tries to force on the exhibitors the drama and sensational films.

We thank our correspondent for his letter, as it is great time that the exchanges should reason the question and not buy films only for the morbid classes of exhibitors and spectators. J. M. B.

The exchanges have no excuse, as the manufacturers are producing a liberal supply of scenic and educational films.

"ALWAYS RIGHT."

A writer in the Moving Picture World argues that the real mission of the motion picture theater, as distinguished from the motion picture itself, is to entertain and amuse. The World is right. The amusement picture should be wholesome and may be indirectly instructive, but it is not the educational feature that draws 20,000,000 Americans into picture houses every week—not yet at least. Maybe yes, when the great uplift becomes universal some thousands of years hence.—Spectator in "The Dramatic Mirror."

The Moving Picture in Relation to the World.

By Rev. H. F. Jackson.

Great events happen suddenly! Although minor incidents are accumulating in an unhidden and deliberate manner, the final combinations form a climax which seems to burst forth unheralded and unexpected. This is as often true of a material public benefit as it may be of a personal or national event. It was said of a certain great English statesman that although he had toiled hard to obtain a national reputation, he most signally failed until a certain incident brought together the fruits of his labors; and "one morning he arose to find himself famous," and famous with a fame which never left him.

In a similar way the great American nation, silently building up its own strength, was not looked upon through European eyes as a World Power. The Spanish War, however, proved the climax, the gathering forces of the years at one stroke placed the United States in the forefront of the nations of the world, and to-day her position is pre-eminent. In like manner this sixth day of July the moving pictures have become a world-wide factor and of such world-wide importance that it has to be reckoned with, consulted and considered. The Jeffries-Johnson fight has been the incident—and *only* the incident—which has gathered up the growing forces of the kinematograph's development, and to-day the whole civilized world is beholding the moving picture as the center of its interest. The New York newspapers each have heavy headlines dealing with the problem, and without doubt the newspapers of every other city are similarly engaged. Reading the telegraphic reports that not only is every city and State on this continent studying the question, but England, Australia and South Africa are interesting themselves in the outcome. The writer of this article wishes it to be distinctly understood that he is in no way entering into the merits or demerits of the Jeffries and Johnson fight, or with the moving picture reproduction of the fight; to do so here would be a meretricious opening of the moral questions at issue.

The one object not in view is to show the world-wide value and importance of the moving pictures. A decade ago the value of the kinematograph was practically unknown; to-day its value is being uinversally weighed. At the request of a great convention now in session in Boston, every Governor of every State in the Union of the United States is being specifically asked to give the matter his serious attention. Every mayor in every city is considering the question; and everywhere civilization is within the present forty-eight hours debating the question of the reproduction of the great fistic combat.

Thus, in a moment as it were, the moving pictures have become a world issue; not as to its value—that is admittedly great; but *as to its use*. It is the world's eye, and the world is deciding what it shall behold and keep upon its everlasting retina; or what it shall reject. It is the world's conscience being impressed with every event and the *will* of the world will be the decision of the uses to which this great modern educator shall beutilized.

It is our pleasure to record the supremacy of this our protege; we desire only the best results for the good of humanity in the whole moving picture world, which is now the universe itself.

In this connection it is certainly wise to set forth two conclusions suggested by immediate events. The living pictures are now a universal factor to be reckoned with and the world at large acknowledges their value, respects their powers and recognizes their possibilities and without doubt will be governed accordingly.

In like manner, on the other hand, those engaged in the commercial aspects of the moving picture must now realize that they have the world at large to deal with. Governments and governors of higher or lower degree, people of every shade of thought and purpose are their clients and the attention given them will be amply repaid by a grateful and appreciative recognition.

Why I Favor the Moving Pictures.

By Jane Elliott Snow.

Of all the inventions and discoveries of modern times nothing is more wonderful, perhaps, than the moving picture. Through the medium of the moving picture one can visit almost every land on the globe, and become familiar with life among the different nations and peoples of the earth, of all time, and of all the ages. In this way one can learn much of literature, much of art, without the necessity of close application and diligent study; he can also become familiar with the processes of many industries that he would otherwise know nothing about.

In addition to these attractions is the real, genuine pleasure that one derives from this source. A pleasure so cheaply purchased that it comes within the reach of the very poorest. The tired father, the weary mother, the little boy or girl, whose range of vision has never extended beyond the narrow street, or alley, in which their lives have been passed, enters the moving picture theater, and for a time at least, dwells in a veritable paradise.

Moving pictures may now be seen in many, if not all, the leading cities and considerable towns of the world. They have found their way into the Celestial Empire and are said to be doing more to awaken long slumbering Cathay than all other influences combined.

Some of the scenes presented in moving pictures have been pronounced harmful, by local censors, which is no doubt true in many cases; which only goes to prove that, like some other things in life, this most modern source of amusement has its baneful side. But as there is a National Board of Censors, which sits in judgment upon all plays, before they are presented to the public, it would seem that objectionable features connected with them must eventually be eliminated. One great difficulty in the way of removing the harmful features of all public plays or exhibitions, is that people differ so widely as to what is really harmful. Ofttimes great plays and operas are put upon the stage of the theaters in our leading cities which are greatly censured by some good people, while others, equally as good, see nothing to condemn. The nude in art is a shock to some, while others see in it only the highest expression of beauty, or possibly the outward expression of the artist's very soul. One mother takes up the Buster Brown pictures and shows them to her little son with the greatest delight, while another will hide the pictures for fear they will put mischievous thoughts into the mind of her child.

So life goes on, and doubtless it will continue the same course while time shall last.

It was Emerson who said, "The virtues of society are the vices of the saint." But whether one represents society or the saint, if he be wise he will take an optimistic view of life and conclude that the right will eventually triumph.

Thus thinking, and thus believing, one can see in the moving pictures an excellent medium for the recreation and education of the people.

Edison Patriotism.

By Louis Reeves Harrison.

Way, way over in Jersey City, far, far from old Broadway, I was compelled to go, in order to get a view of the much talked of Edison production, called "The Stars and Stripes." Some who had seen the play were of the opinion that the Edison Company had surpassed themselves in this particular presentation, and I was asked by the Editor of The Moving Picture World to determine whether or not they had improved on their best "past performances." I was supposed to go in the obnoxious role of a critic. Now, critics are not only obnoxious to the criticised, but to those of other opinions. Then the world in general hates to see a man set himself up as arbiter in matters which everybody knows all about. The average critic of the play could not write one, set one or direct one, has about as much imagination as a hack scenario writer, not a convolution in his gray matter, and enough ivory aloft to furnish materials for a full set of pool balls. The real critic, if there be any, should be able to appreciate and enjoy a play as other, less gifted, mortals do, and merely suggest minor details of a helpful nature for the future consideration of the producer.

Having taken pains to show what a critic *should* be, I will proceed to demonstrate that I am not one.

Having made the startling discovery that Keith & Proctor have a very pretty theater in forlorn Jersey City, I proceeded to enjoy the performance, particularly the Edison production.

It was a story of the birth of Old Glory, and the heroism of John Paul Jones.

On the 14th of June, 1777, Congress established the stars and stripes as our national flag.

On that same day, Captain Paul Jones had the distinguished honor of spreading the beautiful banner to the breeze, and this episode forms the historical introduction to the Edison play.

John Paul wrote to the Dutch minister, at Hague:

"America has been the country of my fond election from the age of thirteen, when I first saw it. I had the honor to hoist, with my own hands, the flag of freedom, the first time it was displayed on the Delaware, and I have ever since attended it with veneration."

Our newly made country was then at war with the greatest naval power on earth. Britannia actually ruled the seas, with over a thousand war vessels, whereas our navy, with its five hastily constructed vessels, was regarded as more or less of a joke.

What a terrible joke it proved to be!

Lord Brassey only recently spoke of the American Revolution as marking the darkest period in England's naval history.

The brilliant succession of victories won by the Americans would make an interesting and instructive series of motion pictures, but the Edison producers selected a striking event that occurred off the east coast of England in plain view from shore between the old and clumsy converted merchantman, "Bon Homme Richard," under John Paul Jones, and the crack British frigate, "Serapis," faster and more heavily armed than the American vessel. This fierce naval duel, one of the bloodiest ever fought, began late in the day and continued by moonlight.

The moonlight picture of the vessels firing at hailing range, their broadsides flashing fire, one then the other enveloped in smoke, was tremendously effective. People craned their necks to see how it was done. There was that sure sign of interest, expectant attention, more convincing than the round of applause that greeted the flag raising. There was not enough of that moonlit battle! The story of love interwoven could have been sacrificed for the fight. The picture was such a wondrous spectacle, so exciting to the imagination, that the time allotted to it could have been doubled to the advantage of the whole effect.

Next came the scene on the upper gun deck of the "Richard."

The hail of iron was tearing through the sides, littering the deck with the dead and wounded. Cannons recoiled from their discharge, were reloaded, run out again and fired, the gunners are working with desperate energy, it was a fine ensemble. Between decks another hell was raging, but all this time the usually noisy drummer in the orchestra forgot his "boom boom," reserving *his* full strength for the rag-time accompaniment for the Jew impersonator in the vaudeville act.

In the thickest of the fight, the cannons used noiseless powder, but nobody cared, the drummer least of all.

Meanwhile, the pianist was turning over some sheet music with one hand and strumming "yiddle" with the other.

The pictured battle raged on.

Down came the flag.

It was then the British thought that the American vessel had struck her colors.

It was then that Paul Jones yelled in reply to a call from the enemy: "We have just begun to fight."

A brave sailor tried to ascend the rigging and raise the flag, but he was shot in the attempt.

Midshipman Mayrant seized the colors and bore them aloft.

Another round of applause in the audience.

Then the jib-boom of the "Serapis" was seen nosing over the gunwales of the "Richard." "Boarders away!" The Americans rush over the gunwales of the British ship, then we miss the best part of the fight, the hand-to-hand conflict, with pike, saber and pistol,—not enough room in a thousand-foot reel. (When are we going to have two thousand feet reels?) The surrender of brave Captain Pearson, to his equally brave adversary, both sons of Albion, but one in rebellion against parental injustice, concluded the historical part of the play and might well have concluded the great drama itself.

What is the use of criticising?

I liked the play, and so did the other common people.

There was no attempt to force applause by using the flag. It was only displayed at appropriate moments. The sight of it in actual battle, between men who had plenty of iron in their blood, stirred the heart. We hate to see the flag vulgarly used, but we all love the beautiful banner. Whether we are Colonial-Americans or Hoboken-Americans such plays are inspiring and instructive. The people around me were delighted. Cultured or uncultured, they seem to like plays of wholesome cleanliness and noble sentiment, but, to be of value, military plays must not deal with the trivial. The evolution of the present great nation was attended with thousands of dramatic incidents. Our numerous wars, with their sacrifices and bitter struggles, furnish an abundance of enthralling themes, the struggle for mastery always holds the audience spellbound, but the stories must not ring false, there is no need of theatrical clap-trap, they must be sincere to reach a simple and responsive audience. There may be critics of the younger generation in that audience, who know the history of our struggles by heart. Producer and playwright must display an intimate acquaintance with the historical elements in the play, or it falls flat.

"The Stars and Stripes," as presented by the Edison Company, is a masterly tribute to the flag we all love.

Long may it wave!

Non-Inflammable vs. Inflammable.

A Lesson from the Vitagraph Fire.

Out of evil cometh good. The recent fire on the premises of the Vitagraph Company to which lengthy reference is made in another part of this week's World, was not an unmixed calamity, regrettable though it was, particularly for the inconvenience which it caused the highly esteemed Vitagraph Company—an inconvenience which, of course, has passed away. The fire taught a valuable lesson upon which we feel it our duty to dwell in the interests of the business. In other words, it established the amazingly practical value of non-inflammable film for the making of moving pictures; it has established the fact that the film is, even in the most trying circumstances, actually non-inflammable—a fact which is of the highest importance and should be made as widely known as possible.

There are many misconceptions prevalent with regard to the combustible properties of celluloid in the ribbon form. Loose, that is, lying about in a box under a machine, or in the workroom, or, in fact, anywhere in the loose form, there is no more dangerous substance in existence, the danger lying in its ready combustibility. Throw a piece of celluloid in a live fire, and see how quickly it burns. Not very long ago we ourselves inadvertently threw a light into a barrel containing a pile of scraps of celluloid negatives and positives. To our horror a sheet of flame instantly shot up, and were it not that we were prompt in our action, a destructive fire might have resulted. But, as we have said, we were prompt, and so there was "nothing doing" in fires.

It is a good many years now since the late George Dickman, then English manager of the Kodak Company, invited us to the Kodak works in England to witness some experiments with regard to the comparative incombustibility of rollable celluloid. Ignorant writers in the press had stated that it was combustible in any form, either loose or rolled. We remember how, in a large field, many spools of the celluloid were produced and attempts made to ignite it. But it would not be ignited; it just charred and sizzled at the edges. That was all. This is quite a dozen years ago, and writing of our experience in another publication we were the means of allaying much unnecessary alarm on the subject. Celluloid, closely rolled up, very much resembles paper when tightly packed. It is exceedingly difficult to ignite or burn. The edges are charred, but there must be a very strong fire round about before the whole body of the material takes fire.

This fact was in a way demonstrated in the recent Vitagraph fire. Before us, as we write this, is a tin such as reels are packed in, and in that tin are the charred or carbonized remains or residue of a film which went through the Vitagraph fire. The tin is comparatively uninjured. The film is just a mass of pulverlent carbon. Chemically all the other elements in the film were driven off by the great heat and nothing but approximately pure C remains. These facts with regard to the behavior of the film in such circumstances are possibly of some scientific interest, although not perhaps of great practical value.

So much for the inflammable film. At the same time we obtained possession from the *debris* of the Vitagraph fire of a reel of non-inflammable film which was packed in one of the ordinary tins and which went through the same heat as the film referred to in the previous paragraph; as a matter of fact, we took both tins off the same shelf. We were curious to see for ourselves how the non-inflammable film behaved. Will it be believed that, generally speaking, it was uninjured by the great heat to which it was subjected? Just the outer parts of the picture for the length of a few feet were damaged, as if the gelatine had melted, but, broadly speaking, the whole of the remaining 900 feet of non-inflammable film were uninjured by the same heat which reduced an inflammable film to the condition already described, namely, that of carbonization.

We think this fact of the imperviousness of the non-inflammable film to great heat is a very valuable one to have had demonstrated. We are glad of the opportunity of placing it on record. Its widespread publication should do much towards reassuring public authorities and the public itself with regard to the minimization of danger in moving picture entertainments by the use of non-inflammable film. Again, this experience points to the fact that in the storage of non-inflammable film there is practically no danger of combustion or ignition.

THE KEITH & PROCTOR RELEASE SYSTEM.

In former times, that is, until last Fall, we always knew where and when in the Keith & Proctor circuit of picture houses, to see a particular release of the licensed manufacturers. For example: Consulting our own table of the week's releases, we could always rely upon seeing them on a particular day at either Fourteenth street, Twenty-third street, or 125th street, as the case might be. In other words, we could safely locate a particular picture in the Keith & Proctor New York circuit. But of recent months, the introduction of vaudeville, and possibly other causes, rather spoilt the Keith & Proctor houses for this particular point. We never knew what was coming on the screen, or when it was coming on. However, it seems that Keith & Proctor have recently adopted a new system of releases, which is given below. This will not only be useful to us, but to many others interested in the picture.

Each Monday's releases will be shown as follows: Biograph, Pathe, and Selig start at Union Square on Monday; Twenty-third Street, Tuesday; Harlem Opera House, Wednesday; Keith & Proctor's, Jersey City, Thursday; Fifty-eighth Street, Friday, and 125th Street Theater, Saturday.

Monday's Lubin starts at 125th Street Theater, day of issue; Harlem Opera House, Tuesday; Jersey City, Wednesday; Fifty-eight Street, Thursday; Twenty-third Street, Friday, and Union Square, Saturday.

Tuesday's releases, Edison, Gaumont and Vitagraph start at Union Square, day of issue; Twenty-third Street, Wednesday; Harlem Opera House, Thursday; Jersey City, Friday; Fifty-eighth Street, aSturday, and East 125th Street, Monday.

Wednesday's releases, Essanay, Pathe and Urban start at Union Square day of issue; Twenty-third Street, Thursday; Harlem Opera House, Friday; Jersey City, Saturday; Fifty-eighth Street, Monday, and East 125th Street, Tuesday.

Wednesday's Kalem starts at East 125th Street on day of issue; Harlem Opera House, Thursday; Jersey City, Friday; Fifty-eighth Street, Saturday; Twenty-third Street, Monday, and Union Square, Tuesday.

Thursday's releases, Biograph, Lubin and Selig start Union Square day of issue; Twenty-third Street, Friday; Harlem Opera House, Saturday; Jersey City, Monday; Fifty-eighth Street, Tuesday; East 125th Street, Wednesday.

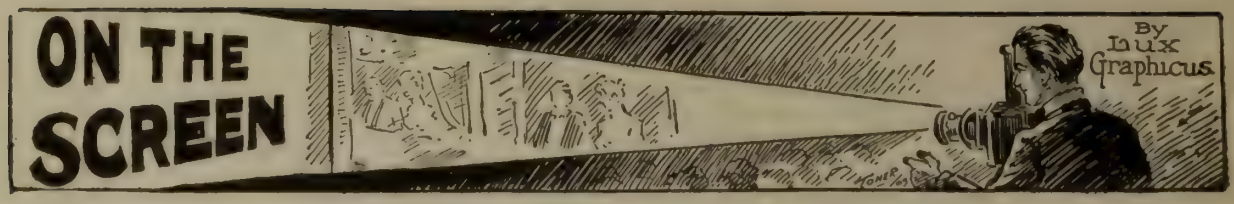
Thursday's releases starts at East 125th Street day of issue; Harlem Opera House, Friday; Jersey City, Saturday; Fifty-eighth Street, Monday; Twenty-third Street, Tuesday, and Union Square, Wednesday.

Friday's releases, Edison, Pathe and Vitagraph start at Union Square day of issue; Twenty-third Street, Saturday; Harlem Opera House, Monday; Jersey City, Tuesday; Fifty-eighth Street, Wednesday, and East 125th Street, Thursday.

Friday's Kalem starts at East 125th Street day of issue; Harlem Opera House, Saturday; Jersey City, Monday; Fifty-eighth Street, Tuesday; Twenty-third Street, Wednesday, and Union Square, Thursday.

Saturday's releases, Gaumont, Pathe and Vitagraph start at Union Square day of issue; Twenty-third Street, Monday; Harlem Opera House, Tuesday; Jersey City, Wednesday; Fifty-eighth Street, Thursday, and East 125th Street, Friday.

Saturday's Essanay starts at East 125th Street day of issue; Harlem Opera House, Monday; Jersey City, Tuesday; Fifty-eighth Street, Wednesday; Twenty-third Street, Thursday, and Union Square, Friday.



There is a place for everything, and everything should be in its place. One of the recent editorials in The World discussed at some length the mission of the moving-picture theater, arriving at the conclusion that that mission was not to educate or to instruct, but to entertain and amuse. "Them's my sentiments." In the same article the causes of the present unsatisfactory position of the talking stage were analyzed, and it was pointed out that similar causes might produce similar effects in the moving-picture theater. "Them's also my sentiments."

* * *

To come to the point, Is the religious picture quite in its proper place in the moving-picture theater? I raise the question, not because I am opposed to the religious picture, **per se**, or to religion itself—far from it—but simply from what I would call the commercial or business standpoint. Is it good business for a moving-picture exhibitor, especially on weekdays, to put religious moving pictures on the screen? Do his audiences in the mass appreciate them, or allow themselves to be repelled by them? In short, is the religious picture good business for the business?

* * *

I doubt it. I have said over and over again on this page that if the people want to be educated they can get education in the proper centers of distribution—namely, the schools, universities, and the like. What applies to education applies also to religious teaching. By all means let us have religious moving pictures in the churches. The churches, I venture to submit, are the proper places for them.

* * *

A moving-picture audience is, as I have before pointed out, like an audience in an ordinary theater. It does not like to be preached at. That is why, in the ordinary theater, the plays of Ibsen, Sudermann, Maeterlinck, Hauptman and Bernard Shaw are only partial successes, whereas, to take an instance at random, the amusing farce called "Seven Days," now running at a Broadway theater, looks as if it will last well on through the summer. It amuses people.

* * *

Let us be frank and honest. There is hardly a man of the world who is not bored by religious subjects in what I would call business hours—that is to say, the time that he devotes to his business or to his amusements. Somehow those of us who pay any heed to religion at all associate it with Sunday observances, and maybe morning and night, when we say our prayers, if we say our prayers. In modern life, so strenuous is that life, we have grown to resent the intrusion of religion upon time which must be devoted to other subjects. Understand me, I am not arguing the matter or taking either a pro or con side; I am merely stating the fact.

* * *

Even your Oberammergau "Passion Play," which originally got its prominence in virtue of the fact that it was a religious manifestation or performance, has, in the eyes of many, somewhat degenerated, because it is made the subject of a tourist pilgrimage. People go to Oberammergau, where the "Passion Play" is performed, from all parts of the world by way of diversion. Probably it has some religious influence; I do not know. Broadly speaking, it is a Summer spectacle, or an excuse for a trip. Possibly the infrequency of the performance saves it from vulgarization.

* * *

That is a point I want specially to raise in this connection—namely, the possibility of vulgarizing these beautiful religious subjects, which have been referred to in these pages for months past, in the moving-picture theater. I doubt very much whether the vast majority of those who look on them treat them with the reverance that they demand. They are rather apt to regard them, I think, as pieces of legendary drama, and not as conveying any great moral lesson. If I am wrong in this, and if there are any readers of The World who take opposite views, supported by evidence, let them come out and tell Lux Graphicus that he is taking an erroneous view of the matter.

Frankly, I do not think I am. I feel rather jealous of any influence, whatever it may be, which tends to diminish the general popularity of the moving picture. I venture to think, as I have already said, that any excessive prominence given to religious subjects in a place of secular entertainment—mark this, reader, a place of secular entertainment—may, while pleasing a more or less considerable minority, repel the greater majority. As I said at the opening of this week's sermon, there is a place for everything, and let everything be in its place. To my mind, a religious picture is out of place in a moving-picture theater for the reasons given.

* * *

Times change and we with them. Records of pre-Reformation times in the Old World show that practical religion, or rather religious observances, entered more intimately into the daily lives of the people than they do at present. For example, in those days people stopped in their work at 12 and 6 o'clock in the day to say the Angelus. They made daily visits to churches; the influence of the priest extended into every human relation. But since the fifteenth century the tendency of progress, if progress it be, has been to secularize instead of to sacerdotalize life. That is why we often read in the papers that Christianity is a failure and why churches do not fill. Again I say that I am not arguing the matter—I have my own inner private views on the subject—I am simply stating the facts as they bear on the progress of this wonderful moving-picture business.

* * *

There is a great deal of cant talked about the moving picture and its influence. It has all the uses assigned to the picture, that of being entertaining, instructive, amusing, uplifting; it has scientific, industrial, topographical, recording, military, naval and other uses. All these I cheerfully concede; it goes without saying. But what I do maintain, what I do plead for, is that each of those uses should be restricted to its own proper channel. If the picture can help religion, let it be used in the proper way—by ministers of the Gospel, in church, in order to attract people to the church. Similarly in the sciences, the industries, the arts and other branches of human industry let those uses of the picture be confined to their proper definite applications. Do not let us mix, cross or confuse those applications. Do not turn the place of entertainment into a mosaic of applications which obscure the entertainment functions of the picture.

* * *

After all, the pleasures of life are just as serious as the other duties of life. Pleasure is a duty just as much as is the care of the soul or the care of the body or the fulfillment of one's duties as a citizen. All work and no play makes Jack a dull boy. Those who play hardest work the best, and that is why I venture to suggest that the intrusion of religious subjects in these moving-picture houses is apt to have rather a repellent than an attractive effect. Understand me, I am not deprecating the production, sale and exploitation of religious subjects; far from it. There is an enormous field for them in the churches, chapels and other centers of religious teaching. So that in taking up this attitude I can't possibly be accused of being inimical to the best interests of the business. On the contrary, I believe that if the film makers laid themselves out to cater for all the churches, chapels, etc., of the country with specially prepared religious subjects they would enormously extend their business and at the same time be instrumental in attracting more people to those churches and chapels. The more attractive a religious service is the more people go to it; equally so the more attractive moving-picture entertainments are the more people go to them. It is not my business to help make religious services attractive, but it certainly is my business to contribute my humble quota to make the moving-picture entertainment popular and attractive, and that is why in this week's sermon on the screen I raise the question as to whether it is prudent or profitable for an exhibitor to make a practice of showing religious pictures in his theater. Mr. Exhibitor, I should be glad to hear from you on this subject.



The American Vitagraph Company of New York had a Fourth of July display of its own, and not of the sane kind either. It was also quite an expensive one, as well as a little premature, taking place on Saturday, July 2, instead of Monday, July 4. It afforded ample material for the newspapers to work upon and the press throughout the country gave ample space to accounts of it. After the business of the day had been concluded and the last three men in the film renting department were about to depart, a blaze suddenly burst forth in an apartment in which reels were stored, that resulted in the hottest kind of a fire, but the fire department was in full control of the situation within one hour after the first blaze was discovered.

Up to the present time none of the published accounts have touched definitely upon the real cause of the fire. All the papers have been content with the statement that some moving picture film exploded. I made a personal investigation after everything and everybody had cooled down and was pleased to learn that neither a cigar, cigarette, match, nor an inexperienced operator was responsible. From what I learned, and I am confident I reached the real facts, the films were not primarily responsible for the fire. The room in which the films were stored was provided with a switch by which the incandescent lights that illuminated the storage room were manipulated. The switch was of the ordinary knife pattern, but it was so peculiarly situated that a long wooden handle was required to turn the lights on and off. The switch itself was imbedded in a cement wall. About and immediately in front of the opening containing the switch was shelving upon which the reels were stored in tin cans. This shelving was about nine inches deep and the open space between the shelves was not large enough to allow one to insert his hand and reach the switch handle. As a substitute a piece of wood was attached to the handle of the switch. This improvised handle extended to the front of the shelving, within easy reach. When this piece of wood was pulled out it drew down the switch handle and put out the lights. When pushed in it made the proper connection and illuminated the room. This had been in use for several years. It is believed that the switch became deranged, as all will at times through some means, and an arc was formed. Being out of sight no defect was observable. It may have existed for weeks, or even months. The switch handle and piece of wood were fastened together by a piece of wire and the daily operation quite likely caused the wire to break, eventually causing a short circuit. At all events it was at the switch the fire was first discovered. The party first upon the scene had his attention first attracted by a puffing-like noise, followed by the rattle of tin cans upon cement floor. He rushed into the place and found two cans that had rested upon the shelf in front of the switch lying upon the floor and on fire. He seized both cans and hurled them through a window to the street below. Then he gave the alarm of fire. This part of the story sounds much like the one in a historical recital depicting the bravery of a soldier who saved the day by seizing a bomb hurled from the enemy's camp with burning fuse and threw it into a bucket of water. In the Vitagraph case the hero was Charles A. Burton, probably the best known handler of picture machines in New York. He is one of the oldest employees of the American Vitagraph Company. He attained no little distinction a few years ago by being the first operator licensed by the Department of Electricity of this city. He always displayed his card with much pride, because it bore the significant "No. 1." Unfortunately Burton's presence of mind and brave work was not productive of the desired results. After hurling the cans through the window he hurried back to the film room, but in his absence a dozen or more cans had fallen to the floor and the room was in a blaze that barred his entrance.

A visit to the film exchange Sunday morning revealed a sorry spectacle. One would hardly believe that fire could work such havoc in one brief hour. The room in which the fire started and the adjoining one were wrecked, and other parts of the building suffered considerable damage. Fortunately enough reels were rescued from the second apartment to keep the film service in operation when coupled with the vast amount of reels that had been given to customers during the day on account of the holiday season. Temporary quarters were quickly secured and when the film renters appeared Sunday morning for changes of reels they found the room staff ready for the occasion, and the service has been continued without interruption. This is certainly commendable. Phoenix-like work of that character commands my admiration.

Yes, I know that other film concerns have suffered a like affliction and displayed a like spirit of recuperation, but in the Vitagraph case the circumstances have been peculiarly unequalled. We all know that the American Vitagraph Company is an adjunct of the Vitagraph Company of America. To be more exact, the latter is really an outgrowth of the former. In later years the manufacturing company has been almost distinct in relation with the rental concern, and "Pop" Rock has really been the only member of the original concern who has the identity of the two. "Pop" Rock and J. Stuart Blackton were both in Reno when the fire took place. Albert E. Smith had the responsibility of the studio on his hands and was seeking deserved recreation at Northport, L. I. I remember reading a story of a naval battle. Upon its conclusion the commanding officer asked one of his surviving staff: "Are you the only officer left?" The reply was: "No, thank God! The cook still holds the galley."

When I visited the afflicted film exchange the blackened debris astonished me, both as to quantity and the vivid reflection of what flames can do. But my astonishment increased as I wended my way through the ruins. Frankly, I have at times had serious doubts as to the virtues of non-inflammable film if put to a severe test. I no longer entertain such doubts. Reel after reel picked up from the ruins convinced me that the non-inflammable film is all that is claimed for it. Every can of it that had passed through the fire weighed not less than four and a half pounds and not a can of the inflammable film that had passed a similar ordeal weighed over nine ounces. The last was like so much dust. The non-inflammable presented a wonderfully preserved appearance, but the intense heat through which it had passed caused the several laps to adhere to each other, thus rendering the film unfit for use, but aside from a blistering of the outside lap there was no indication of inflammability. I secured two of these reels and any doubting Thomas may see them at the office of the Moving Picture World.

Since the fire a number of the municipal authorities have visited the offices of the American Vitagraph Company and have been singularly impressed by the developments resulting from the test to which the non-inflammable film was put by the fire. From remarks I have since heard dropped in several quarters this will receive more than passing attention on the part of the authorities, one of whom is credited with the remark: "This demonstration is invaluable to me. It is something I have wished for a long time."

One of the busiest men at the Vitagraph office when I called was Victor Smith, the genial brother of Treasurer Albert E. Smith, of the manufacturing. In the midst of the wreckage he was busy ordering the replacing of telephones, directing the clearing of debris, and hustling about generally to get the executive offices in shape for business. He is certainly an energetic worker. He really loves work and seems to revel in it. When the fire started he was spinning home along the Long Island roads on his new Indian motor cycle. When you see him ask him to tell you about the trip. Before reaching his destination he got word of the trouble and lost no time in making his way to the scene.

It takes such occurrences as that of last Saturday to show that while competition among film exchanges may appear to be sharp at times there is a most refreshing and gratifying underlying strata of good-will and fellowship among them. As soon as the news of the American Vitagraph's misfortune gained circulation almost every exchange offered assistance; but as it was the old reels that had been consumed the firm's customers were cared for without aid.

THE MARRIAGE OF ESTHER.

By Rev. H. F. Jackson.

Having seen another part of this series, which was much improved in the respect that many of the reproductions were colored, thereby giving more value to the costumes of the performers. The subject is, however, so incomplete, making it impossible to form an intelligent conception of the purport of the whole scene in this important incident in the national history of the Hebrew race. This instalment plan of presenting any important work is decidedly detrimental to its best interest, and must be positively unattractive to those not acquainted with the subject beforehand. Another great drawback to the true rendering and pleasant reception of this wonderful piece is the great contrast between the acting of Esther and the King; the former is modest and mild (if too mild, the fault is a good one), while the latter is tragic and wild. It almost seemed as though some great tragedy was being enacted if one followed the actions of the King unmindful of his associations. The violent stamping, gestures when walking, the useless waving of the arms and the madly pointing of the extended finger when giving a command, seem more ruffianly than kingly; such a lack of dignity and quiet authority cannot be imagined even in an Oriental monarch of centuries ago. The other characters are more subdued and in keeping with what one imagines may be compatible with the occasion and time.

The writer is anxiously looking forward to an opportunity of seeing the whole series at one time, when as a unit it may be more acceptable, pleasing and perhaps instructive.

SUCCESSFUL FILM MEN.

The Cincinnati "Post" pays a fine tribute to Messrs. McMahan & Jackson, proprietors of the Cincinnati Film Exchange and incidentally operators of a number of fine theaters. In connection with an illustration of their newest picture palace the "Post" also gives the pictures of the two youthful promoters, and says of them:

"With nickels I. W. McMahan and Jerome Jackson, Cincinnati men, have made themselves the moving picture magnates of the Middle West, operating seventeen theaters in Cincinnati, Ohio, Indiana and Kentucky. The film magnate is one of the wonders produced by the moving picture.

"Venturesome persons who got in on the ground floor in the early days of moving picture popularity have plucked the worms that belong to the early bird. The magnates of the game in Cincinnati acquired what they now have within six years on a capital of $400.

"Their domain covers a large part of Hamilton County, Southern Indiana, runs as far south as Paris, Ky., and north as far as Logan, Ohio, and they are after more nickels to conquer and acquire.

"They own two large theaters on West Fifth street and run the Lyric as a motion picture house during the Summer. In addition they operate a film exchange, from which they supply theaters in the South and Middle West. They employ 300 persons in their various theaters.

"The new-fangled magnates admit they have been very lucky, sticking to the business in the early squally days when persons intending to see a picture show would buy their tickets quickly and dash through the door so as not to be seen by their friends.

"'We possessed imagination enough to see the possibilities of the moving picture and stayed on the job when others got discouraged,' said McMahan. 'There was a time several years ago when people said that moving pictures had run their course, but the most wonderful things have been produced on the films since then and now the moving picture is more popular than ever.

"'Moving pictures are now not only illustrating the vital history of the day, but are also producing show spectacles and dramas of a high order. They are being recognized as a great educational force in churches and in schools.

"'However, the chance to get rich on moving pictures by starting with a small capital is gone. There is too much competition and it is useless to start with less than $5,000 even in a suburban theater. That is the amount of the original investment necessary for remodeling of a storeroom for theater purposes and the purchase of the necessary equipment.

"'You must figure on expenses of at least $80 a week. The large theaters spend that much a day. Piano players get $15 a week aud the average singer about the same amount. Film service averages about $40 a week.'

"Prominent Cincinnatians who are interested in moving pictures are H. S. Koop and O. Luedeking, merchants; Judge Lueders, Mike Mullen, Edward Hart and Rud Hynicka."

NOTICE TO EXHIBITORS.

80 Fifth avenue, New York City, July 2, 1910.

Exhibitors are notified that motion pictures and motion picture projecting machines manufactured or supplied by the Gaumont Company of New York after June 20, 1910, are not licensed by this company and must not be used by exhibitors licensed by this company.

Motion pictures made by the Societe des Etablissements Gaumont of Paris, France, and imported and supplied by Geo. Kleine of Chicago, are licensed and may be used by licensed exhibitors.

MOTION PICTURE PATENTS COMPANY.

WHAT THE MIRROR SCREEN WILL DO FOR THE EXHIBITOR.

It seems that not enough can be said on the mirror screen, as this simple invention has operated some wonderful miracles.

Mr. Nasser, of the Elite Theater, Forty-seventh street and Indiana avenue, who at one time was fairly disgusted with his investment and was willing to sell his house at a loss, has changed his mind since he bought a mirror screen. He claims that the expensive cost of the screen has been paid in a few weeks. He has regained his good humor, and he is no more talking of selling, at least not at a sacrifice, as if he sells it will be at an advanced price.

While the hot days cause severe losses to most of the exhibitors, the Elite holds its own, and last Sunday evening I enjoyed the crowd of a middle-Winter Sunday.

At the Garfield, Fifty-fifth and Halsted streets, I found Mr. P. Bortholomae still happy with his purchase. Proudly he pointed to me two young men who came all the way from Forty-first street (passing several shows on their way), because, as they claim, they must come to the Garfield to enjoy good pictures.

I will surprise the readers in telling them that at 9.15 on Sunday evening I had to wait on the pavement for my turn to enter the overcrowded house of Mr. Bartholomae. Think of it, a July Sunday!

Mr. Bartholomae whispered in my ear: "I have raised my price." I was surprised. I looked around and, pointing the figure 5c. to him, I asked for a meaning. He answered that he had not raised the admission, but the price on the mirror screen. In other words, some weeks ago he said that he would not sell his mirror screen for $1,000; now he would not part with it for $1,500 if he could not get another one.

Baltimore, Indianapolis, etc., told me similar stories regarding the good results obtained with the mirror screen.

J. M. B.

BIG ELECTRICAL HOUSE PLACES GREATLY IMPROVED PROJECTOR CARBON ON THE MARKET.

The constant procession of recruits into the motion picture field forms, in itself, a very lively moving picture, and when an old firm of long established reputation and transcontinental business enters the field, it is worth while to stop the reel and look them over a bit.

One of the latest entrants into the field is the Charles L. Kiewert Company, a leading electrical house of New York, having branches from Boston to San Francisco. The new product that this company is marketing in the motion picture field is the "Bio" carbon, which is the latest addition to the line of high-grade carbons for which this concern is already so favorably known to the moving picture trade.

This carbon is a new departure in projector carbons, and those who have tried it report results that are at least remarkable, and many of the most progressive operators in New York City have used still stronger terms of praise.

Mr. W. F. Hessel, president of the Charles L. Kiewert Company, explains the advantages of the new carbon as follows: "We market in America the output of the largest high-grade carbon factory in the world. For several years the projector carbons made by this factory have been considered the standard in Germany, but, as the motion picture field was a new one for us, we refrained from entering the American market until we could offer a product of such exceptional merit as to be really sensational. We have been at work on such a carbon, in connection with our factory, for the past two years, and our Bio carbon is the result of our labors. As its name implies, it is designed especially for motion projection. The first feature to which we gave attention was the light. It is perhaps not generally known except by experts that the electric arc, as known to the motion picture trade, is far from the ideal light for projection. In everything except 'throwing' power the calcium

light is far superior. In all the best theaters in New York calcium is used exclusively for spotlights, and in the most progressive motion picture houses calcium is generally used for song and stereopticon slide projection. This is due to the steadiness, softness and the pure white color of the calcium. It causes the 'shadows' which give 'life' to the picture to shade naturally into the high lights, and reproduces colors in absolutely natural tints, causing the picture to stand out vividly and naturally.

"We bent our energies toward the perfection of a carbon which should combine the steadiness, softness and whiteness of calcium light with the throwing power of the electric arc. We have been successful to an unexpected degree, and many of our customers have disposed of their calcium lights and use their motion picture lamps with Bio carbons for song and stereopticon slide projection. Of course the houses that can afford both calcium and electric lights are very few, and we mention their experience, not as general practice, but to illustrate the really remarkable qualities of the Bio carbon.

"Another direction in which we wanted improvement was in burning life. The carbons usually sold for motion picture work, are consumed very rapidly, making high carbon expense for the owner and frequent trimming and adjusting for the operator of the machine. With the Bio carbon we find operators running four and five reels more to a trim than they were able to get out of any other 6-inch carbon. This corresponds to a reduction in carbon cost of 25 to 40 per cent., as we are marketing Bio carbons at a price but little greater than that obtained for the best of ordinary carbons. We have also succeeded in reducing the current consumed to produce the same amount of light by about 20 per cent. One point of especial interest is the manner in which Bio carbons stand up under 'forcing.' We have put as high as 100 amperes through a pair of 5/8-inch cored carbons without cracking or splitting. We have also made an innovation in packing that we think will be appreciated by the trade. We pack BIO Carbons in fifties, in a dust-proof box with removable cover, which keeps the carbons clean and orderly. Altogether we feel justified in saying that we have made the only improvement in projector carbons that has been made in the last ten years. This is a pretty broad statement, but everyone who has tried the BIO says the same thing."

Mr. Hessel talks with sincerity and enthusiasm, and we assured him that he would find the moving picture trade open-minded and with a welcome for any improvement, especially one that would enhance the quality of the picture itself, which is the foundation of our industry.

BUSINESS DULL? NOT FOR THE ENTERPRISE.

The usual "dull season" bugaboo has no terrors, it seems, for the Enterprise Optical Manufacturing Company, who report steadily increasing demand for the Motiograph. They are now behind with their orders, and working several nights a week. They certainly are commanding a deal of attention with their intensely practical machine, which three years of grind has proven to be worthy of high consideration. Of course, being New Yorkers, we feel that this town is about the beginning and the end of most things, but we are compelled to admit that some wonderful inventions emanate from Chicago, and one of these startlers is the Motiograph.

CHICAGO AGAIN ON TOP.

Once more New York is defeated by the enterprise of the motion-picture interests of the Windy City. As stated in previous letters, Chicago and the Western cities display more taste in the construction of their theaters, spare no expense to show a clean, decent front, and are not like the exhibitors of the East, fond of an extra display of ugly posters. In the West they believe in a limited number of posters, just enough to advertise the show, and when they use posters they do not imitate New York by nailing them on boards or against the walls, but they place them in neat-looking frames. Some of our Western exhibitors are discarding the long calico signs stretched across the front of a house and replace them by an electric sign, the letters of which can be changed in no time, affording a chance to the exhibitor of having each day a new electric sign to advertise his feature film.

The Cinema Bureau, of Chicago, will cheerfully give all particulars regarding this newly patented electric sign, and will also post the readers on the merits of the new lamp for interior side lights, and of the lamp adjuster and cleaner, an article indispensable to the exhibitor. The lamps of the ceiling can be removed to be cleaned or changed without the help of a stepladder. Some of our Western exhibitors are using gummed letters to make their signs. The gummed letter is a product of Chicago, and affords the means of making an inexpensive yet neat-looking sign in a matter of a few minutes.

MORALS OF THE PICTURE SHOW.

The New York "Globe" publishes the following criticism on the pictures from one of its readers:

"I believe I have visited every picture show in the Greater New York. At least I have tried to do so. Some of the shows were absolutely without objection. But there are many that would be immediately closed if Mayor Gaynor could only see them. For example, this scene: First there were several pictures of high life in Paris, when a very handsome and fascinating man receives great attention from ladies of fashion. His wife becomes jealous and hires two ruffians to waylay her husband and to slash his face with knives so that the captivating young man's face is forever disfigured. Of course, when the wife sees him she is filled with remorse, but instead of a divorce a reconciliation takes place. It never occurred to the artist that a fairy could have been introduced who with one magic touch would restore the captivating man to his original beauty!

"I was indignant, and went to the manager. He said the picture had passed the committee to which one of your correspondents has referred. 'The Lord have mercy on the committee.'

"It is urged that children under sixteen are not admitted without their parents or guardians. This does not help matters in the least. You cannot reform the community with the policeman's baton. It must be understood that some of these shows are such as no modest woman can enter. Nearly all these pictures come from Paris. The cowboys of the Wild West have all French faces and 'French morals.'"

Non-Breakable Slides.—The Paris Slide Company, of 932 Chestnut street, Philadelphia, sends us a sample announcement slide that can be subjected to all kinds of heat without breaking. The substance seems to be isinglass and a patent has been applied for. It is the invention of Mr. John Schmittinger, who was formerly press photographer on several Philadelphia newspapers. He has a thorough knowledge of photography, and having had considerable experience with lantern slides set about discovering a means of preventing their breaking in transit or when exposed too long to the heat of the lantern. That he succeeded was well demonstrated before a Moving Picture World representative a few days ago at the Premier Theater, Market street, Philadelphia. Mr. Ellis Parmer, the operator, subjected one of these unbreakable slides to the heat of the lantern for thirty minutes without any defect showing, while a glass slide cracked in one minute and a half. For stock announcement slides Mr. Parmer said that there was nothing to beat the unbreakable slide.

The Ocean Grove Auditorium, Ocean Grove, N. J., is perhaps the largest building of its kind in the world, seating over 12,000 persons. The Ocean Grove Camp Meeting Association caters to the most select musical and literary audiences in the country. It may be of interest to the readers of The Moving Picture World that moving pictures, as well as stereopticon exhibitions, are now forming a prominent part of the entertainment. J. H. Hallberg, New York City, installed last week a complete Motiograph moving-picture machine equipment, with the "Hallberg" automatic electric economizer, and the brilliant, flickerless pictures were favorably commented upon. Ocean Grove is also illuminated by twenty Hallberg 4,000-candle-power flaming arc lamps, four of which illuminate the entrances to the large auditorium.

"Moving picture machines should be installed in the Milwaukee public schools," said Superintendent of Schools C. G. Pearse, when told that the school authorities of New York were thinking of equipping all the schools with moving picture apparatus.

"The only thing I can see against it as far as Milwaukee is concerned is the fact that the Board has not the $50,000 necessary for the equipment. The moving picture as a means of education is highly practical."

Nothing has done more toward bringing motion pictures to their present exceeding popularity than the films which show the scenery, people and customs of foreign countries. —Hamilton (Ohio) Journal.



"The Bad Man's Last Deed" (Essanay).—Sometimes even bad men perform heroic deeds, and this one, after being ordered from the county on pain of instant death, helps a young tenderfoot home, but is shot before explanations are possible. The interest lies in the development of character shown and the typical Western setting. Such events were once common in the West, and their reproduction is the preservation in permanent form of scenes which have long since passed away. They are studies of real life, accurately made and adequately presented. As such they deserve more than the usual appreciation accorded pictures of this type.

"On the Threshold" (Gaumont).—A pretty story of the kindness of a child, who offers food to a rough-looking man who comes to the house. Another scene represents the man as a burglar, discovered by the child, who again offers him food. This touches him, and he leaves without taking anything.

"Motoring Among the Cliffs and Gorges of France" (Gaumont).—A beautiful picture of the scenery in some of the French mountains as viewed from a car. The operator has selected his locality with discretion and has made his exposures with intelligence. It affords one an opportunity to view some very pleasing French mountain scenery.

"Max Foils the Police" (Pathe).—A humorous skit representing a man doing some surprising stunts, a la dime-novel detective, closing with some vigorous love-making.

"Riding Feats by Cossacks" (Pathe).—A picture representing some of the marvelous feats on horseback performed by the Cossacks, who vie with the American cowboy in their horsemanship. It is an instructive and entertaining film well worth seeing.

"Saved by the Flag" (Vitagraph).—A dramatic picture representing an episode in South America, where the Stars and Stripes prevent a mob, incited by an incensed discharged employe, from lynching an innocent man. There is something of a thrill in the fact that the flag is really as powerful. It is a phase which is not in evidence in this country, where its protection is a matter of course. The scenery representing South America appears to be reasonably accurate, and there is a spirit and a dash to the picture which makes it attractive and thrilling enough to make the pulses leap in sympathy with the story it tells.

"The Stars and Stripes" (Edison).—Here is a picture that will set every nerve to tingling, will start the blood pulsating more rapidly and will make you want to stand on your seat and cheer with all the vigor you can command. It tells the story of John Paul Jones, that picturesque founder of the American navy, the first to raise the new flag over a United States vessel, and the stirring fight of the Bon Homme Richard and the Serapis. The picture throbs with the spirit of '76. You can hear the roar of the guns; you can hear the shouts of the seamen. The great sea fight passes before you and you can acquire a more graphic impression of sea-fighting than you ever had before. There is danger stalking abroad, seeking whom it may devour, and there is love. And, floating over it all, the Stars and Stripes, the emblem of the majesty and sovereignty of a mighty people. One scarcely wants anything more thrilling for Independence Day. Moreover, it is historically correct, and will assist materially in interpreting the life, especially the sea life, of that period.

"Rebellious Betty" (Pathe).—The first of a series of comics intended to disclose the doings of Betty. If she is as vigorous, not to say destructive, in the entire series, few people or anything else will be left when the series is finished. The way she annihilates everything in sight because she can't have her way is a caution. The next in the series will be awaited with interest. Until then it will be unknown what misfortunes will follow her appearance.

"Inside the Earth" (Pathe).—A fanciful film purporting to show the discoveries of two Englishmen who reach the interior of the earth. The array of monsters is quite appalling, and some of the transformations about them are unique. No doubt they are as pleased as they look when they once more reach the surface of the earth.

"The Colonel's Errand" (Kalem).—A thrilling story of Indian fighting on the frontier. Competent judges declare this to be one of the most thrilling stories in the Kalem Company's popular series. It is a strong combination of pathos and adventure—melodramatic, it may be—but teeming with human action and representing at their best the forces which impel men to perform heroic deeds. One acquires a clearer comprehension of what it once meant to live on the frontier, and one is more ready than before to offer respect to the men who fought the battles that made the westward advance of civilization possible.

"Wilson's Wife's Countenance" (Vitagraph).—The man who has sometimes been transfixed with an icy stare will appreciate the beginning of this picture. Here is a farce as immobile as a stone. No matter what is done, it does not change. But a cure is begun, and through a long series of grimaces that would make a harlequin hide himself the countenance is restored to normal flexibility and expression. The last glimpse is natural and pleasing, and represents the work of a powerful restorative administered by a despairing husband.

"Old Glory" (Vitagraph).—Here is a picture which will profoundly stir the patriotic impulses in every person's breast. The conception of the design of the flag is ascribed to Benjamin Franklin, who in a dream sees Freedom pluck the stars from the skies and lay them at his feet. Like all other stories concerning the origin of the flag, this one may be doubted. They even question that Betsy Ross made the first one, or that she ever lived in the little house on Arch street. But it is a pretty fancy, and surely no one is harmed by believing it. Scenes from the various wars, typical of what they stood for, are selected, each one representing the triumph of the flag, until finally, amid a burst of applause, it is seen waving over the land of freedom, the only flag on earth that was never trailed in the dust or hauled down in the ignominy of defeat.

"Muggsy's First Sweetheart" (Biograph).—A delightful comedy depicting the love experiences of Muggsy and Mabel. He has a number of exciting experiences, but is voted a hero after he throws out the National Uplift Committee. All the scenes are funny, and leave no bad impression. It is one of those pictures which is indescribable, but it is none the less appreciated by an audience who likes fun.

"Faith Lost and Won" (Lubin)—A love story set among Western scenes, represented by unusually clear photography. And it teaches the lesson that even though love may be lost, yet love is all powerful and the most beautiful and desirable thing in life, provided only that love be true. Acted with all the ability displayed by the Lubin players, the picture seems to be more than a mere picture and assumes the form of an episode which might have occurred in one's own life.

"The Ruling Passion" (Melies).—A Mexican love story in which chance plays an important part, as it always does in anything a Mexican touches. A horse race in which a horse has been disguised wins a rival's money and a girl. Numerous incidents are interlarded which add to the interest and increase the attention of the audience.

"The Fire Chief's Daughter" (Selig).—Everybody admires the fireman, and there is a halo of romance about the chief of a department which makes him particularly attractive. This story of a fire chief's daughter increases the romance and adds to attractions of the firemen themselves by mixing up a pretty girl with them. The story is told in the Selig way, with elaborate and appropriate stage settings and with scenes which are often too real to be comfortable. But the picture will prove far more attractive than the usual run, perhaps, and the audience will enjoy it, gaining in smaller towns which have no paid department an accurate impression of what it means to be a fireman in a large city.

"The Purgation" (Biograph).—Even a man who is pursuing a criminal course may be restored to honesty and usefulness by some subtle power aroused by what appears sometimes to be a trivial circumstance. Not all are sufficiently strong to stand the test of the purgation which is sure to come. This excellent film tells such a story interestingly and graphically. And, fortunately, the young man, who has worked his way up from thievery to honesty and sobriety, is given another chance when his past is unfortunately discovered. It is not a particularly pleasing story, yet its plain teaching is that men can overcome early evil associations and become useful citizens. It offers numerous suggestions for reformatory work, and, withal, should be a very helpful film.

"The Child's Captive" (Lubin.)—The influence of a child is a theme of which motion-picture producers make the most. Here a little boy captures his father, who is planning to elope with an adventuress, and leads him triumphantly back to his mother. The inference is too plain to pass unheeded. It makes plain the ascendency of the child in all situations of this character. And it teaches other lessons equally important and quite as plain.

"The Runaway Dog" (Pathe).—A rough-house picture,

which includes an exciting chase a la "Murchison's Pup." All those who are upset by the flying dog and man unite in belaboring the unfortunate individual, while the mischief-making dog escapes scot free to his former master.

"The Rhine from Cologne to Bingen" (Pathe).—Almost as good as a trip down the river and infinitely less arduous. All the ancient castles, each surrounded with scores of legends; all the incomparable scenery, and all the misty folklore, accumulated during the ages, are embodied in these pictures. With photography unusually clear and made from viewpoints which betray the work of an artist, this film is one of the most notable in the long list of travel films issued by the Pathes. It would be impossible to overpraise it.

"Go West, Young Woman, Go West" (Selig).—A bit of comedy illustrating how Cupid disturbed arrangements in Mrs. Kelly's boarding house, as the cowboys married off one after another of her cooks. Finally an actor accepts the position, and just as trouble was camping on everybody's trail she marries him, thus retaining the cook and saving the day. The complications are funny, and the picture is certain to prove popular everywhere because of its absurdity.

"The Tale of Two Coats" (Edison).—A long, angular man in a chubby man's dress suit, and vice versa. A Governor's reception, with a typical messenger boy to perform the original mixing. Perhaps further explanation would be superfluous. When the two individuals thus attired face each other at the reception it is perhaps needless to say that everybody laughs. And well they might. It is an unroariously funny situation, and funny, indeed, is the scene when they meet. "The Tale of Two Coats" is a laugh-maker.

"Equal to the Emergency" (Edison).—Tact on the part of this young wife prevents a serious disturbance which might have ended in the permanent estrangement of a rich uncle and a loss of all the expectations which had been entertained from time immemorial. The complications are amusing and cannot fail to provoke a full measure of laughter. Stories which turn upon the loss of a cook are always funny, and when they include, too, the danger of estranging a wealthy uncle the story becomes even more interesting. The acting and photography are alike satisfactory, and add their share to the attractiveness of the story.

"The Clink of Gold" (Gaumont).—The clink of gold and the changes it makes in the behavior of people was never more graphically or eloquently told than they are here. A quantity of supposed gold entirely changes the attitude of a man and wife toward an old gentleman. The denouement which shows them receiving only a stone instead of money is very gratifying. Without exception, those who see the picture will say they got only their deserts.

"Life in Senegal, Africa" (Gaumont).—A picture of a little-known region, representing the people at work in their various industries. Their methods are crude, but the results seem to be reasonably satisfactory. The visit to the school, which closes the picture, is interesting. It is a unique touch of life to see the little black boys at work on their studies.

"A Boarding-School Romance" (Vitagraph).—A lively story centering around love-making at a boarding school. The teachers are cleverly trapped by a flashlight photograph of them doing some spooning themselves. The difficulty is adjusted by exchanging the telltale photograph for the privilege of meeting, and then the two couples stray away, each to follow their own inclinations to make love. A very cleverly conceived plot and well worked out.

"The Other Johnson" (Essanay).—May be many who see this faithful, though humorous, study of human nature, will wish that they, too, might be as easily rid of objectionable hangers-on. Money, or the announcement that one is going to have it, brings a more or less serious and disturbing train of consequences in its wake. The picture presents this phase of the subject emphatically and the situation becomes complicated. The telegram announcing that it was not this Johnson, but some other, cleared the air and the house almost instantly. People have little use for poverty, but there is an attraction about money that is irresistible and causes them to do all sorts of queer things to obtain possession of even a little.

"The Hero Engineer" (Kalem).—Here is something that will make you want to stand up and cheer first the engineer who dares the strikers to carry the superintendent to see his dying child; next the wife who fights with the mob as they attempt to burn the trestle over which the engine must pass on its return; again the engineer as he rushes into the smoke, and lastly the soldiers who put the mob to flight. A touch is added which seems to prove that justice will be done in the capture by the superintendent of the agitator who led the mob in their attack on the trestle. Melodramatic? Yes; but human passion is so graphically presented that all alike must agree that the picture possesses unusual interest. The Kalem actors are particularly strong and sympathetic in a piece of this character. The mechanical improvement in the films adds materially to the attractiveness of the pictures.

"Love Ye One Another" (Pathe).—Once in a while a picture appears on the screen which reaches so far down into human life that it seems to search one's heart. After seeing this picture, and considering the lessons it teaches, one is disposed to accord it the title of the greatest picture of the week, great because it depicts simply, but graphically, the weakness and selfishness of men. An unfortunate wayfarer is turned away from one home after another where comfort and plenty prevail. Who can deny the accusation? He reviles the cross, but Christ appears to him and his hardened heart softens. And then he gives all he had, his life, to rescue one from death who refused him food. Who can describe, or give utterance to the emotions which this picture arouses? Not for weeks has there been one like it. Not for weeks has a picture appeared which illustrated so plainly and unmistakably the indifference of men to another's suffering. Perhaps never before has one appeared which so clearly demonstrated the selfishness of men in dealing with others less fortunate than themselves. It gives expression to the feeling that the unfortunate have no place in the great scheme of the world. It impresses one with the old worldwide belief in man's inhumanity to man. And at the end, the unfortunate gives up his life, a sacrifice much too frequently offered and much too often required. This is a great sermon upon a great text, and should be shown in the uttermost parts of the country. It cannot help arousing emotions which through indifference have been permitted to become dormant. Through its agency great good should be accomplished.

"A Russian Spy" (Urban).—A war story in which a spy takes a prominent part. The moonlight reconnoitering expedition is a good piece of photography. It is a dramatic moment when the maidservant who saved the spy is taken away to be shot, but is saved by the timely arrival of the friendly force. The revel of the officers, including the dance, is an excellent piece of work. Moreover it illustrates a dance but little known in this country.

"Tropical Java of the South Sea Islands" (Urban).—Whenever an outdoor picture by this house appears on the screen one immediately prepares to be taken through picturesque scenery, no matter where the picture may have been taken. This is no exception. The picturesque life of the people is clearly depicted, and the scenery is reproduced with a fidelity to the original which makes it particularly interesting. The operator understood perfectly the selection of his viewpoint and the manipulation of his camera. The result is a picture which affords an excellent idea of what life in Java is like, increasing one's knowledge of the people, their manners and customs.

INDEPENDENT.

"Charles the Fifth" (Lux).—A historic film purporting to represent the episode of Charles the Fifth's attempt to secure the throne for himself. Poison, imprisonment, madness are prominent features of the pictures. Then enters remorse, which influences the usurper to relinquish his plans and release the imprisoned persons. Undoubtedly such events actually occurred, but it must be admitted that they do not leave an altogether pleasant impression of the rulers of the early time. The horrors suggested are even worse than than those actually represented. One may not escape from the subtle influence of such films without an exertion of the will.

"A Quiet Pipe" (Lux).—A bet is proposed as to which of two friends shall smoke the most tobacco in a given time. Clouds of smoke issue from the house, and very many other extremely funny things occur.

"The Ranchman's Simple Son" (Bison).—A story of the exploit of an idiot who saved a kidnapped girl from the hands of a maddened cowboy. One need not agree with all the film represents, for example, this kidnapping of a girl, but one may without exaggeration agree that it possesses some degree of novelty in making a simple boy its hero. Aside from this, it may be called commonplace.

"The Flag of His Country" (Thanhouser).—A love story based upon what purports to be the division of a husband and wife by the late war. He chose his flag instead of his Southern wife and went to war. Long years afterward they are reunited through their grandchild losing herself and

her grandfather finding her. There is much of pathos and much of loyalty, some of it mistaken, perhaps, but none the less earnest. Eventually they come together with only one flag over them, united like their country.

"Gone to Coney Island" (Thanhouser).—Not much further explanation is needed. Those who have been there and those who have heard of it know what it means. Perhaps nothing further is required.

"Faust" (Eclair).—A presentation of Goethe's famous tragedy which will appeal to lovers of the drama as an unusually accurate interpretation of the great play. Its principal theme, the triumph of love over evil, and Faust's hastening to the prison, where Marguerite, restored briefly to reason, dies in his arms, is admirably managed and constitutes an entrancing piece of dramatic work. The three principal characters are admirably acted, each one performing his or her part in a manner that indicates the most careful and elaborate preparation. In dramas of this type there is always some theme around which it all centers, and in this instance the real feature of the play has never for a moment been lost. The result is that one acquires a deeper comprehension of the play and what it means, with a more searching analysis of the fundamental elements of human life upon which it is based.

"A Game for Two" (Imp).—Whether or not a woman could reasonably be jealous of a husband's male friend is a question which might have to be left to circumstances. However, the mix-up here shown is rendered first humorous because the wife becomes jealous, and next serious when she begins bestowing unwelcome attentions upon the friend for the purpose of driving him away. Unfortunately, the husband is not particularly enamored of the Romeo stunt of his friend and begins some uncomfortable shooting about the place. But, happily, the tangles are all unraveled and peace once more folds her wings and rests within the household. It is very exciting while it lasts, however, and promises in some phases to result in a disagreeable disturbance.

"For Her Son's Sake" (Centaur).—A story of a will, with a mother's attempt to obtain property for a son. There are complications, but ultimately a hidden will is discovered which makes everything right. Melodramatic in structure, this story holds the attention of the audience and creates a good deal of interest as fresh complications accumulate which must be unraveled. Acting and photography are alike satisfactory.

"She Would Be a Business Man" (Centaur).—A humorous illustration of what might occur if a husband and wife changed places. The wife discovered that business is not all a summer holiday, and the husband, struggling with the many petty annoyances of the housewife, is quite ready to yield the place to her when she returns, humiliated and repentant, and acknowledges her mistake. Perhaps this picture, intended as a bit of fun, will be the means of restoring to sanity some who are now dissatisfied with their lot in life. It may be it is funny, but it is really serious, nevertheless.

"The Sons of the Minister" (Great Northern).—A film possessing dramatic power and heart interest, both developed in an unusual degree. The actors have seized upon every advantage offered, and have made a picture which will please everyone fortunate enough to see it.

"Catherina, Duchess of Kuisa" (Itala).—A film of interest and dramatic power, though it will probably prove most attractive as a picture of another age and clime. It is acted with intelligence and discretion, and will no doubt prove popular with the mass of theater-goers.

"The Man Behind the Curtain" (Powers).—A dramatic and unusual picture, showing how a man gambled away a large sum of his employer's money and the desperate, though eventually successful, means he took to regain possession of it. There are two strongly dramatic scenes, one when the wife discovers the writing and the other when the boy pleads with the gambler to give back the money, and he finally does it.

"The Lady Doctor" (Powers).—The experience of a pretty young woman doctor among the cowboys. The funny things they do to cure their imaginary ills would win laughs from a stone man.

"Saved from Himself" (Defender).—An ambitious title for a moral film, having as the basis of its story the excessive smoking of cigarettes, which leads to a whole lot of other ills, like they do in the Sunday-school books. However, there is a happy love match, and the cigarette fiend returns, the victory won, saved from himself, or snatched from the burning.

"Trapped by His Own Mark" (Capitol).—A masterly detective story, in which the mystery is unfolded so gradually and subtly that it is scarcely recognized until the denouement, and the guilty one is indeed trapped by his own mark.

"The King of the Beggars" (Eclair).—An interesting story of the double life of the villainous Duke of Amblois. Along with it runs the thread of a pretty love story, with the lovers thwarted in their plans for a time, but the accidental death of the duke after it was discovered that he was the king of the beggars causes the girl's father to cease his objections, and the picture ends pleasantly. It is an elaborate bit of work, and the sudden change from the dingy underground beggars' quarters to the magnificent apartments above is as surprising as it is unexpected. It is one of the best films from this house in a considerable time.

"The Fallen Idol" (Imp).—A graphic representation of what sometimes befalls country girls with pretty faces who follow the lure of the city. This is so true to life that girls who are about to leave the country for the city should look at it well before deciding to follow their inclinations. Some types of life in a city are best shunned, and, unfortunately, country girls are considered legitimate prey to those who live in these particular circles.

"A Soldier's Sacrifice" (Nestor).—A pathetic war picture, graphically telling the story of a desertion, a desertion that most men would say was amply justified. Then came the long years of wandering, the return and the dramatic meeting with the daughter, and finally the answer of the last roll-call. Ah, well, one sees the film, realizes the import of it and wonders why. It is a question beyond answering, a question which never can be answered. It embodies too much of the human side of men.

"The Ghetto Seamstress" (Yankee).—A transcript of Ghetto life, graphically representing the hard conditions under which those who flee from foreign oppression and cruelty are often forced by circumstances to live. This story has a pretty ending. The man may be thankless and forget the true-hearted little woman who toils early and late to insure him a future, but he is brought to a realizing sense of his error and marries her after all, though he doesn't know it when the ceremony is performed. As a character study the film is valuable, and it should afford a new impression with respect to the downtrodden and cruelly treated peoples who come to America.

"A Sinner's Sacrifice" (Bison).—The story of a broken home and the attempt of the woman responsible for wrecking it to right the wrong when she discovers the consequences of her folly. The picture has much of sorrow in it, much that shows how hard the conditions of life are under some circumstances and what a train of difficulties often follow in the wake of one sinful action.

"On the Border" (Powers).—A Western picture having a touch of Mexican life in it and a bit of delightful love comedy which represents a brave fighter as embarrassed when it comes to telling a girl that he loves her. The most interesting feature is the exciting chase on horseback. All the riders are experts and the horses are real bronchos, and the chase is almost hair-raising in its exciting features. The entire picture is admirably done, and the film is all that could be asked, dramatically, pictorially and photographically.

"Gone to Coney Island" (Thanhouser).—It is useless to describe this film. The very spirit of Coney Island has been caught and reproduced in the picture. That is all there is of it. He who has seen Coney will appreciate this. He who has never seen it can rest assured that the motion picture is bringing him as much of the real Coney as it is possible to reproduce in a life photograph.

"Booming Business" (Thanhouser).—The laughable story of a young man who sought to make his stationary business grow. It didn't grow, but some of his attempts to make it grow are inexpressibly funny.

"The Little German Band" (Atlas).—The lively experiences of a party of men who became imbued with the mistaken idea that they could extract sweet concord of sounds from brass instruments. What was done to them along the way by various individuals who failed to appreciate their efforts is graphically told in a number of amusing scenes. It is a comic full of action and creating no end of laughter as it proceeds.

"Maneuvers of the New York Police" (Atlas).—A picture which should please New York people. To see 5,000 men maneuvering as these men do is worth much. While everyone is pleased to see marching men, those who know the New York police force best, the New York residents, will accord the highest praise to this excellent picture. It will give others an opportunity to form some idea of the most wonderful police force in the world.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

Transparent Screen.—Portsmouth, Ohio, writes: "After embarking in the moving-picture business last November, I sent for sample copies of the various journals devoted to that branch of business, and was quickly convinced that The Moving Picture World was 'IT.' I enjoy reading it, and am always anxious for the arrival of the next number. As the editor of the Operator's Column is always ready to assist, I take the liberty of asking a little help. Won't you please answer the following: (1) Is it possible to get a good picture with machine in rear of curtain? (2) Would a special curtain be necessary for that purpose? (3) Would you recommend showing that way? (4) Would the solid white wall be best? (5) ——— ———?"

Many thanks for your good opinion of The World and The Column. May both continue to merit your approbation. (1) Yes. (2) A screen of bleached cheesecloth, or, better still, bleached, very thin muslin. The effect is much improved if the screen can be kept wet. (3) I would not, except under circumstances practically compelling it. The machine must be set lower than the curtain, so as to throw up, else the bright spot of the lens will show. (4) I don't exactly understand. You could not project through a solid wall, naturally. Perhaps you mean would it be best for projecting in the regular way. If so, then I would answer that, provided it be white plaster, kept perfectly clean and white; the writer prefers it to any other screen save possibly some recent inventions with which he is not as yet well enough acquainted to pass final judgment. (5) As to your fifth query, I think, in view of the excessive cost of the article, I would proceed with due caution and care, being very certain that its installation will be of corresponding benefit to your house. More than this I would not care to say at this time. Excuse brevity of answers, as it is Fourth-of-July time and the editor has been making the eagle scream.

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A Tough Proposition.—Albion, N. Y., writes: "Have an Ullman coil on 60-cycle alternating current. Arrangements are being made to change to 25-cycle, the voltage remaining 110. Will it be necessary to get a new resistance device, or will the old one work satisfactorily on different cycle? Do low-voltage transformers save much in current bills as compared to the Ullman coil? How does the light compare in steadiness and brilliancy? Kindly reply through the valuable Operator's Column, Moving Picture World."

Albion, you certainly are what is termed in the language of the street "up against it." I am sorry to say that no matter what device you may use you will **not** be able to get good light from 25-cycle current. It will be flickery and very hard to control. At least I never heard of anyone getting good projection light from 25-cycle current, and I personally would not try it. You might put in a motor-generator set and generate direct volt current, but I believe I am correct in saying that practically all small 25-cycle motors are of the induction type, and they in turn would be hard to handle. Sorry to speak thus discouragingly, Albion, but think it better to "put you wise" to what is coming. If you cannot possibly get any other current, and there is business to warrant it, you might consider the advisability of installing a gasoline engine-generator set. Now as to the Ullman coil: I am not acquainted with that particular coil, but, as I have said in these columns several times, I don't consider choke coils (which I take it the Ullman is) as a satisfactory resistance at all. I consider the low-voltage transformer as distinctly better in every way. You will have to have your coil rewound for 25-cycle, I think, or rather I think it can be rewound for that cycle. You have my sympathy with that 25-cycle proposition, but I'm glad it's not me. I very much doubt if any reputable low-voltage transformer manufacturer will undertake to supply you with a 25-cycle transformer without first telling you it won't give good results.

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From West Virginia (Name of town suppressed by request).—In a recent issue an operator stated that if he framed his picture at low speed at high speed it was out about six inches at the bottom. I believe this is caused by worn teeth on the sprocket. When running slow the tension springs prevent the film from running down on the teeth from above, but when the speed is increased the rapid motion causes it to run down until the top of the sprocket holes catch on the teeth. This, I think, would cause such an effect on the curtain as was described. It also causes flicker. As to focusing projection lens, there is no need of a piece of mica marked with cross lines such as you described some time since. Just throw the light through empty aperture and focus until edges of aperture are clear-cut and not blurred."

Well, at least West Virginia has ideas, and I always admire a man with ideas, even though I may think the same to be wrong. While worn sprocket teeth might help matters along some, still that the effect is due to tension spring pull is demonstrated to the writer almost every day during his work in inspecting new machines. A brand new machine has no worn sprocket teeth, yet when a machine happens to fall heir to a weak pair of springs (yes, they vary considerably, even when new), and I speed it up in testing, up goes the picture from the bottom. However, as I said, worn teeth might help some also. As to the mica, I have not found the edges of the aperture nearly so accurate a guide in focusing as is the mica strip; also the mica strip tells you instantly when there is a drop of oil or anything on the lens, and it is a constant test as to the absolute accuracy of your lens.

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Shocking.—New York City, N. Y., writes: "I am using alternating current, and every time I touch the asbestos-covered wire I get a shock, even though I am not grounded. Is this caused by the alternations of the current? Why has the Hallberg economizer six wires? Can I attach a spot-light to the same economizer with which the motion-picture lamp is connected?"

If you mean when you are standing on an insulating mat and touching nothing but one wire of the circuit, then it would be utterly impossible for you to get a shock. You must, therefore, be either grounded or making a short out of your body, thus: Suppose you touched **both** asbestos-covered wires and the insulation was poor! You would get a shock, certainly. Suppose you stood on an iron floor to which one line of the circuit was grounded and you touched the other wire where its insulation was poor. Naturally you would get a shock. But what's the use guessing! Either you are grounded or you in some way form a "short" when you touch the wire. Just how it is done I can't say, but one or the other is bound to be correct. No, alternations have nothing to do with shocks except to make them more unpleasant when you get them. As to the economizer, the two wires apart are the line wires. One of the other four is the "permanent connection," to which one lamp wire is always attached. To which one of the other three your lamp wire is attached will depend how many amperes the economizer will deliver at the arc.

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The Editor Has a Defender.—New York City, N. Y., in an excellent and sensible letter sets forth certain views, incidentally ladling out a few kind words for the editor of The Column. The letter runs as follows: "Might I suggest that the genial operator who has given you so admirable (?) a roasting has missed his calling and should be in a private box on Monday, criticizing the show, instead of up in the booth all week, cranking! Seriously, I am sure all operators will agree that your reply contains a great deal of truth, as also in a measure do the accusations of the worthy operator, Mr. Garvin. No, not as regards yourself—certainly not—for the aid you have given operators through your Column is certainly appreciated by every man who really desires to excel. But the references he makes to conditions I am sure represent the state of affairs in a great many houses of this city. Your suggestion that we have allowed ourselves to be thus imposed upon is but too correct. But how to put the thing right again presents a difficult problem. On every hand one finds complaint, but there is nothing practical done to remedy things. In the union are a number of men, and a still larger number remain outside. The non-union men are not so so much for the reason that they are opposed as from the apparent lack of life in that organization. There seems to be nothing practical done to show that such an organization exists at all in New York City. Naturally, a man with no previous experience of unions hesitates about investing money (of which the average operator is by no means overburdened at best) in something that to all human appearances is very nearly a candidate for the burial services and sexton. Let some energetic person (if I may suggest such a one as yourself) interest himself in directing the affairs of the union, so that it begins

to evince some signs of life, and I am positive there would very soon be a wholesale rush to the union ranks. Given a strong organization, I am sure that eventually the elimination of the evils which at present make things so unpleasant would follow. Why in the world should an operator have to put in the morning hanging around a film exchange? Isn't the daily grind enough without having to become an errand boy? Should there not be some arrangement for the man to get off at least for half an hour to eat his supper in peace, instead of in pieces, as at present? Is not a real operator worth at least $18 for six days and $24 for seven? Should there not be a little consideration shown for the operator in the way of ample room, ventilation, etc., etc., in the booth? These and a host of other wrongs are waiting to be righted! You, Mr. Richardson, successfully solve our problems in regard to mechanical and projection troubles. Is it too much out of your sphere to suggest some practical means whereby something might be done to improve conditions in the operating rooms of this great city? It certainly is a queer business when, as a whole, we are dissatisfied; yet no one stirs to assume the leadership. Will not some valiant one step forth and lead the hosts to victory?

"ONE OF THE SHEEP."

This is but one of many letters received, the perusal of which would doubtless give friend Garvin an enlarged idea of the number of friends the editor of The Column has scattered over the landscape of America. I give this letter space first, because it contains excellent ideas; second, because it is from a New York City operator, working in Manhattan. To begin at the end and work backward, the operator should **not** be obliged to go to the exchange at all, much less "hang around it." He should by all means have time to eat a decent meal, though, as I have before pointed out, this presents decided difficulties to the manager who simply **won't** shut down half an hour or an hour. Nevertheless, difficulty or none, the operator should, and **must**, have time to eat. He is actually almost human, Mr. Manager, whether you believe it or not. In Chicago, for instance, operators as a rule get $18 to $22.50 for a night show only. Surely your figures are reasonable enough to satisfy any man who is sane, bearing in mind the fact that most New York houses run from 11 to 11 continuous, though most of them, I believe, have two operators, or an operator and helper. Yes, some consideration should be shown in the matter of ventilation, ample room, etc., etc. But, after all, what is the use in saying that this or that **should** be. No one but a money-mad lunatic would dream of saying they should not be; but what we **say** is not what counts in this old world. It is what we **do.** Managers are not running a charity bazar. Speaking broadly, they don't, as a rule, care a thinker's d——um—er, well, they don't care anything at all about the operator's troubles, and will give him only such improved conditions as they are compelled to, and no more. So long as Mr. Operator consents to get the film he will have to get it. So long as he will eat his meals "in pieces," as was so aptly put, he will have to do it. If they consent to put up with a three-by-six iron-lined dry goods box in lieu of an operating room, that is what will be handed them. And now as to the remedy: It is suggested that the writer interest himself in the affairs of the union. For various most excellent reasons he could not for a moment consider such a proposal at all. But he does most heartily hope some Moses will arise and lead the children (I am sometimes tempted to think a large proportion of them really are children) out of bondage. That the work of unionizing New York City operators is not pushed with even a decent semblance of vigor I believe everyone knows and will admit, save possibly those directly responsible for such a state of affairs. But allow me to suggest to "One of the Sheep" that the thing to do is **get into the union, where your voice will count, and fight from within, rather than from outside.** If things are not being run in a satisfactory way (and the writer believes there might well be material improvement), the dissatisfied ones can never hope to remedy anything by remaining outside the organization. Get in, neighbor, and then **proceed to start something.** That would be my way of doing it. The writer is willing to at any time do any reasonable thing in bettering conditions for New York City operators, but he could not consistently even offer to do anything at all involving the union without first receiving an invitation from that organization. But he is sure the union contains able men who can do the work so imperatively needed without his advice or assistance. **Let them get real busy, real soon!**

* * *

Operators Wanted.—New York (name of town suppressed) sent the following telegram last week: "F. H. Richardson: Please wire immediately, my expense, names of two or three operators, with machine, to take position for summer months. One must report Friday noon. State terms. Men must be careful and reliable. Upon favorable reply will either wire money for fare or refund upon arrival. References, United Film Rental Company, Troy, or First National Bank here."

After seeking vainly for reliable operators owning machines I was obliged to wire that they could not be had and recommended him to try a certain exchange in Albany. My reason for publishing this telegram is to show what sort of requests come occasionally. It might be well for operators who can prove their competency to leave their names and addresses with the editor of the Column, together with 'phone number at which they can be reached. It might lead to nothing, but at the least it would cost nothing, and there you are!

Use Salt.—Washington, D. C., sends in a drawing, together with the following: "Have been reading the matter concerning 550-volt water resistance. The men seem to have trouble regulating their light. By placing a tablespoonful of salt in the water before starting and adding until you get proper light it will be found, I think, the trouble will largely disappear."

If it has not been stated that salt should be added to the bath of a water rheostat, it certainly should have been. Salt is essential to the best results with water resistance, and the writer, on ordinary voltage, used to dump in a half pound to the barrel. Many thanks for calling attention to the matter, Washington. The drawing sent is of a water rheostat, in which the water is contained in a box, the iron electrodes being suspended from movable rods, which may be slid along grooves, bringing the electrodes nearer each other or separating them, thus controlling the current. A very convenient arrangement, indeed.

KINEMACOLOR MACHINE.

By F. H. Richardson.

Last week I witnessed a demonstration of the Kinemacolor (natural color films) films and machine. After the demonstration I made close examination of the projection mechanism, for the especial benefit of The Column readers. Of the films themselves it is not my intention to speak more than to say that they were very wonderful and very beautiful, especially the bouquets of flowers which were reproduced in amazing exactitude as to colors. Even the most delicate shades of the yellow and the pink rose were there, while the gorgeous plumage of the tiger lily lost nothing at all of its brilliance through being a mere projected photograph.

The machine itself is of massive build, heavy and strong, and runs at exactly twice the speed of the ordinary machine, being operated by motor. Its intermittent movement is of the "beater" type familiar to old-time operators (if anyone may be termed "old time" in a business but little more than ten years old). The beater consists in a roller which revolves on its spindle, the spindle itself revolving and being in the form of a driven crank. The roller is where the handle of the crank would be, and as it is whirled it strikes the film each revolution and jerks it down exactly the width of one picture.

The beater operates at the point where the lower loop would be in the star and cam machine. The sprockets are of brass and are 1½ inches in diameter and each sprocket has two idle rollers about ¾ inch in diameter. (I am guessing at these diameter measurements, but guess it's about right). The tension shoes are three in number on each side, something the same type as is used on the Viascope machine, with a total length up and down of about 6½ inches. The automatic fire-shutter governor is probably 3 inches in diameter when extended, sets upright and is exactly the type of tripod ball-revolving governor used on stationary engines. The magazines are of cast aluminum, fully ⅛ inch in thickness, round in shape. The whole head weighs approximately 100 pounds. The lamphouse is roomy, and the lamp is certainly a beauty and a joy forever to the operator. It is built to carry up to 100 amperes continuously. In ordinary work, with large picture, about eighty amperes of current is necessary to secure proper curtain brilliancy, since naturally the color screens and great film speed operate to cut down the illumination. Five-eighths to three-quarter carbons are used. Just in front of the aperture is the revolving color screen which produces the color effect. It is divided into six sections, two of which are filled with red, two with green and two are empty, permitting the white light to pass. This screen may be removed and, by running the machine at half speed, it becomes a projector of ordinary films in the usual way and with the usual, ordinary black-and-white effect. The table of the machine has legs and braces of 1½ by ⅛ inch flat iron, and has, or at least should have, practically no vibration at all. And now I believe this completes as good a description as the writer can give from one somewhat casual examination of the me-

Index to Volume VI.—January to June, 1910

A

Attraction of Exceptional Merit..... 11
Awakening of the Exhibitor, The..... 46
Art of the Producer, The..... 49
Absurdities by American Manufacturers..... 53
Amongst the "Gods"..... 117
Agfa Products for Moving Picture Work.... 121
Advertising Stunt..... 253
Agitation and Alarm..... 370
Agfa Special Developer, The..... 421
Advertising via the Moving Picture..... 422
Absurdities in the Producing Field..... 462
Army Chaplain Uses Moving Pictures..... 517
Agfa Flash Lamp, The..... 555
Animated Photography (I.)..... 779
American Kinograph Company..... 829
Advertising a Moving Picture Theater..... 987
An Open Market and an Open Door.....1037

B

Building Upon the Sand..... 49
Broken Promises Hurt the Business of Many Exchanges..... 130
Black and White Pictures..... 244
Bianchi Camera, The..... 502
Bianchi Camera, The.....1035
Buffalo Bill and Pawnee Bill Film Co.....1042

C

Cheap Vaudeville..... 8
Cost of Vaudeville, The..... 13
Center of Things, The..... 159
Cincinnati Exhibitors Dined by Exchanges.... 173
Clashing of Subjects..... 246
Candy or the Picture, The..... 267
Chief of Chicago's Board of Examiners..... 294
Clergymen Patronize Moving Picture Exhibitions..... 329
Clergy and the Picture, The..... 430
Chronophone Progress..... 605
Clever Advertising Scheme, A..... 609
Construction and Conduct of the Theater, The (I.)..... 635
(II.—Flooring)..... 678
City Operators and Shows Need Improvement 685
Correspondence School for Operators..... 693
Curiosities of Independence..... 725
Confusion Worse Confounded.....1035
Comparison, A.....1092
Cradle to the Grave, From..... 877

D

Defends Moving Picture Shows..... 206
Developments of Business..... 288
Dignity of the Exhibitor's Profession..... 289
Denver Exhibitor..... 343
Dens of Iniquity..... 381
Demonstration in Cleveland..... 513
Dishonest Journalism..... 774
Developments of the Picture Show.....1040
Developments in Talking Pictures, Latest.... 945
Denfense of Operators, In..... 743

E

Edison Company Enthusiastic Over Waterproof Film..... 11
Eye Trouble for Moving Picture..... 21
Exhibitors Give Timely Advice..... 53
Exhibitor Voices a Grievance, An..... 130
English Manufacturer Sets Himself Right.... 130
European Films for the American Market... 261
Education by Kinematograph..... 331
Errors of the Producer..... 333
Educational Moving Pictures..... 371
Educational Science and Art of the Moving Picture..... 375
Essanay Enterprise Once More..... 415
Eye and the Picture, The..... 456
Edison Improved Underwriters' Model B.... 511
Educated Classes and the Moving Picture.... 544
Eternal Feminine and Her Hat, The..... 546
"Elektra" on the Screen..... 634
Essanay Acquires Talented Leading Lady... 643
Exhibitors' Golden Time, The..... 820
Evening in a Brooklyn Moving Picture Theater. 984
Exhibitor to the Manufacturers, From..... 517

F

Fool Proposition, A..... 82
Future of the Silent Drama..... 84
F. S. A., The..... 118
False History in Motion Picture..... 165
French Films on the American Market..... 203
F. S. A. Convention in New York, The..... 207
Facts and Ideas About Moving Picture Actors and Actresses..... 256
Film Waterproofing and Cleaning..... 340
From an Exhibitor to the Manufacturers.... 517
Feature Films for Feature Music..... 591
Film That Stirs the Audience, A..... 743
Film d'Art for the Independents..... 786
From the Cradle to the Grave..... 877
From Far Off Washington..... 939
Further Word, A..... 945
Fool, The.....1034
Future of Moving Pictures.....1044
Fourth of July in the Picture House, The..1090

G

Giving Credit Where Credit Is Due..... 269
Good Operators..... 639
Giving the Author His Due..... 653
"Genre" Motion Picture and an Example.... 725
Graff, Geo. B..... 875
General Film Company, The..... 928

H

Hubbard on the Moving Picture, Elbert..... 10
Helpful Hints to Exhibitors..... 507
Hammerstein's Opportunity..... 874

I

Independent Manufacturers..... 54
Inadmissible Subject, The..... 83
Innocents Abroad..... 156
In the Lion's Den..... 161
Independent Service and Quality..... 220
Indiscriminate Condemnation..... 343
Injunctions and the Enjoined..... 413
Improvement in Moving Picture Machine.... 515
Independence of the Independent..... 595
Independent Manufacturers..... 607
Industrial Films..... 688
In Defence of Operators..... 743
Is the Sales Company a Legal Combination?. 874
Independent Association, New..... 929
Independent Differences.....1053
Interchangeable Sprocket, The.....1105

J

Judgment of Paris..... 262
Jersey Showmen Win Sunday Case..... 332
Japanese Invasion..... 873

K

Kinemacolor and Some American Criticism.. 376
Kinemacolor in Germany..... 513
Kinemacolor in America..... 605
King Edward's Funeral..... 935

L

Life of a Film, The..... 49
Licensed Exchanges Consolidated..... 49
Leaders Among the Film Renters..... 170
Lubin Progress..... 174
Local Competition..... 200
Ladies and the Gorilla, The..... 251
London Moving Picture House de Luxe, A.. 293
Local Competition..... 304
Local Advertising..... 337
Low Grade Variety Act One Objection to Picture Shows..... 421
Let the Gospel In..... 504
Live Wire in Coatesville, Pa..... 506
Lobby Reading Room, The..... 551
Local Show Advertising..... 560
Lew Spencer Lyceum..... 693
Lighting of Theaters..... 741
Letter from Mr. Edison, A..... 940
Living Voice with the Living Picture.....1095

M

Moving Pictures Taken in Aeroplane..... 21
Moving Picture Actors..... 51
Moving Picture of the Wine Industry..... 51
Moving Picture in the Vaudeville House..... 81
Moving Picture as an Educator, The..... 119
Mirror Screen, The..... 124
Moving Picture Operators Hold a Smoker.... 125
Moving Picture Operators' Union..... 129
Moving Pictures in the Church, The..... 129
Motion Picture Story Considered as a New Literary Form..... 248
Methods of Toning Lantern Slides..... 253
Moving Picture vs. Vaudeville, The..... 288
Moving Picture and the Actor..... 291
Music for Moving Picture Houses..... 303
Management..... 373
Moving Pictures as a Cure for Insanity..... 376
Moving Picture Gods and Goddesses..... 468
Management of the Theater..... 548
Music and the Picture, The..... 590
Moral Development of the Silent Drama.... 595
Moving Pictures or Moving Photographs..... 592
Music and Moving Pictures..... 593
Music and the Picture, The..... 637
Moving Pictures and Music..... 639
Music to Suit the Picture (Chapter I.)..... 652
Modern Art..... 674
Moving Picture Afloat, The..... 674
March of Progress, The..... 722
Moving Picture Machines..... 733
Moving Picture Afloat, The..... 741
Music and the Picture, No. 2..... 772
Moving Picture Pleases the Classes..... 777
Making Moving Pictures Popular..... 876
My Impressions of "Kinemacolor"..... 886
Moving Picture Is an Uplifter..... 887
Moving Pictures Moving Up..... 980
Moving Pictures in School.....1036
Morals of the Picture, The.....1090
Moving Pictures Cure Mental Diseases.....1092
Music and the Picture.....1092

N

Non-inflammable Film..... 51
Novelties for the Film Exhibitor..... 58
N. I. Films..... 85
N. I. M. P. Alliance Meeting..... 213
Novelty Advertising Scheme..... 250
Not a "Fad"..... 591
New Scheme, A..... 989
New York Examinations, The.....1095

O

Orthochromatic Moving Pictures..... 202
Optics of the Moving Picture..... 368
Chapter I.—Introductory..... 418
Chapter II.—Functions of the Condenser 459
Chapter III.—The Objective..... 677
Objectionable Vaudeville..... 415
Operating Room Ventilation..... 513

P

Protection of the Middleman, The..... 9
Pictures for Church Work..... 121
Posters for Moving Picture Shows..... 122
Plagiarism..... 206
Programs for Children..... 246
Pictures Supersede Puppet Show..... 247
Public Library in the Lobby..... 248
Picture Business in Canada, The..... 254
Permanence and Stability..... 330
Putting the Other Fellow Out of Business.... 332
Precedent..... 333
Popularity of Motion Pictures..... 376
Progress of Kinematography..... 376
Patents..... 377
Picture on the Defence, The..... 414
Picture on Its Trial, The..... 458
Plant of the Lubin Manufacturing Company. 473
Physiological Effect of the Moving Picture.. 500
Plethora of Picture Dramas from Puerile Dramatists..... 552
"Picture Plays" and Their Production..... 637
Play, The..... 677
Play Without a Villain, The..... 695
Plague of Bulletins..... 697
Picking a Show..... 726
Powers No. 6 Cameragraph..... 778
Passing of a King, The..... 932
Posteritis..... 987
Picture and the Eye, The.....1033
Picture Personalities:
Nicholas Powers..... 776
Victoria Lepanto..... 294
Baxter Morton..... 778
Chester Freeman..... 823
T. J. West..... 874
Mrs. Armand Kellerman..... 983

Q

Quantitative Competition..... 158
Quality vs. Quantity..... 551
Quantity vs. Quality..... 652
Qualitative Picture, The.....1089
Open Market and an Open Door.....1037

R

Rehabilitation of the Lantern Slide, The..... 83
Regulation Means Salvation..... 161
Race of Degenerates, A..... 296
Rheostat Problems..... 303
Religious Productions..... 303
Relation of Condensers and Projection Lenses 330
Roosevelt Pictures, The..... 682
Remarkable Demonstration of Moving Pictures 728
Realism in Moving Pictures..... 775
Renters' Opportunity, The..... 927
Reflective Influences of the Picture.....1093

S

Shakespeare on the Screen..... 10
School for Operators..... 124
Sunday Question, The..... 246
Size of Picture and Throw..... 296
Suggestion to Exhibitors..... 304
Sporadic Outbursts of Virtue..... 327
Scenario Writing for Moving Pictures..... 335
Seriousness of Comedy..... 548
Sunday Work..... 562
Speed the March of Improvement..... 547
Selecting a Show..... 652
Silent Drama Music..... 676
Singing and Talking Pictures, The..... 727
Stagecraft..... 773
Singer and the Song, The..... 935

T

Trip to the Film Makers..... 504
Theatrical Manager's Discussion..... 739
Those Hats..... 549
Trick of the Film Producer..... 51
Three-Piece Sprocket a Film Destroyer..... 206
Tip from an Old Photographer, A..... 292
Toning Lantern Slide..... 990

U

Uniforms and Caps..... 217
Usefulness of Moving Pictures..... 247
Urban Gives His Time to Kinemacolor, Chas. 262
Uniformed Employees..... 326
Uneven Film Thickness..... 940

V

Voltage Discussed Again..... 563
Voltage..... 601
Vaudeville in Moving Picture Theaters..... 726
Vaudeville Vitiates the Picture..... 985
Verdict of a Jury of Children, The.....1034

W

Wash Your Films..... 173
What Is an American Subject?..... 206
Working the Limit..... 221
Why Not Give Credit Where Credit Is Due? 303
What Are We Here For?..... 344
What of the Future?..... 414
Why Not Do Things Right?..... 462
Workingman's Theater, The..... 547
What Draws the Crowd..... 607
Why Vaudeville Is Featured in Moving Picture Theaters..... 633
Will It Last?..... 770
What is a Moving Picture?—I..... 773
Woes of the Moving Picture Man..... 887
Where Angels Fear to Tread..... 981
Wise Versus Unwise Criticism.....1033

Index to Stories of the Films

Licensed Manufacturers.

A

Ashes (Edison) 25
Adventuress (Essanay) 25
Avenging Dentist, The (Gaumont) 27
Alderman Kraut's Picnic (Selig) 31
All on Account of the Milk (Biograph) 63
Adoring an Ad (Lubin) 141
Aerial Acrobat (Pathe) 181
Acrobatic Exercises by the Colebris Dwarfs (Pathe) 181
Ascending the Jura Mountains (Gaumont) .. 225
Adam II. (Pathe) 227
Aviation at Los Angeles, Cal. (Essanay) 267
Arrest of the Duchess De Berry, The (Pathe) 395
Airship Gaze, The (Essanay) 481
As It Is In Life (Biograph) 567
Agra (Pathe) 569
Angelus, The (Selig) 703
Aztec Sacrifice, The (Kalem) 795
An Affair of Hearts (Biograph) 849
All on Account of the Laundry Mark (Edison) 845
Auntie at the Boat Race (Vitagraph) 901
Altar of Love, The (Vitagraph) 955
Away Out West (Essanay) 1005
At the Dawn (Gaumont) 1059

B

Bad Bargain, A (Pathe) 29
Bear Hunt in the Rockies (Edison) 63
Beggar's Repentance (Pathe) 103
Bareback Rider, The (Pathe) 141
Bad Man from Riley's Gulch (Edison) 181
Bill's Boots (Lubin) 181
Bitter-Sweet (Essanay) 225
Bandit, The (Pathe) 227
Baby's First Tooth (Essanay) 267
Bag Race, A (Gaumont) 269
Before and After (Pathe) 271
Beautiful Windemere (Vitagraph) 271
Beautiful Snow, The (Vitagraph) 393
Brother's Devotion, A (Vitagraph) 437
Bull Fight in Mexico, A (Pathe) 483
Broken Spell, A (Vitagraph) 486
Bad Man and the Preacher, The (Essanay) .. 611
Bully, The (Pathe) 615
Bagpipe Player, The (Pathe) 701
Bud's Escapade (Pathe) 701
Between Love and Duty (Kalem) 747
Banks of the Danube, The (Gaumont) 749
Berlin (Pathe) 797
Brave Little Girl, A (Pathe) 848
Brother, the Sister and the Cowpuncher (Essanay) 899
Brave Deserve the Fair, The (Lubin) 900
Bumptious on Birds, Mr. (Edison) 951
Beneath the Walls of Notre Dame (Gaumont) 953
Bellringer's Daughter, The (Edison) 1005
Burly Bill (Essanay) 1007
Bargeman of Old Holland, The (Selig) 1008
Bandit's Wife, The (Essanay) 1057
Bonesetter's Daughter, The (Pathe) 1061
Bootles' Baby (Edison) 1118
By the Faith of a Child (Vitagraph) 1117

C

Corsican Hospitality (Pathe) 31
Call Boy's Vengeance (Vitagraph) 33
Call, The (Biograph) 101
Coquette, The (Edison) 101
Confession, The (Essanay) 101
Courtship of Miles Standish, The (Selig) 105
Coast Guard, The (Urban-Eclipse) 105
Cupid, D.D.S. (Lubin) 141
Cloister's Touch, The (Biograph) 179
Count Leo Tolstoi (Pathe) 183
Camille (Pathe) 183
Course of True Love, The (Biograph) 223
Confederate Spy, The (Kalem) 227
Coffee Culture (Pathe) 227
Critical Situation, A (Pathe) 227
Coals of Fire (Urban-Eclipse) 228
Caught in His Own Trap (Vitagraph) 228
Cowboy and the Squaw, The (Essanay) 269
Cora, the Contrabrand's Daughter (Pathe) ... 269
Carmen (Pathe) 311
Cure for Timidity, A (Pathe) 395
Converts, The (Biograph) 435
Conscience: or The Baker Boy (Vitagraph) .. 437
Captive, The (Pathe) 483
Conquest, A (Pathe) 483
Crowded Out (Selig) 485
Courting of the Merry Widow, The (Vitagraph) 485
Capital vs. Labor (Vitagraph) 485
Common Enemy, The (Selig) 571
Clay Baker, The (Selig) 571
Conqueror, The (Vitagraph) 573
Case of Identity, A (Edison) 611
Cowboy's Sweetheart (Biograph) 655
Call of the Heart, The (Vitagraph) 657
Crockett, Davy (Selig) 657
Chivalrous Stranger, The (Vitagraph) 703
Chief Blackfoot's Vindication (Kalem) 703
Captain of the Guard, The (Gaumont) 747
Cheese Box, The (Gaumont) 747
Called to Sea (Urban-Eclipse) 749
Cowboy's Devotion, The (Lubin) 749
Customs of the Buddhists in India (Pathe) .. 751
Cowboy Girls, The (Selig) 751
Cowpuncher's Ward, The (Essanay) 795
Call of the Forest, The (Gaumont) 797
Cherries, The (Pathe) 797
Cleopatra (Pathe) 797
Closed Door, The (Vitagraph) 799
Columbus, Christopher (Gaumont) 847
Centenarian, The (Gaumont) 847
Cliff Dwellers, The (Kalem) 848
Capturing Cub Bears (Pathe) 900
Convict No. 796 (Vitagraph) 901
Child of the Ghetto, A (Biograph) 1005
Caught in the Rain (Selig) 1061
Central American Romance, A (Edison) 1113
Cheyenne Raiders, The (Kalem) 1115
Child of the Squadron, A (Urban-Eclipse) ..1115
Caught in the Rain (Selig) 1117
Catching Fish With Dynamite (Pathe) 1117
Curious Invention, A (Pathe) 1117

D

Dancing Girl of Butte, The (Biograph) 25
Deacon's Daughters, The (Kalem) 27
Decorated by the Emperor (Gaumont) 65
Devil, the Servant and the Man, The (Selig) 183
Duke's Plan, The (Biograph) 223
Dick's a Winner (Pathe) 227
Druidic Remains in Brittany (Pathe) 311
Daughter's Choice, The (Lubin) 481
Dawn of Freedom (Selig) 485
Girl and the Judge, The (Vitagraph) 143
Golden Lily, The (Gaumont) 225
Gambler's Doom, The (Gaumont) 269
Girl of Dixon's, The (Edison) 309
Gunby's Sojourn in the Country (Pathe) 351
Girl and the Fugitive, The (Essanay) 479
Gold is Not All (Biograph) 523
Gypsy Girl's Love, The (Kalem) 525
Good Boss, The (Pathe) 569
Gallagher (Edison) 611
Greenhorns, The (Pathe) 615
Girl in the Barracks, The (Vitagraph) 615
Gold Seekers, The (Biograph) 747
Gigantic Waves (Gaumont) 797
Girl Conscript, The (Gaumont) 847
Girl from Arizona, The (Pathe) 848
Gold Spider, The (Pathe) 848
Gee, I'm Late (Pathe) 848
Grandfather's Gift (Lubin) 954
Gum-Shoe Kid, The (Urban-Eclipse) 1059
Driven to Steal (Pathe) 525
Drama of the Mountain Pass (Gaumont) 569
Duchess De Langeais, The (Pathe) 571
Dorothy and Scarecrow in Oz (Selig) 571
Drowsy Dick, Officer No. 73 (Edison) 611
Delhi (Pathe) 615
Deep Sea Fishing (Pathe) 701
Debt Repaid, The (Melies) 749
Diamond Cut Diamond (Pathe) 751
Danger Line, The (Edison) 845
Down With Women (Pathe) 954
Davy Jones' Parrot (Vitagraph) 955
Dimitri Donskoi (Pathe) 1008
Davy Jones' Landladies (Vitagraph) 1063
Does Nephew Get the Cash? (Gaumont) 1115

E

Engineer's Romance, The (Edison) 25
Electric Insoles (Essanay) 63
English Boxing Bout (Pathe) 67
Equine Hero (Edison) 223
Englishman and the Man, The (Biograph) .. 267
Enterprising Clerk, The (Pathe) 311
Eleventh Hour, The (Edison) 349
Egg Trust, The (Essanay) 351
Eye for an Eye (Vitagraph) 393
Exile, The (Pathe) 483
Exiled Chief, The (Kalem) 953
Empty Cradle, The (Pathe) 1008
Esther and Mordecai (Gaumont) 1059
Excursion into Wales (Urban-Eclipse) 1115

F

Flower Parade at Pasadena, Cal. (Essanay) .. 101
Fatal Fascination (Gaumont) 103
Five Minutes to Twelve (Vitagraph) 107
Flirto-Maniac, The (Lubin) 141
Fickle Fortune (Pathe) 141
Feud, The (Kalem) 227
Foot Juggler, The (Pathe) 271
Fate Against Him (Pathe) 311
Final Settlement, The (Biograph) 349
Fruit Growing, Grand Valley, Col. (Edison) 435
Fence on Bar Z Ranch, The (Essanay) 435
Faithful (Biograph) 479
Further Adventures of the Girl Spy (Kalem) 481
Foxy Ernest (Pathe) 483
Flower of the Ranch, The (Essanay) 523
For Her Sister's Sake (Edison) 567
Fly Pest, The (Urban-Eclipse) 569
First Love is Best (Lubin) 569
Fruits of Vengeance, The (Vitagraph) 571
From Shadow to Sunshine (Vitagraph) 571
Fisherman's Luck, The (Lubin) 613
First Born, The (Melies) 617
Flat for Rent (Essanay) 699
Fortune's Fool (Edison) 845
Friends (Kalem) 848
Funny Story, A (Vitagraph) 849
Floral Studies (Gaumont) 899
Flag of Company H, The (Pathe) 1008
Floating to Wealth (Pathe) 1008
Face at the Window, The (Biograph) 1057
Fire Chief's Daughter, The (Selig) 1061
Forest Ranger, The (Essanay) 1113
Family Feud, A (Vitagraph) 1117

G

Getting Square With the Inventor (Gaumont) 103
Georgia Possum Hunt, A (Edison) 137
Great Divide, The (Gaumont) 139

H

How Hubby Made Good (Essanay) 25
His Only Child (Essanay) 25
Highlanders' Defiance (Selig) 31
Her Terrible Ordeal (Biograph) 63
He Joined the Frat (Lubin) 65
His Opponent's Card (Pathe) 69
Home of the Gypsies (Urban-Eclipse) 69
Honor of His Family, The (Biograph) 137
He Got Rid of the Moths (Lubin) 139
His Vacation (Selig) 141
His Just Deserts (Edison) 223
Hand of the Heiress, The (Lubin) 269
Honeymoon Through Snow to Sunshine (Lubin) 269
His Last Burglary (Biograph) 309
His First Valentine (Edison) 391
Hearts Are Trump (Lubin) 391
History of a Sardine Sandwich, The (Vitagraph) 395
Happy Turn, The (Pathe) 395
Her Soldier Sweetheart (Kalem) 437
Hand of Uncle Sam, The (Essanay) 479
His Spanish Wife (Lubin) 481
Horseshoe, The (Pathe) 483
Hand of Fate, The (Vitagraph) 485
His Last Dollar (Biograph) 523
Heart of a Rose, The (Edison) 523
Henry's New Hat (Essanay) 523
Her First Appearance (Edison) 567
Her Father's Choice (Gaumont) 569
Hasty Operation, A (Pathe) 571
Honest Peggy (Pathe) 571
Hugo, the Hunchback (Selig) 571
Hemlock Hoax, the Detective (Lubin) 613
Her Sister's Sin (Pathe) 613
He Stubs His Toe (Essanay) 795
Hasker's Delirium, The (Gaumont) 847
His Wife's Testimony (Urban-Eclipse) 899
Her Life For Her Life (Urban-Eclipse) 900
Heart of A Heathen Chinee (Selig) 900
Henry's Package (Essanay) 951
How Championships Are Won (Vitagraph) ..1008
House Of The Hill, The (Edison) 1057
Honeymoon For Three, A (Essanay) 1057
Hercules and the Big Stick (Gaumont) 1115

I

In the Nick of Time (Edison) 101
In Ancient Greece (Pathe) 227
Industries of Southern California (Selig) ..311
In Old California (Biograph) 393
Interrupted Honeymoon (Essanay) 435
Inventor's Model, The (Essanay) 435
In the Frozen North (Selig) 485
It Pays to Advertise (Edison) 523
Imagination (Essanay) 525
Indiscretions of Betty, The (Vitagraph) 527
Ice Scooters on Lake Ronkonkoma (Pathe) ..613
In the Dark Valley (Kalem) 747
Immigrants' Progress in Canada (Urban-Eclipse) 797
Indian Girl's Romance, The (Lubin) 848
In the Great Northwest (Selig) 900
Impalements, The (Biograph) 951
In the Season of Buds (Biograph) 951
Ines De Castro (Pathe) 954
In the Border States (Biograph) 1057
Ito, the Beggar Boy (Vitagraph) 1063

J

Japanese Peach Boy, A (Edison) 179
Jockey, The (Pathe) 271
Jones' Watch (Lubin) 613
Johnny's Pictures of the Polar Regions (Pathe) 615
Jonah, Mr. A. (Selig) 657
Judith and Holofernes (Gaumont) 699
Jim Wants to Get Pinched (Pathe) 701
Jarnac's Treacherous Blow (Gaumont) 899

K

King's Command, The (Pathe) 67
King Cotton (Edison) 567
Kiss Was Mightier than the Sword, The (Gaumont) 569
Kid, The (Biograph) 611
Kidd's Treasure (Lubin) 749
Knot in the Plot, A (Biograph) 897

L

Live Corpse, A (Pathe) 31
Last Look, The (Pathe) 67
Luck of Roaring Camp, The (Edison) 101
Last Deal, The (Biograph) 137
Little Old Men of the Woods, The (Kalem) 181
Leather Industry (Pathe) 181
Life of Moses, Part III. (Vitagraph) 183
Loving Hearts (Lubin) 269
Lost and Regained (Edison) 309
Little Beggar, The (Pathe) 311
Lesson by the Sea, The (Vitagraph) 311
Love Drops (Edison) 391
Love of Lady Irma, The (Biograph) 435
Lo! The Poor Indian (Kalem) 481
Little Vixen, The (Pathe) 525
Lorenzo the Wolf (Pathe) 527
Lookout, The (Urban-Eclipse) 657
Love Romance of the Girl Spy, The (Kalem). 657
Love's Awakening (Vitagraph) 657
Latest in Garters, The (Essanay) 699
Lover's Oracle, The (Urban-Eclipse) 701
Lost Trail, The (Vitagraph) 751
Love Among the Roses (Biograph) 795
Little Vagrant, The (Gaumont) 797
Little Truant, The (Pathe) 799

Little Doctor of the Foothills, The (Edison). 847
Land of Oz, The (Selig)..... 848
Little German Band, The (Gaumont)..... 899
Little Mary and Her Dolly (Pathe)..... 900
Love of Chrysanthemum (Vitagraph)..... 901
Levi's Dilemma (Essanay)..... 951
Love's C. Q. D. (Melies)..... 953
Lerin's Abbey on St. Honorat's Island (Gaumont) 1007
Lucy Consults the Oracle (Pathe).....1008
Long Trail, The (Selig).....1061
Lakes at Eventide (Gaumont).....1115
Little Mother at the Baby Show, The (Vitagraph) 1117

M

Marvelous Garlands (Pathe)..... 29
Marriage of the Cook, The (Pathe)..... 67
Modern Highwayman (Pathe)..... 67
Magic Flower, The (Kalem)..... 103
Miss Moneybags Wishes to Wed (Pathe).... 103
Modern Messenger Boy, The (Essanay)..... 137
Man Who Lost, The (Kalem)..... 139
Marble Quarrying in Tennessee (Lubin).... 141
Motherless (Pathe)..... 181
Model Drama, The (Pathe)..... 227
Miniature, The (Edison)..... 267
Muriel's Stratagem (Vitagraph)..... 271
Mexican's Faith, The (Edison)..... 309
Man Under the Bed, The (Edison)..... 349
Millionaire's Adventure, The (Lubin)..... 351
My Milliner's Bill (Edison)..... 391
Marriage in Haste (Lubin)..... 391
Mountain Blizzard, A (Edison)..... 435
Method in His Madness (Essanay)..... 435
Man With the Weak Heart (Edison)..... 479
Mother's Heart, The (Lubin)..... 481
Mystery of Temple Court, The (Vitagraph).. 485
Miner and Camille, The (Edison)..... 611
Mistaken Bandit, The (Essanay)..... 613
Miniature, The (Pathe)..... 613
Mask Maker, The (Pathe)..... 613
Mephisto at a Masquerade (Gaumont)..... 655
Merry Widow Takes Another Partner (Vitagraph) 657
Merry Medrano Circus Clowns, The (Pathe) 701
Mr. Mix at the Mardi Gras (Selig)..... 703
Minotaur, The (Vitagraph)..... 703
Money Bag, The (Gaumont)..... 747
Master Mechanic, The (Lubin)..... 749
Mrs. Nosey (Lubin)..... 749
Miner's Sweetheart, The (Lubin)..... 749
Medium Wanted as Son-in-law (Pathe)..... 751
Mario's Swan Song (Vitagraph)..... 751
Marvelous Warter, The (Gaumont)..... 847
Modern Railway Construction (Gaumont).... 847
Messenger Boy Magician, The (Lubin)..... 848
Milk Industry in the Alps (Pathe)..... 849
Music Hath Charms (Vitagraph)..... 849
Mid the Cannon's Roar (Edison)..... 897
Mule Driver and the Garrulous Mule (Edison) 897
Messenger's Dog, The (Gaumont)..... 899
Making Salt (Urban-Eclipse)..... 900
Max Leads Them a Novel Chase (Pathe).... 900
Mirror of the Future (Pathe)..... 900
Monastery in the Forest, The (Gaumont).... 953
Mountain Lake, The (Urban-Eclipse)..... 953
Macbeth (Pathe)..... 954
Modern Cinderella, A (Vitagraph)..... 955
Marriage of Esther (Gaumont).....1007
Micro-Cinematography (Pathe).....1061
Max Makes a Touch (Pathe).....1061
May and December (Biograph).....1113
Marked Time Table, The (Biograph).....1113
Moving Picture Man, The (Lubin).....1115

N

New Divorce Cure, A (Selig)..... 105
Newlyweds, The (Biograph)..... 349
No Trifling with Love (Pathe)..... 485
Night on the Coast, A (Gaumont)..... 953
Nightmare (Urban-Eclipse)..... 953
New Boss of Bar-X Ranch, The (Lubin)....1007
Never Again (Biograph).....1113

O

On the Bank of the River (Gaumont)..... 27
Oh, You Doggie! (Pathe)..... 29
Old Maid's Valentine, The (Vitagraph)..... 33
Old Maid and the Burglar, The (Essanay).. 63
Over the Wire (Lubin).....65
Overzealous Domestic, The (Pathe)..... 67
On the Reef (Biograph)..... 101
On a Racket (Pathe)..... 103
Outlaw's Sacrifice, An (Essanay)..... 137
One Night, and Then (Biograph)..... 267
O, So Sick! (Essanay)..... 269
Ouchard, the Merchant (Pathe)..... 351
Ostrich and the Lady, The (Essanay)..... 391
On the Border Line (Vitagraph)..... 393
Out of Sight, Out of Mind (Pathe)..... 525
O'er Hill and Vale (Gaumont)..... 569
One-legged Acrobats (Pathe)..... 613
Only a Faded Flower (Pathe)..... 751
One of the Finest (Vitagraph)..... 751
Over Silent Paths (Biograph)..... 845
Out of the Past (Vitagraph)..... 849
Over the Cliffs (Gaumont)..... 899
Office Seeker, The (Gaumont)..... 953
Officer Muldoon's Double (Lubin)..... 954
One Can's Believe One's Eyes (Pathe)..... 955
Over the Garden Wall (Vitagraph)..... 955
On Panther Creek (Lubin).....1059
Our New Minister (Selig).....1061

P

Pardners (Edison) 25
Parson's Umbrella, The (Edison)..... 63
Pair of Schemers, A; or, My Wife and My Uncle (Vitagraph) 107
Price of Patriotism, The (Gaumont)..... 139
Painter's Sweetheart, The (Pathe)..... 141
Politics (Selig) 183
Price of Fame, The (Edison)..... 223
Postmistress, The (Pathe)..... 227
Passing Shadow, The (Vitagraph)..... 228
President's Special, The (Edison)..... 267
Panicky Picnic, A (Pathe)..... 311
Paid in Full (Vitagraph)..... 311
Pierrot (Pathe)..... 395
Polar Bear Hunt, The (Pathe)..... 525
Poetry of the Waters (Gaumont)..... 569
Paula Peters and Her Trained Animals (Pathe) 571
Pillagers, The (Pathe)..... 610
Penitent of Florence, A (Gaumont)..... 655
Paying Attention (Gaumont)..... 701
Potter's Wheel, The (Gaumont)..... 701
Parisian, The (Pathe)..... 701
Portrait, The (Vitagraph)..... 703
Picturesque Pyrenees (Pathe)..... 751
Papinta (Selig)..... 751
Pete Wants a Job (Pathe)..... 797
Princess and the Peasant, The (Edison)..... 845
Purged by Fire (Urban-Eclipse)..... 847
Paleface Princess, The (Melies)..... 848
Pete Has Nine Lives (Gaumont)..... 899
Prince of Worth, A (Pathe)..... 900
Peacemaker, The (Vitagraph)..... 901
Padre's Secret, The (Melies)..... 901
Piece of Lace, The (Edison)..... 951
Price of Jealousy (Lubin)..... 954
Percy, the Cowboy (Lubin)..... 954
Poor But Proud (Pathe).....1061
Poetical Jane (Lubin).....1115
Perseverance Rewarded (Pathe).....1117

Q

Queen of the Burlesque, A (Edison)..... 223
Quiet Boarding House, A (Essanay)..... 795

R

Rocky Road, The (Biograph)..... 25
Review of the United States Troops (Essanay) 65
Railway on the Ice Sea (Gaumont)..... 65
Romance of a Trained Nurse, The (Kalem).. 67
Riva, Austria, and the Lake of Garda (Urban-Eclipse) 105
Ranch King's Daughter, The (Selig)..... 141
Russian Heroine, A (Pathe)..... 181
Roller Skating in Australia (Pathe)..... 227
Ranson's Folly (Edison)..... 349
Rags, Old Iron (Essanay)..... 349
Ranger and the Girl, The (Lubin)..... 351
Right Decision, The (Edison)..... 391
Ranch Girl's Legacy, The (Essanay)..... 391
Robber Baron, The (Kalem)..... 437
Ranchman's Wooing, A (Essanay)..... 481
Red Hawk's Last Raid (Kalem)..... 481
Rhine Falls at Schaffhausen, The (Pathe).... 527
Roosevelt in Africa (Pathe)..... 529
Rich Revenge, A (Biograph)..... 567
Ranger's Bride, The (Essanay)..... 567
Right House—But, The (Lubin)..... 569
Romance of the Western Hills, A (Biograph) 611
Ready in a Minute (Edison)..... 611
Ramble Through the Isle of Sumatra (Urban-Eclipse) 657
Rival Cooks, The (Selig)..... 657
Rival Miners, The (Urban-Eclipse)..... 701
Rastus in Zululand (Lubin)..... 749
Romantic Young Lady, A (Pathe)..... 751
Race for a Bride, A (Melies)..... 797
Rough Night on the Bridge, A (Melies)..... 797
Roosevelt in Cairo (Urban-Eclipse)..... 847
Racing for a Bride (Gaumont)..... 847
Rejuvenation of Father, The (Lubin)..... 847
Ramona (Biograph)..... 897
Remco Turns Bandit (Pathe)..... 900
Russia, The Caucasus Mountains (Pathe)..... 954
Ranchmen's Feud, The (Essanay).....1007
Russian Lion, The (Vitagraph).....1008
Range Riders, The (Selig).....1009
Romeo and Juliet in Town (Selig).....1009
Red Eagle's Love Affair (Lubin).....1059
Road to Happiness, The (Lubin).....1061
Red Man's Way, The (Selig).....1061
Ruling Passion, The (Melies).....1115
Reconciliation of Foes (Pathe).....1117

S

Seat in the Balcony, A (Gaumont)..... 27
Smuggler's Game, The (Selig)..... 31
Shanghai of To-day (Urban-Eclipse)..... 31
Sister's Sacrifice, A (Vitagraph)..... 33
Shooting in the Haunted Woods (Gaumont).. 65
Swallowed by the Deep (Gaumont)..... 103
Story of a Leg (Pathe)..... 103
Stag Hunt in Java (Pathe)..... 105
Skipper's Yarn, The (Edison)..... 137
Seaside Adventures at Home (Gaumont)..... 139
Slippery Day, A (Lubin)..... 139
Sensational Logging (Essanay)..... 179
Surprise Party (Edison)..... 181
Stepmother, The (Kalem)..... 181
Sentimental Sam (Lubin)..... 181
Shooting an Oil Well (Selig)..... 183
Surprise Party, The (Edison)..... 223
Servant from the Country (Gaumont)..... 225
Settled Out of Court (Gaumont)..... 225
Skeleton, The (Vitagraph)..... 228
Soul of Venice, The (Vitagraph)..... 313
Strenuous Massage (Pathe)..... 395
Sporty Dad (Pathe)..... 395
Seaside Flirtation, A (Pathe)..... 437
Suit Case Mystery, The (Edison)..... 479
Smoker, The (Biograph)..... 523
Strogoff, Michael (Edison)..... 523
Sandy, the Substitute (Edison)..... 567
She Wanted a Bow-wow (Essanay)..... 611
Simone (Pathe)..... 615
Storm, The (Pathe)..... 615
Seal of the Church, The (Melies)..... 615
Stubborn Lover, The (Gaumont)..... 655
Sacred Turquoise of the Zuni, The (Kalem).. 657
Solving the Puzzle (Gaumont)..... 701
Subterfuge, The (Pathe)..... 701
Stolen Fortune, The (Essanay)..... 747
Sheriff's Sacrific, The (Essanay)..... 747
Speed vs. Death (Melies)..... 751
Seminole Half-breeds, The (Kalem)..... 795
Sea of Clouds, A (Gaumont)..... 797
Surgeon's Visit (Pathe)..... 797
Seven Days (Selig)..... 799
Special Agent, The (Vitagraph)..... 799
Sisters (Edison) 845
Sisal Industry in the Bahamas, The (Lubin). 900
Sailor's Friendship (Pathe)..... 900
Shyness of Shorty, The (Edison).....1005
Stranded Actor, The (Melies).....1008
Spanish Frontier, The (Gaumont).....1059

T

Trials of a Schoolmaster (Pathe)..... 31
Tragedy at the Mill (Urban-Eclipse)..... 31
Troop "B" (Edison)..... 63
Their Chaperoned Honeymoon (Lubin)..... 65
Tattooed Arm, The (Lubin)..... 65
Towser's New Job (Gaumont)..... 65
Tale of the Backwoods, A (Selig)..... 69
True to His Oath (Urban-Eclipse)..... 69
Toymaker's Secret, The (Vitagraph)..... 107
Testing Their Love (Pathe)..... 141
Too Much Protection (Lubin)..... 181
Twelfth Night (Vitagraph)..... 228
Trip to Mars, A (Edison)..... 267
Two Raffles, The (Pathe)..... 269
Troubadour, The (Pathe)..... 269
Taming a Husband (Biograph)..... 309
Three Queens and a Jack (Pathe)..... 311
Thread of Destiny, The (Biograph)..... 391
Tragic Idyl (Pathe)..... 395
Tale of a Tenement (Pathe)..... 395
Tragic Adventure, A (Pathe)..... 437
Taming a Grandfather (Vitagraph)..... 437
Twisted Trail, The (Biograph)..... 479
Two Gentlemen on the Road (Lubin)..... 481
Tobacco Culture (Pathe)..... 481
Troubadour, The (Pathe)..... 483
Treasure Hunters, The (Selig)..... 485
Their Sea Voyage (Essanay)..... 569
Tongue of Scandal, The (Vitagraph)..... 571
Thou Shalt Not (Biograph)..... 655
Tenderfoot's Triumph, The (Biograph)..... 655
Touring the Canary Islands (Gaumont)..... 655
Trawler Fishing in a Hurricane (Urban-Eclipse) 701
Through the Darkness (Vitagraph)..... 703
Two Brothers, The (Biograph)..... 795
There, Little Girl, Don't Cry (Selig)..... 799
Three Wishes (Vitagraph)..... 799
Tempestuous Adventure (Pathe)..... 848
Tin Wedding Presents (Essanay)..... 897
Trimming of Paradise Gulch, The (Selig).... 900
Two Portraits, The (Pathe)..... 954
Trip Through Brazil, A (Urban-Eclipse).....1059

U

Under the Stars and Stripes (Selig)..... 69
Usurper, The (Lubin)..... 139
Unlucky Fisherman (Pathe)..... 181
Uncle's Money (Pathe)..... 481
Uprising of the Utes, The (Kalem)..... 525
Up a Tree (Biograph)..... 699
Unchanging Sea, The (Biograph)..... 747
Unmailed Letter, The (Selig)..... 848
Unexpected Friend, The (Pathe).....1008
United States Life Saving Drills (Edison)...1057

V

Victim of Circumstances, A (Pathe)..... 67
Visit to Bombay, A (Pathe)..... 141
Voice from the Fireplace, A (Essanay)..... 179
Venetian Isles (Urban-Eclipse)..... 228
Village Inventor, The (Selig)..... 485
Victims of Fate (Vitagraph)..... 485
Vintage, The (Pathe)..... 571
Vintage in Languedoc (Gaumont)..... 655
Volcano of Chinyero (Gaumont)..... 655
Vein of Gold, A (Essanay)..... 699
Volcanic Eruptions of Mt. Aetna (Urban-Eclipse) 701
Venice (Pathe)..... 701
Villainy Defeated (Pathe)..... 797
Veteran of the G. A. R., A (Lubin)..... 954
Victim of Jealousy, A (Biograph).....1005
Victim of Hate, A (Essanay).....1059

W

Wreck at Sea, The (Gaumont)..... 27
Well-earned Medal, A (Pathe)..... 31
Warrior Bold, A (Edison)..... 63
Wild Duck Hunting on Historic Reel Foot Lake (Lubin) 65
Won by a Hold-up (Essanay)..... 101
Women in India (Pathe)..... 103
Woman's Strategy, A (Edison)..... 137
Wild Waves at St. Jean-De-Lux (Gaumont).. 139
Woman from Mellons, The (Biograph)..... 179
Wrong Man, The (Edison)..... 179
Western Chivalry (Essanay)..... 225
Wayside Shrine, The (Vitagraph)..... 271
Winning of Father, The (Essanay)..... 309
Western Romance, A (Edison)..... 479
Wild Birds in Their Haunts (Pathe)..... 483
Willful Dame, A (Pathe)..... 483
Woman's Repentance, A (Pathe)..... 483
Wizard of Oz (Selig)..... 485
Woman's Caprice, A (Pathe)..... 525
Wife of Marcius, The (Selig)..... 527
Western Justice (Pathe)..... 613
Wreath, The (Pathe)..... 615

Way of the World, The (Biograph)..... 699
Witch of the Ruins (Pathe)..... 751
Wrong Road, The (Pathe)..... 797
Who'll Win My Heart? (Pathe)..... 848
Where Is Mulcahy? (Essanay)..... 899
Won and Lost (Gaumont)..... 899
Winter Bathing in the West Indies (Lubin).. 900
Wings of Love, The (Vitagraph)..... 900
Wild Man of Borneo, The (Lubin).....1007
White Doe's Lovers (Melies).....1008
White Captive of the Sioux, The (Kalem)....1059
White Fawn's Devotion (Pathe).....1061
Wanderers, The (Kalem).....1115
When Old New York Was Young (Vitagraph) 1117

Y

Yorkshire School, A (Edison)..... 611

Independent Companies.

A

Adventures of a Sandwich Man, The (Lux) 108
Anarchists on Board (Nordisk)..... 144
Aspirants to the Hand of Helen (Eclair)... 353
Actor s Children, The (Thanhouser)..... 401
After the Fall of the Eagle (Eclair)..... 532
An Unworthy Fiance (Ambrosio)..... 533
A Sudden Telephone Call (Ambrosio)..... 533
Ace of Hearts, The (Imp)..... 576
An Unpleasant Dream (Ambrosio)..... 576
Attack Upon the Train (Lux)..... 576
Actress, The (Powers)..... 577
A 29-Cent Robbery (Thanhouser)..... 576
At Double Cross Ranch (Nestor)..... 520
Artist's Child, The (Lux)..... 621
Adventures of a Cowpuncher (Bison)..... 664
Aunt Maria's Substitute (Imp)..... 708
Amateur Hypnotist, The (Powers)..... 907
An Exciting Yarn (Lux).....1125
Affair of Hearts (Biograph)..... 849

B

By His Own Hand (Bison)..... 186
Blind Man's Act, The (Imp)..... 228
Brown's Gouty Foot (Imp)..... 228
Bootblack's Daily Labor in Algiers (Eclair).. 230
Broken Oath, The (Imp)..... 444
Betraying Mirror (Itala)..... 446
Barbarine (Eclair)..... 707
Broken Friendship, The (Eclair)..... 707
Best Man Wins, The (Thanhouser)..... 803
Bachelor's Love, A (Imp)..... 907
Biter Bit, The (Eclair)..... 961
Bucking Bronco (Nestor).....1016
Blind Love (Centaur).....1016
Bitter Enemy, A (Lux).....1067
Brother's Feud, The (Imp).....1123
Battle of Legnano, The (Eclair).....1123
Boss of Circle (E) Ranch (Nestor).....1125

C

Convicted by His Own Child (Phoenix)..... 33
Child Benefactor (Nordisk)..... 69
Cowboy's Reward, A (Bison)..... 108
Clown's Big Moment, The (Actophone)..... 186
Carter as Acrobat, Nick (Eclair)..... 313
Castles on the Rhine (Eclair)..... 313
Cage, The (Eclair)..... 353
Cowboy and the Schoolmarm, The (Bison)..... 353
Company "D" to the Rescue (Bison)..... 488
Cured by a Trip (Lux)..... 489
Cowboy-Preacher, The (Nestor)..... 533
Conjuror, The (Nordisk)..... 707
Cigars His Wife Bought, The (Thanhouser).. 707
Card Party, The (Powers)..... 803
Cupid's Comedy (Bison)..... 803
Cupid at the Circus (Thanhouser)..... 855
Club of the Corpulent (Nordisk)..... 856
Curse of Gambling, The (Bison)..... 908
Crack Shot, The (Powers)..... 961
Child of the Regiment, A (Motograph).....1067

D

Drama at Sea, A (Lux)..... 70
Death of the Brigand Chief, The (Nordisk). 108
Death of Minnehaha, The (Imp)..... 276
Duty and Conscience (Eclair)..... 276
Daughter's Devotion, A (Centaur)..... 277
Doctor's Sacrifice (Nordisk)..... 353
Devotion of Women, The (Imp)..... 401
Drama on the Reef, A (Lux)..... 489
Daddy's Double (Thanhouser)..... 532
Days of '49 (Nestor)..... 665
Down in Mexico (Actophone)..... 665
Daughter of the Mine, A (Nestor)..... 708
Doctor's Revenge, A (Ambrosio)..... 708
Doctor's Perfidy, The (Imp)..... 803
Desperate Duel, A (Eclair)..... 803
Don Carlos (Film d'Art)..... 908
Determined Woman, A (Imp)..... 961
Devil's Wand (Lux).....1125

E

Eternal Triangle, The (Imp)..... 855
Eagle's Egg, The (Nordisk)..... 961
Eugenie Grandet (Eclair).....1015
Exciting Yarn (Lux).....1125

F

Forgiven (Centaur) 69
Football Craze, The (Lux)..... 70
Forester's Sweetheart, A (Bison)..... 70
Female Bandit, The (Bison)..... 186
For Her Father's Honor (Bison)..... 313
Fisherman's Honor, The (Lux)..... 315
Face to Face (Eclair)..... 276
Father's Patriotism (Lux)..... 401
Fatal Imprudence (Ambrosio)..... 401
For His Sister's Honor (Bison)..... 445
Foolshead Wishes to Marry the Governor's Daughter (Itala) 488
Frontier Days in the West (Nestor)..... 577
Fricot in College (Ambrosio)..... 621
Fashionable Sport, The (Itala)..... 708
Fruits and Flowers (Imp)..... 803
Fighting Parson (Nestor)..... 855
Feud, The (Bison)..... 855
Father's Grief, A (Nordisk)..... 907
Fort Du Bitche (Film d'Art).....1125

G

Government Rations (Bison)..... 276
Governor's Pardon, The (Imp)..... 313
Grandpa's Darling (Lux)..... 665
Girl of the Northern Woods, The (Thanhouser) 961
Girls (Bison) 1015
Game for Two, A (Imp).....1123
Getting Rid of Uncle (Centaur).....1125
Governor's Daughter, The (Thanhouser).....1125

H

His Imaginary Crime (Bison)..... 144
Hero and Leander (Ambrosio)..... 186
His Daughter's Legacy (Pantograph)..... 186
Her Dolly's Revenge (Lux)..... 276
He Knew Best (Lux)..... 401
Her Cowboy Lover (Powers)..... 444
His Sick Friend (Imp)..... 444
Honesty Its Own Reward (Eclair)..... 445
Hardy's Invention, John (Powers)..... 488
Hard Cash (Imp)..... 489
His Second Wife (Imp)..... 576
Hustling Mr. Brown (Nordisk)..... 620
His Mother's Letter (Powers)..... 620
Her Battle for Existence (Thanhouser)..... 621
Hidden Treasure, The (Nordisk)..... 664
Husband's Mistake (Bison)..... 664
Heart of a Vagabond (Ambrosio)..... 664
Hazel, the Heartbreaker (Bison)..... 708
Her Two Suitors (Lux)..... 756
He Did Not Die (Lux)..... 803
Heart of Tessa, The (Capitol)..... 804
His Yankee Girl (Powers)..... 855
His Revenge (Powers)..... 907
Her Portrait (Powers).....1015
Her Lesson (Centaur).....1069

I

Iron Arm's Remorse (Pantograph)..... 313
Indian and the Cowgirl, The (Bison)..... 401
Insidious Weapons (Ambrosio)..... 446
In War Time (Imp)..... 620
In Africa (Imp)..... 664
Indian Princess, The (Nestor)..... 804
In Love with the Charcoal Woman (Eclair).. 961
In the Mesh of the Net (Imp).....1123

J

Justice (Centaur) 186
Justice in the Far North (Imp)..... 228
Jane and the Stranger (Imp)..... 276
Jack's Return (Actophone)..... 446
Jane Eyre (Thanhouser)..... 755
Juan, the Pelota Player (Eclair)..... 803
Jump to Death, The (Nordisk).....1015

L

Little Heroine, The (Powers)..... 70
Lucky Knock, A (Phoenix)..... 70
Lovers' Embarrassment, The (Eclair)..... 445
Life in the Next Century (Lux)..... 445
Liar and the Thief, The (Thanhouser)..... 488
Love, the Conqueror (Eclair)..... 620
Legend of the Cross, The (Ambrosio)..... 621
Little Beggar Maid, The (Lux)..... 707
Legally Dead (Powers)..... 708
Lacemaker's Dream, The Lux)..... 803
Lost For Many Years (Thanhouser)..... 804
Love Your Neighbor as Yourself, But Leave His Wife Alone (Motograff Co.)..... 804
Life of the Alpine Shooters in the Frontier Outposts (Eclair) 856
Lily of the Ranch, The (Nestor)..... 962
Limburger and Love (Powers).....1015
Legend of the Holy Chapel (Film d'Art)....1016
Little Hero of Holland (Thanhouser).....1067
Lake of Luzerne (Nordisk).....1125

M

Mishaps of Bonehead in Search of an Heiress (Centaur) 69
Macaire, Robert; or the Two Vagabonds (Actophone) 70
Mystery of the Lama Convention (Nordisk) 186
Mountaineer, The (Centaur)..... 230
Man Who Could Not Sit Down, The (Lux) 276
Mad Drain Pipe, The (Nordisk)..... 444
Mexican's Ward, A (Bison)..... 446
Man From Texas, The (Bison)..... 488
Man Who Waited, The (Powers)..... 532
Miser's Daughter, The (Imp)..... 576
Madame Sans Gene (Nordisk)..... 577
Maelstrom, The (Imp)..... 620
My Maid is too Slow (Eclair)..... 755
Mother's Grief, A (Lux)..... 755
Minister's New Suit, The (Powers)..... 803
Mexican's Jealousy, A (Bison)..... 855
Marvelous Cure, A (Nordisk)..... 856
Martyr of Love, A (Eclair)..... 907
Married on Horseback (Bison)..... 961
Mr. Swell in the Country (Centaur).....1016
Macnab Visits the Comet (Lux).....1067
Martyr to Love. A (Eclair).....1123
Mexican Lothario, A (Bison).....1127

N

Never Again (Imp)..... 144
Never Despair (Nordisk)..... 276
Nannina (Bison) 533
New Burglar Alarm, A (Nordisk)..... 620
New Shawl, The (Imp)..... 664
Newspaper Error, A (Powers)..... 664
New Excuse, A (Imp)..... 855
Nichols on a Vacation Trip, The (Imp)..... 962

O

On the Firing Line (Great Western)..... 108
Old Maid and Bonehead (Centaur)..... 276
On Parole (Powers)..... 855
Outlaw's Redemption, The (Atlas)..... 962
Oh! that Indian (Powers).....1015
Old Maid Picnic, The (Centaur).....1067
One Good Turn (Centaur).....1125

P

Pauli (Ambrosio) 108
Pleasant Walk, A (Nordisk)..... 444
Parson's Poster, The (Actophone)..... 488
Power of a Smile, The (Imp)..... 664
Prisoner of the Golden Isle, The (Eclair) 755
Proposing Under Difficulties (Electrograff).. 856
Perils of the Plains (Bison)..... 908
Policeman's Son, A (Imp).....1016
Plucky Girl, A (Powers).....1127

R

Red Girl's Romance (Bison)..... 33
Refreshing Bath, A (Nordisk)..... 33
Redman's Devotion, A (Bison)..... 70
Refuge, The (Lux)..... 108
Romany Rob's Revenge (Bison)..... 108
Romance of the Prairie, A (Bison)..... 144
Rose of the Philippines (Imp)..... 144
Ruined by His Son (Nordisk)..... 313
Revenge of Dupont L'Angville, The (Eclair) 401
Rose of the Ranch (Bison)..... 401
Rivalry of the Two Guides, The (Itala)..... 488
Rico, the Jester (Lux)..... 533
Rosary, The (Imp)..... 576
Red Wing's Loyalty (Bison)..... 576
Romance of a Snake Charmer (Bison)..... 576
Remaking of a Man, The (Powers)..... 620
Red Wing's Constancy (Bison)..... 620
Rivalry in the Oil Fields (Bison)..... 620
Rescue of the Pioneer's Daughter (Bison).. 708
Rural Romeo, A (Imp)..... 735
Reno Romance, A (Imp)..... 907
Red Man's Honor, The (Nestor)..... 907
Russia, the Land of Oppression (Defender) 962

S

Son of the Wilderness, The (Ambrosio)..... 70
Second Adventure of Bonehead (Centaur).. 144
Serum Antidote, The (Eclair)..... 230
Shepherdess, The (Ambrosio)..... 446
Silver Lining, The (Nestor)..... 446
St. Elmo (Thanhouser)..... 446
Sea's Vengeance, The (Ambrosio)..... 488
Stung (Imp) 489
Stage Note, The (Imp)..... 489
Snake Man, The (Lux)..... 533
Shot in Time, A (Bison)..... 533
Servant and the Tutor, The (Itala)..... 533
Strength of Duty, The (Eclair)..... 577
Six-Legged Sheep, The (Eclair)..... 665
She Wanted to Marry a Hero (Thanhouser) 707
Saved From the Sultan's Judgment (Nordisk) 755
"Salvation" Smith (Powers)..... 755
Sister's Devotion, A (Bison)..... 756
Secret of the Lake, The Ambrosio)..... 804
Somnambulist, The (Nordisk)..... 804
Sculptor Who Has Easy Work, A (Eclair) 907
Saved from the Redmen (Bison).....1015
Slave's Love, The (Lux).....1016
Settling a Boundary Dispute (Atlas).....1016
Sheriff's Daughter (Centaur).....1067
Self-Made Hero, A (Imp).....1123

T

Tide of Fortune, The (Imp)..... 108
Ten of Spades; or a Western Raffle (Bison) 228
Third Degree, The (Actophone)..... 353
Taming Wild Horses at Buenos Aires (Eclair) 401
Time-Lock Safe, The (Imp)..... 444
Two Brothers, The (Lux)..... 445
They Have Vanished My Wife (Ambrosio).. 445
Town Traveler's Revenge, The (Itala)..... 445
Treasure of Louis, The (Eclair)..... 489
Trip to Berne, A (Eclair)..... 489
Tenderfoot, The (Nestor)..... 489
Transfusion (Imp) 489
Theft of the Diamonds, The (Nordisk)..... 532
Tsing Fu, the Yellow Devil (Nordisk)..... 532
Theater of Phenomenon (Eclair)..... 532
Three Brothers, The (Itala)..... 621
They Would Roller Skate (Lux)..... 907
Tommy and the Powder (Lux)..... 707
Two Men (Imp)..... 707
Temperance Leader, A (Powers)..... 855
The Tie that Binds (Bison)..... 961
Two Roses, The (Thanhouser).....1015
Taming a Woman Hater (Thanhouser).....1067
Tenderfoot Parson, The (Atlas).....1123
Too Many Girls (Defender).....1125
Thelma (Thanhouser) 1125

V

Vengeance; or The Forester's Sacrifice (Nordisk) 33
Victims of Jealousy (Phoenix)..... 70
Vindictive Foreman, The (Nestor)..... 315

W

Winning Punch, The (Imp)..... 33
Wages of Sin, The (Centaur)..... 108
Woman's Destiny, A (Nordisk)..... 229
Wedding During the French Revolution (Nordisk) 444

chanism. The exceedingly high speed, of course, causes the machine to give forth a considerable humming sound as it runs. This would have to be expected. All in all, the Kinemacolor projector is a finely built mechanism, simple to thread and operate and of massive construction. Any good operator could run them after slight instruction—provided he is already a **real operator.**

THE WEEK IN CHICAGO.

The attention of all has been drawn toward the successful exploitation of the "Sane Fourth" in Chicago, where every year heretofore the list of dead and wounded has been appalling. This is probably the best and most sensible move that the "Windy City" has ever made, and one which has cut down to a great extent the sad portion of the celebration of so great an event, which should be kept in more sacred a fashion than has been the usual custom.

All large and enterprising picture houses were busy all last week in the preparation of appropriate offerings to satisfy the most fastidious patriotic tastes. Patriotic subjects were bountiful and inspired such as saw them beyond imagination. Was not this a far better celebration than the blowing off of many fingers, which in many cases cause the suffering of the innocent rather than the real "foolhardy" patriots?

* * *

Sweltering under the terrific rays of Old Sol, Chicago's picture lovers appear in their usual places nightly to witness the day's releases. It is evident that such theaters that take into consideration the fact that the patron's comfort is the most essential part of the real "Show Business" do not lose much of their patronage during the hot season, and if anything increase their receipts. Some people will ask "Why?" Here is one answer: In the first place, the regular theatergoer cannot keep away from some sort of amusement, no matter what the weather conditions might be, and as practically all of the larger theaters in the loop have closed their doors for a brief period during the Summer, this lets the picture house, with the Summer parks, have full sway at the populace. It is customary in nearly all families to take an evening constitutional after mealtime, and as it is nearly impossible to take much of a stroll without passing some picture theater, these people are invariably attracted, and this attraction suggests a slight diversion, which they thoroughly enjoy under the exhilarating breeze of a humming electric fan. The "Little House Around the Corner" seems to be in evidence this season, for it is close to home, and one can witness a full drama, a rattling good comedy or educational and travel subject all in the few minutes that it takes to run the celluloid belt through the projecting machine, eliminating all the tiresome dialogue.

Now comes the point which is most important of all, to entice the people, or rather offer an enticing front that will draw them into the house. Many schemes have been launched and sunk in the storm of summer heat, but here is one that was suggested by two of Chicago's large playhouses—namely, the Garrick and the Lyric Theaters, under the direction of the Messrs. Shubert. In the lobby of these theaters was placed a fairly large-sized table, constructed and fitted to hold several hundred pounds of ice, with a large electric fan behind this open refrigerator blowing the iced air either into the house or out on the street. Sufficient verdure and foliage should be placed in and about the entrance of the theater to make a fitting background and give the house as cool and inviting an appearance as possible. With this advertised cooling comfort, who could resist the temptation of tasting of the delight? Ask yourself this question, then do as your own mind suggests. We are all human, and seeing is believing, so the saying goes, which will direct you on the right track for the hot dog days of Summer.

All dark-colored decorations should be avoided where possible; decorate your ice table with some light material, and, if the expense will warrant, have paper-mache icebergs made to cover it. Dress your attendants in white uniforms, which will add materially to the cool appearance of your theater. These uniforms are reasonable and can be easily cleaned and, if carefully taken care of, can be used for several seasons.

The foregoing are merely timely hints, suggested from personal opinions and observations, and are herewith given in hope of helping some exhibitors who may be on the lookout for something that will hold their patronage during the Summer months against the opposition of the Summer parks.

* * *

"Old Glory," at the Orpheum, was most beautifully presented by the aid of the illustrious Mr. King and his accompanying orchestra. Each and every scene of the wonderful Vitagraph subject was clearly and patriotically brought out and won for it a hearty applause. This is one of the patriotic subjects that is specially adapted for Independence Day celebrations.

* * *

Mr. McMillan, who represents the Carson Films in Chicago, has moved from his old site, at 225 Dearborn street, and has taken up his quarters at 79 Clark street.

* * *

B. G. Uher & Co., who have long been well known to the profession in general, have recently entered the souvenir line, and are offering a most tempting line of appropriate novelties for use in picture houses.

* * *

B. E. Clements returned last week from 'Frisco, where he has been spending the last month in conference with his associates, Messrs. Hester and O'Day.

* * *

The following Chicago houses have changed hands: John L. Davenport has purchased the theater at 6334 Cottage Grove avenue, Albert Jund the one at 714 East Forty-seventh street, and Henry J. Evon the one at 3303 Halstead street.

* * *

On East Fifty-fifth street there are two houses which show their pictures very well. The Madison, at Fifty-fifth street and Madison avenue, is a house of the average size, in which the pictures are well projected. Mr. Hunter, the manager, shows only two reels, as he does not believe in too long a show. These are changed daily, although Mr. Hunter says that he would much rather change only three times a week.

A block west of this, at the Woodlawn, the pictures are fairly well projected. They are marred, however, by the presence of several unshaded red sidelights. Red light shining on a picture will injure it more than any other color, while at the same time it does not fulfill its proper function of lighting the aisles and seats. On the other hand, green light does not seem to affect the picture, even though unshaded green lamps may be quite close to the screen, and it lacks the irritating effect on the eyes which red light has.

* * *

The Bonaventure, Sixty-first and Halsted streets, is another house which is showing its films attractively. Mr. E. Mr. Cooke, the owner, is an amateur photographer, and was drawn into the moving-picture field because of his interest in photography and its relation to the pictures. He shows the films as photographs because they are photographs, and the projection at the Bonaventure is much better than the average. The operator there, too, possesses considerable judgment. He was showing the Biograph film of the "Three Fishers," and when he came to the sub-titles, consisting of the verses of the poem, he ran the machine very slowly, giving the audience a chance to easily read them. Mr. Cooke is very optimistic as to the future of the moving picture. He expresses his belief that its course has only just begun, and, further, that it will last as long as people have eyes to see them.

* * *

The Ideal Theater, at Sixty-third and Halsted streets, shows its pictures very well. The most noticeable thing about this theater is its operating room, which is very well designed. In the first place, it is very large and roomy; it is entered by a door from a ladder, instead of the usual trapdoor. The projection opening and operator's window are both large, each of them being about a foot square, so that the operator does not have to strain his eyes to see what kind of picture he has on the screen. The back of the booth contains two windows, hinged at the bottom, which allow of ample ventilation, as they give an opening when down of about two by twelve feet. At the same time the operator is screened from the people on the street, since the windows ar of opaque glass and are hinged at the bottom, opening outward. Under such working conditions it might be expected of the operator that he will do good work, and he does. The picture on the screen is well lighted and steady, and is not hurried. The theater itself is one of the first in Englewood, and has a nearly flat floor, though the picture can be easily seen from all seats.

C. Y.

FIVE NEW YORK EXHIBITORS FINED.

In sentencing five proprietors of moving picture shows for admitting minors without guardians, Justice Hoyt assured the men that they and their like would hereafter receive the maximum penalty in Special Sessions. The Board of Education has been vigorous in its complaints of late. Four of the men were fined $50 each, and Morris Bergoffen, of 482 Third avenue, was fined $100. The maximum penalty includes imprisonment.

"BECKET."

Splendid Historical Film by the Vitagraph Company.

"Becket" is the title of one of the most notable poems by the late Lord Tennyson. It was turned into a play in which the late Sir Henry Irving made one of his greatest successes. Four years ago, Henry Irving, said to be the greatest actor since the time of David Garrick, died in somewhat sudden and pathetic circumstances. The last words that he uttered were those in the character of Becket when, just before his death by martyrdom, he exclaimed: "Into Thy hands, Oh Lord, into Thy hands!" The moment that the Vitagraph Company announced the release of "Becket," we were curious to see what sort of production would be made of it. For we know Canterbury Cathedral, the scene of the martyrdom, as intimately as we know Twenty-third street, New York. We have visited Becket's shrine there. Becket, it may also be said, is one of the saints of the Roman calendar. Moreover, he was not merely a great priest; he was a great champion of popular liberty against kingly oppression. To this day his name is revered by all as a monumental figure of the medieval ages.

The story of his martyrdom is briefly told. He was made Archbishop of Canterbury, and in that capacity he protested against the anti-clerical tendencies of his King, Henry II., who also is renowned in history for, amongst other things, the possession of a somewhat notable affinity in the person of Fair Rosamond. One of Becket's priests who objected to the presence of this lady in the Royal household, was promptly killed by the haughty Henry, who, altogether, was rather a bad lot.

The Vitagraph Company have worked out this interesting bit of English history with, to our mind, surprising success. We are shown in the film, Becket's rise to the Archiepiscopate. We are also shown in a dramatic part of the film, illustrated in the accompanying cut, how he humiliated himself by taking flagellation at the hands of King and clergy on his appointment to his great dignity. Then we trace him through various incidents of his career, which are enacted in the great Cathedral that houses his shrine. He comes into conflict with the King, but will not budge even before a King. In a hasty moment Henry makes use of the historic phrase, "Who will rid me of this upstart priest?" or words to that effect. Four of his knights take him at his word, ride down to Canterbury, frighten the priests and monks, and at last attack Becket in his private chapel, where he is done to death, in a singularly effective scene which avoids the actual horror of murder. The conclusion of the film shows Henry in remorse before a vision of the murdered priest.



THE PENANCE OF BECKET (VITAGRAPH).

The Vitagraph actors and producers go from success to success. Some time ago we specially commended the masterly manner in which "Electra" was produced by this company. Again we find it our duty to hand out our very highest praise to all those concerned in this splendid Becket picture. To begin with: The acting is exceedingly fine. We were much impressed by the dignity of the Becket, and the willfulness of the haughty King. All the minor characters, knights, priests and monks, and the like, were acted with conviction and care. These were not mere stage supers; they were well trained, conscientious, careful actors. And then the scenery: architectural and otherwise—how astonishingly natural it all looked! We say this without reserve: we are familiar with the originals. Again, the dressing of the piece struck us as being accurate and with taste, whilst as to the photography of the picture, this was a veritable feast to eyes which, like our own, have been looking at photographs these many years, always like to look on a good one, but recoil at indifferent work. We take pleasure in mentioning it is to Mr. Kent, who impersonated Becket, that chiefest credit for this beautiful production is due. One "Becket," in our esteem, atones for a great deal of the ineptitudinous rubbish which unfortunately still finds a place on the moving picture screen. "Becket," in short, is a beautifully dignified, well acted, and carefully produced film masterpiece, which is bound very materially to enhance the growing reputation of the Vitagraph Company of America.

AROUND NEW YORK.

Now that the "open-air theater" season is upon us, I have visited several of these amusement gardens, for the purpose of noting the progress, if any, over last season's open-air shows, and with but a very few exceptions, was delighted with the class of entertainment offered. Not a few of these places have struck on the unique idea of catering to the comfort of their patrons in the novel way of offering for sale refreshments and cigars during the show. One place in particular that appealed to me most, is the new 181st Street Open-Air Theater, situated on the southwest corner of 181st street and Audubon avenue, in the very center of the residential section of the Bronx, and conducted by Spanuth & Smith. The theater has a seating capacity of 1,400, is well lighted, boasts of a refreshment booth and cigar stand, is equipped with a double dissolving standard American moving picture machine and Hallberg Economizer, which is called upon to project the pictures 120 feet. To avoid any possible attack of Jersey's famous product, the mosquito, the management have secured an abundant supply of Chinese incense, which is kept burning around the entire enclosure. It is these small courtesies that the public takes notice of and show their appreciation by favoring the managers and owners with their patronage. As each person enters, he or she is handed a program containing the names of the pictures and songs that are to constitute the evening's entertainment. This is strictly a moving picture theater, no vaudeville being shown. Service is supplied by the Dandy Film Exchange, 10 East Fifteenth street. The owners' report shows that the profits are far in excess of the expenses, which tends to verify our recent editorials, that **vaudeville** is not an absolute necessity towards the maintenance and support of a picture house. The 181st street house arranges its program in such a way as to make it easy for the public to study and criticise the releases of the different **independent** manufacturers by having an "Imp" night, in which none but "Imp" pictures are shown; a Powers' night, Thanhouser, Eclair, and so on down the line, showing ten pictures and giving two songs every night.

McARTHUR.

VITAGRAPH COMPANY LOSE ALL THEIR OLD REELS.

On the afternoon of Saturday, July 2, a fire broke out in the storerooms of the Vitagraph Company, and while it only lasted one hour, the premises were gutted with the exception of the executive offices across the hall. Only three employees were on the premises at the time and their prompt action prevented further damage. The Vitagraph Company occupied almost the entire first floor of the large office building at 116 Nassau street and did a large rental business. This was not interfered with; on the contrary, we are informed that they took on two new customers during the week. We learn that the fire was due to defective insulation in the wiring of the building. This started combustion in the woodwork of the wall, which in turn communicated to the shelves on which the reels were stored. While the non-inflammable reels were not consumed, they were damaged by water and the intense heat, over 1,000 reels being a total loss, as they carried no insurance. A peculiar condition of fire protection seems to be in force by the agent of the building: The fire hose of the building was secured by lock and chain so it could not be unrolled, and the iron shutters were not closed, although the tenants had almost all gone for the day.

CIVIC ASSOCIATION SEEKS TO REGULATE, INSTEAD OF CONDEMNING THE SHOWS.

The activity of the Cleveland Humane Society in regard to moving picture shows has been noticed in these columns before. Some would-be reformers insanely seek to eliminate the picture show entirely, not realizing that it is a more potent and more permanent factor for good than themselves. Contrast this with the policy of the Humane Society, constructive and not destructive, as outlined in the following circular letter sent to all theaters in their territory:

"The committee recognizes in the right kind of moving pictures," the letter says, "not only an important form of wholesome entertainment, but a great educational force as well. On the other hand it feels that pictures which illustrate methods of crime or present low or suggestive features, brutality or low ideals of morality or family life, have no place before audiences of which children form a large part.

"In general pictures depicting crime and vice and those depending upon immorality or suggestiveness are frowned upon. This does not imply the cutting out of every representation of a crime, for this might be incidental to an entirely proper and desirable story.

"Where thirty to fifty thousand people congregate every day, as they do in the moving picture shows of Cleveland, the community has a right to demand cleanliness and good ventilation.

"Attracting as these places do, six to ten thousand children daily, it is essential that the children be not led into a corrupting environment, and that they should not be subjected to the dangers of an unnecessarily darkened room.

"Nor should children be employed either as actors or as attendants in places as open to the public as these are."

Platteville, Wis.—The Grand Theater, formerly owned by Daly & Tiffany, was sold on July 1 to B. F. McKowen and W. N. Tiffany. It will be enlarged this Summer and made into one of the best moving picture houses in this section.

Tulso, Okla.—Messrs. Gregg and Olson have taken over the management of the Empire Theater, of this city. Mr. Gregg and Mr. Olson were formerly the managers of Lyric No. 2 and the Idle Hour Theater, respectively. Both men are wide awake exhibitors and are doing excellent business at their new theater, the Empire. It is an Independent house. This speaks well for the Independent film in the West.

New York, July 6, 1910.

Editor Moving Picture World:

Dear Sir—It has been rumored lately, among the film trade, that I had died, but I wish to impress upon everybody's mind that I am very much alive, and that I am the business manager for the Exhibitors' Film Exchange, 183 Third avenue, New York City, and that I am buying from 15 to 18 reels per week, which is considered very good for the Summer season, and expect to buy from 24 to 28 reels for the Fall.

I would ask you to kindly publish this letter in your paper, and let all my friends know that I am not a dead one.

Thanking you, I am, Yours truly,

CHAS. H. STREIMER.

OPERATORS' SCHOOLS.

By F. H. Richardson.

There has been a decided tendency on the part of operators to decry and traduce the school for operators. In the main, the stock objection has been that there were too many operators already and that the production of more would merely tend to reduce wages and lower the standard of the trade as a whole. This has been about the only objection the writer has heard advanced to date. At first glance it sounds reasonable, too, but, while the writer may be accused of bias, inasmuch as he lectures an hour each day at one of the schools, yet he ventures to say there is decided need for such an institution. Moreover, in the long run he does not think there will be any wage lowering through establishment of schools. On the other hand, if the instruction be bona fide and the school be rightly conducted, the benefits to be derived are many and excellent from every point of view. I venture to say that nine out of ten operators, take them as they come, would be most decidedly benefited by taking a course in the school. I do not mean he would be benefited simply because I am connected therewith, but I speak from the fact that I know what the man can learn at that particular school if he applies himself, whereas I am unacquainted with the work of any other. In fact that is what I would like to see, viz.: the operators themselves attending a school where they will obtain in concrete form the benefit of the experience of men who have been in the business for years, instead of attempting to blunder along and accomplish things by hit and miss. In the school the candidate for knowledge is taught the rudiments of electricity, the relation and measurement of lenses, how to plan and construct an operating room and fireproof and ventilate it, how to test for shorts, grounds, etc., how to make wire splices, how to recognize the various wiring systems and connect to them, what the various electrical terms really mean how to use and figure with them, how to properly splice and care for film, how to properly adjust his machine and hundreds of other things; and I want to say right here, that the knowledge thus acquired is worth to the man who intends to take up operating, or to the average operator, several times the fee that is charged. Moreover, if the man will apply himself and study he will be a far better operator than he would otherwise have probably ever been, by reason of his grounding in a school. "But," says one, "you can't learn to be an operator in a school any more than you can learn carpentry out of a book." Granted! **Freely** granted. **But** the boy who intends to become a carpenter will be a competent journeyman if he studies proper books and learns the theory well three years ahead of the one who attempts to learn it all by practical experience, and what is more, he will probably be a foreman or engaged on the finer work when the "all practical experience man" is still doing the rough work. The point is right here: The man who takes a course in a good operator's school and really applies himself to study, will, after one month's practical experience, be far ahead of the average operator who has been running three years! That is an absolute fact! As to having too many operators, we have not one-third enough! We have a surplus of half-way operators and a big surplus at that. But really good, competent, first class men are scarce as hen's teeth. Thousands of men who have really been operating two, three and four years actually don't know how to figure the focal length of their lenses, cannot tell you what is the difference between "equivalent" and "back" focus and do not understand how to figure exactly the focal length of lens to give a certain size picture at a given throw. Figure **exactly**, mind. Those who know anything at all about it will usually tell you to "divide the throw by the size of picture required." This is not correct even for projection lens, especially for long throws, and is nowhere right for the stereo lens. Yet these same men will scout the idea of a school having any value! Well, they have several more "scouts" coming! My prediction is that the schools will do good operators no harm, but that they will gradually put a lot of would-bes out of business, and as they ought to be put out there will be no harm done.

I think the school will have no tendency to reduce wages in any degree, but it will have a tendency to compel some of the men who have been operating to get busy and acquire some real knowledge of their business or else step out and make room for those who have done so. And I am heartily in favor of that very proposition. Please bear in mind the fact, for it is a fact, that I am not defending the school merely because I happen at this time to be employed an hour a day lecturing at one of them. I have simply spoken what I believe to be true concerning the whole proposition. And there you are!

THIS WEEK'S PROGRAM OF LICENSED FILM.

Monday, July 11.

Biograph—What the Daisy Said (Dr.).....987
Lubin—The Highbinders (Dr.) 635
Lubin—The Almighty Dollar (Comedy) 550
Pathe—Just for Good Luck (Comedy).....554
Pathe—The Faithless Lover (Dramatic).....337
Selig—The Hallroom Boys (Comedy).....1000

Tuesday, July 12.

Edison—Out of the Night (Dramatic).....950
Gaumont—A Hidden Serpent (Dramatic).....537
Gaumont—In the Realm of the Czar (Scenic)..438
Vitagraph—Nellie's Farm (Dramatic) 995

Wednesday, July 13.

Essanay—An Advertisement Answered (Com.)..
Kalem—Grandmother (Dramatic) 985
Pathe—The Overland Coach Robbery (Scenic)...692
Pathe—Verona (Scenic) 256
Urban—The Wicked Baron and the Page (D.)..570
Urban—The Moonlight Flitting (Com.).....415

Thursday, July 14.

Biograph—A Child's Faith (Dr.).....986
Lubin—The Adopted Daughter (Dr.).....980
Melies—The Golden Secret (Dr.).....950
Selig—The Sheriff (Dr.) 730
Selig—A Hunting Story (Com.).....270

Friday, July 15.

Edison—A Vacation in Havana (Com.).....680
Edison—How Bumptious Papered the Parlor (C.)320
Pathe—A Political Discussion (Com.).....613
Pathe—Please Take One (Com.).....348
Kalem—Corporal Truman's War Story (Dr.)....910
Vitagraph—Her Uncle's Will (Dr.).....995

Saturday, July 16.

Essanay—Trailed to the West (Dr.).....
Gaumont—Jupiter Smitten (Com.) 648
Gaumont—The Jolly Whirl (Com.) 312
Pathe—A Good Loser (Dr.) 690
Pathe—Algerian Stud (Educational) 279
Vitagraph—A Broken Symphony (Dr.).....993

NEW SLIDES

For the Following Songs—JUST OUT

Oh! You Spearmint Kiddo, With the Wriggly Eyes.
To-night, Sweetheart, To-night.
I Want Someone to Flirt With Me.
Dreaming of You.
Love Keeps the Whole World Young.
Silver Bell.
Back to the Bleechers for Mine.
The Man in the Silvery Moon.
The Chanticleer Rag.
I Won't Be Back Till August.
I Like You.
When the Bells are Ringing Mary.
I Met My Love Mid the Roses.
Sunny Time is the Time for Me.
Moving Day in Jungle Town.
My Heart Has Learned to Love You, Now Do Not Say Good Bye.
When a College Boy Meets a College Girl.
Hang Your Hat in Detroit.

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BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED JULY 11th, 1910

WHAT THE DAISY SAID

A Time-honored Superstition Verified

This is a pretty Biograph pastoral in which two sisters, after consulting the daisy as to whether their sweethearts loved them, meet at different times a handsome young gypsy who in telling their fortunes, plans their futures to suit himself. He induces the love of both, each unknown to the other, only to be discovered in his perfidy. After having their hearts wounded by the unconscionable Nomad, they decide to follow the daisy's prophecy and return to their former sweethearts.

APPROXIMATE LENGTH, 987 FEET

RELEASED JULY 14th, 1910

A CHILD'S FAITH

How the Little One's Prayer Was Answered

In this Biograph subject is shown the efficacy of prayer. A young woman weds against her father's will and is disowned. Later the husband dies leaving her to care for their little ten year old child. In the meantime, the old father has become a veritabie miser, and to reduce his expenses moves into cheaper quarters which happens to be, quite unknown to either, just above those of his disowned daughter. Not trusting the banks, he hides his wealth in the chimney. The poor mother and child are on the verge of starvation when the child kneels and prays for help. At this moment the old man is returning his money after counting it to his chimney bank, when it falls through to the fireplace below. The child, of course, imagines it comes from Heaven in answer to her prayer. In regaining his wealth the old man is so touched by the child's faith that a reunion is effected.

APPROXIMATE LENGTH, 986 FEET

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BIOGRAPH COMPANY.

A CHILD'S FAITH.—Who is there who really disbelieves in the efficacy of prayer? The most hardened and indifferent worldly man will in time of desperation or danger almost involuntarily breathe a prayer to the Almighty for help or protection. Many are the occasions where calamities have been averted by a sincere prayer, and in this Biograph subject is shown the efficaciousness of a little child's appeal for help for her mother. At the opening of the story we find Alice Paulton incurring the extreme displeasure of her father by rejecting the suit of the favored young man of her father for one of her own choice. Determined to marry this man she is disowned by her father, and so leaves his roof and is married. Mr. Paulton, being a widower, at first grieves over the loss of his daughter's love, but later becomes a monomaniac, money being his only thought, and to hoard this his only aim. He becomes a veritable tyrant, grinding his debtors most unreasonably. Thus things go on for several years. Meanwhile a girl child has blessed the young couple, and at the end of ten years the young father is in the last stage of consumption, with little strength left to work. Dire poverty reigns in the household, and in desperation the wife goes to her father to implore his aid. He is now in the extreme of money-madness, and almost throws her from his house. The worst is to come, and it comes soon—the young father dies. Here the poor woman is left destitute, with her little girl to care for. Her attempts to secure employment are in vain and starvation stares them in the face. But the little child has faith in prayer. The old man's temper has now gotten worse and his niggardliness more excessive, until finally he sells his home that he may add the returns to his hoard and moves into cheaper quarters. Fate leads him to engage the squalid room directly above his own daughter and granddaughter, although he is quite unaware of it. He is at a loss to find a place to hide his money until he espies a stove-pipe hole in the chimney wall. This he reckons a safe bank, so here he keeps it. On the floor below we see the poor woman despairing, until when she leaves for the next room, the child kneels and prays for aid. At the same moment the old man is replacing his gold in his chimney bank, and shoving it in too far, down the chimney it falls, striking the fireplace below and rolling out in front of the kneeling child. She at once believes it came from the Heavenly Father, and so kneels in thanksgiving. The old man becomes a raging demon at the loss of his money, and when the janitor directs him to the apartment beneath he bursts in and snatches the money from the child's hands. The confusion brings in the mother, and a recognition occurs. The old man is adamant, however, and still refuses aid to his daughter. While in the hall on his way to his own apartment, the thought of the little child on her knees praying with such faith impresses him, and changes his entire nature. Well, he returns to his daughter and granddaughter for good.

WHAT THE DAISY SAID.—"He loves, he loves me not, he loves me!" What faith have we not placed in this floral prophet when we were in the spring of life. Infallible was its answer when we pulled off each petal repeating the above litany. At the opening of this Biograph subject, we find Martha and Milly, two sisters, in the daisy field asking of that little mystic flower the momentous question, "Does he love me?" The answer in both cases is "Yes!" and off the happy little maids skip towards the homestead. Martha learns of the presence in the village of a band of gypsies and is anxious to have her fortune told by one of these Nomads, curious to know if the story of the daisy is true. Foolish girl not to believe implicitly in the daisy. For this scepticism or, rather, lover's apostasy, she incurs the displeasure of the daisy and vengeance is certain. A handsome young gypsy appears, reads her palm, planning her future to suit himself. Martha is fascinated by the young Nomad and later really loves and believes in him, meeting him clandestinely at the foot of a waterfall as often as possible. Finally she persuades her sister Milly to have her fortune told by the gypsy, of course, not hinting of her love for the young man. However, the gypsy now makes the sisters unknown rivals of each other for him, each girl guarding her secret carefully. But the daisy wreaks its vengeance when Martha comes suddenly upon her sister and the gypsy at the waterfall. She witnesses the wretch's perfidy unseen by them, and so she stealthily departs vowing never to see him again. At this time the old father of the two girls remarking their absence goes in search of them. He is amazed upon surprising his daughter Milly in the company of the gypsy, and an argument ensues which results in the old man being knocked down. The girl's cries bring several farmhands, who, thinking the old man killed, start after the gypsy to annihilate him. He is in a fair way of being apprehended when he arrives at the gate of the homestead where Martha is seated weeping from chagrin and disappointment. He appeals to her to save him, which she at first is loathe to do, but the realization that she once cared for him softens her and she directs him into a barrel and covers him with potatoes, so that when his pursuers arrive he is safely under cover. Meanwhile, the old man is found to have been only stunned by his fall and in no way hurt, so the hands are asked to desist in their dire design. Still they proceed to camp where the young scoundrel has now arrived and order him to leave the neighborhood at once, following him for a distance to be sure he obeys their injunction. The girls are now regenerated in their faith in the daisy, each going to her sincere rustic sweetheart.

EDISON MFG. CO.

A WIRELESS ROMANCE.—Miss Warren, a young girl of fashionable society, is still quite undecided if she shall entrust her heart and hand into the keeping of a well known clubman, a gentleman of fashion, when a slight accident occurs,—simple in the extreme, yet destined to change the course of at least three lives. This mishap is the dropping of a fan over a cliff near a river bank. In itself it is nothing, but it results in Miss Warren's acquaintance with a stranger who proves to be a wireless operator.

Their second meeting occurs on a street corner while he is on his way to his station, a short distance off. Naught will do but the fashionable Miss Warren must visit for the first time and inspect the marvels and wonders of this modern invention. Soon she is deeply absorbed in the mysteries of wireless, while her teacher is more deely absorbed in the color of her eyes, her hair and the dainty smile that lurks around her lips. At any rate the lesson continues, only it is a different kind of wireless from the Marconi system that is being flashed from eye to eye during long walks along the beach and silent good-byes at the gate of Miss Warren's mansion. One has but little doubt about the messages being all wireless, and I think it was stupid little Cupid who invented this system ages and ages ago.

In the maze of mystery and mirth that has followed this fascinating flirtation and its quick ripening into deep human love, Miss Warren has almost forgotten to inform her fashionable suitor that his case is hopeless. Suddenly she is brought to her senses by a scandalous newspaper article in which her name is mentioned as being associated with a wager made in a drinking brawl at a public cafe, the wager being that her hand will be won within a week. In a moment Miss Warren sees her wireless operator as a common, drunken boaster, who has dared to boast that she has surrendered her heart to him.

Hot with wounded pride and humiliation she writes Mr. Hartley, her almost forgotten suitor, that she accepts his offer of marriage and that they must be married at once. She will meet him aboard his private yacht and run down to Marrow, where they will be married before nightfall. Within a few hours she finds herself far out at sea, and is just beginning to realize what she is doing when she detects Mr. Hartley in the act of sending a wireless message claiming he has "won his wager." Then the truth dawns upon her—she had made the mistake of accusing the wrong man? She demands that Hartley return with her, but no! the game has gone too far now for this man of fashion to turn back and be made the laughing stock of all his friends. She will have to carry out her own proposition and marry him that night at Marrow.

In the little wireless station at the sea coast sits the operator smoking his pipe and dreaming of one sweet girl who dropped her fan, when suddenly he hears the signal of distress. Again it comes flashing through the air followed by the initials of Ruth Warren,—"on board Hartley's private yacht." A half hour later and a small racing launch slips out from the wharf bound for Marrow with a certain wireless operator on board. A chase at sea is a new feature in the moving picture field and one that adds an exciting interest to this especially fine film of the Edison Company.

"Homeward bound" is the last sub-title, and it easily tells the closing incident in a fine photographic film which is filled with exceedingly dramatic situations, and which will hold popular sway wherever it is shown.

OUT OF THE NIGHT.—Robert Austin, a man of sterling qualities, self-made and self-reliant, meets and falls in love with Marmion Moore, a charming young New York society woman. The love story progresses to the point where Austin has almost declared himself when the current of events is turned. Austin and Miss Moore are riding in the park one day when her horse takes fright and bolts. Austin, in attempting to save Miss Moore, catches the bridle rein of the runaway, but his own horse swerves and he is dragged and trampled, without, however, releasing his hold. Miss Moore, although thrown, is practically unhurt, but Austin is so severely injured that his life is despaired of. He recovers his health, however, but it is soon manifest that his eyesight is going. This fact becomes painfully evident to him, and the opinion of the eminent specialist whom he consults, far from giving him encouragement, only convinces him that it will be a matter of only a very short time when the light of day with him will give place to the darkness of night.

Miss Moore is a constant inquirer at Austin's home, and we see her on some of her visits. Austin is merely formal in his manner, concealing his affliction because he fears that if she knows she may accept him out of pure sympathy. His old manner of loving embarrassment has given way to set determination. Miss Moore marvels at his changed manner. Austin falls deeper and deeper in love, and so does the charming object of his affections. He fights his great battle and holds himself in check. At the end of each of her visits, as Marmion leaves the room, he gropes his way toward the large window which overlooks the street. He can see but faintly the outlines of figures and faces on the sidewalk. In order to be sure that Marmion is the one to whom he is about to bow, he counts what he imagines will be the number of steps she will take between the hall door and her carriage. When the proper moment comes he bows and smiles from the window. Marmion returns his bow, little knowing that she is unseen by the pathetic figure at the window. Austin cannot longer bear the strain of repressing his love for Marmion. In order to bring matters to a conclusion he writes her that the strain of overwork necessitates his going abroad, and in saying farewell wishes her every happiness. Marmion comes to say good-bye. Austin is unable to see her, but cleverly conceals his blindness and represses the emotions that almost overwhelm him. His words are formal, almost cold—they speak a few words of parting and Marmion goes away, forgetting in her confusion her handbag, which she has left on the table. Austin listens for the door to close. As it does he begins to count—"one, two, three, four, five, six—ten, eleven, twelve—." He gets this far when Marmion re-enters, having missed her handbag on reaching the hallway. Austin continues to count, oblivious of her presence, and makes his way toward the window. She stands rooted to the floor until after he has bowed and smiled toward the street and then turned away in an agony of despair. Marmion can keep silent no longer but, stretching out her arms to the man who has unwittingly declared his great love for her, she calls him by name.

A VACATION IN HAVANA.—A brisk walk on deck—a moment's pause at the rail to gaze at the dim, faroff coast of Florida—two eyes meet eyes gazing into eyes—and there you are. Harry knows that his Winter vacation in Havana is going to prove an exceedingly interesting one. Of course, there is a father—there always is—to make the course of true love never seem to run smoothly; but if love laughs at locksmiths why not at gray locks as well? At any rate Harry does not hesitate to write his friend that he has just met a "peach" on deck, and that before his vacation is ended he is going to win her, or his name is not Harry Lightley.

Scarcely has the ship dropped anchor in the harbor of Havana before Harry is close upon the heels of his lady love, as she trips lightly on board the tug boat with her father. Soon they leave the ship's side and steam past the old, wave-washed wreck of the "Maine," which stands in the center of the harbor. Nor does Harry intend to lose sight of his ocean charmer, for no sooner does the coach land father and daughter at the Miramer Hotel, which overlooks the harbor, with the famous Morro Castle looming up across the bay, than Harry dashes up in another coach. A feeling of sweet joy steals into his heart when he realizes that he is to lodge under the same roof as the idol of his heart,—as fair a maiden as ever was guarded by a grisly old father, whether it be in the days of the "Knights of the Round Table" or in the present time of aeronautics and pneumatic tires.

It is all the same all the centuries through—the same old shy looks are flashed from downcast eyes, the same old, fascinating toss of the head which so plainly says, "Come! Win me if you can, but beware of father." The old, old game,—love's young dream—is played over and over again. It matters not if it be while President Gomez and Vice-President Zayas are reviewing the rural guards or at the little thatched roof village where cherry lips are given a cool drink of water. What care lovers for the beauty of Yumuri Valley or the charming City of Matanzas nestled by the sea? The old grisly father spouts his knowledge to the whistling winds, while the two lovers are content to look into each other's eyes. Oh, to be alone together, to whisper sweet nothings into waiting ears, but how, when or where? The old father is always with them.

At Morro Castle they are surrounded by a crowd of sightseers. What are these crumbling old walls covered with pink paint to them? Like an old lady's cheek that is rouged to hide the wrinkles. What do they care if this is the spot where the brave Spanish general took his last stand against the English and fell, mortally wounded? Are they not mortally wounded, too—by Cupid's dart? But hold, what is this? An old Spanish prison cell?

"Come, daughter, we'll see what is in here." Ah, a gleam of hope! The father steps inside. Four eager hands close the old, rusty iron door. It is locked. Alone at last! Deaf to the shouts and pleadings of the old man, the two lovers wander off. Two hours later they return. A golden ring glistens on her finger and her eyes sparkle with happiness. Love has laughed at locksmiths. Harry has won her and her old father is only released on his promise to consent to their marriage, which he finally does.

EDISON RELEASES

July 19th, 1910

The Old Love and the New

A story of more than ordinary merit—scenes laid alternately in New York and South Africa. Through one girl's fickleness, four young people get into a bad tangle which is straightened out in a most unexpected and pleasant way by an old diplomat and man of the world.

App. length, 995 feet

July 22nd, 1910

A FRONTIER HERO

A simple, picturesque and appealing story dealing with frontier days in the '40s when Indian attacks were a constant menance. Beautiful scenery.

LAZY FARMER BROWN

COMEDY

He certainly was lazy—but when village busybodies sought to make him work by a tale of buried treasure, their virtuous (?) interference caused unexpected results.

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COMING: The third of that screaming comedy series—"BUMPTIOUS AS AN AVIATOR"—Released July 29th

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HOW BUMPTIOUS PAPERED THE PARLOR.—Bumptious objects to the price asked for repapering the pretty little parlor in his home, and decides that the operation is so simple that any child ought to be able to perform it and that consequently it will be an easy trick for him.

The picture shows his reaching this decision, his selecting the wall paper at the store and then the beginning of the difficulties. Rolls of wall paper are hard things to carry, and when he finally does get them home he finds that the making of the paste is an operation which causes some trouble in addition to its practical difficulties. He tries to soothe the injured feelings of the cook with a kiss and thereby creates another set of injured feelings in his wife, who happens to enter at the psychological moment.

And then the real fun begins, for Bumptious' management of the paste brush and paste proves disastrous to the parlor furniture, the curtains and floors, as well as to the wall he is trying to decorate. He does get one piece of paper up, but it is pretty crooked, which fact promptly starts an argument. He appeals to one of his friends, who is brought in by the wife to see the operation, and by making the appeal loses his balance from the top of the ladder, with the result that the wife and the friend and Bumptious himself are deluged with paste when he falls, and the whole room is made to look as if a cyclone had struck it. The last scene of this uproarious story shows the "easiest way," and with some very effective trick work brings a final laugh to close the picture with.

ESSANAY FILM MFG. CO.

AN ADVERTISEMENT ANSWERED.—Young Robert Earl, a prosperous farmer, is a bachelor, good looking, but, who, up to this time has overlooked the subject of matrimony. In the beginning of the picture we have a view of the laborers and hands returning from the field when they are met by their wives and children. Young Earl watches them go down the road, all happy and contented, and he sighs for just these sort of companions to fill the void in his life.

He is further induced to try a hand at matrimony when he has finished with his supper, cooked by himself, and the washing of the dishes, done by himself. Therefore, straightway after he has finished his household work he writes a note to a city paper requesting them to print a personal in the matrimonial want ad column, requesting a wife.

A day or two later he receives a dozen or more letters from certain ladies all anxious to be his wife.

The number of letters confuses him and as a final mode of solving the problem, he writes a letter to each, seals and addresses them and then, shuffling them up, closes his eyes and selects one at random.

Satisfied with this he goes out and sends one of the hands in for the letter which he wishes mailed. The hand becomes confused and takes the bunch of letters, unconscious that he is implicating his employer in a rather disagreeable predicament.

The next day young Earl goes to the train to meet the elected bride. She arrives—a dozen of her. Earl sees that something is wrong and beats a hasty retreat with the bunch of women at his heels.

The pursued and pursuers do a Marathon through meadows, orchards, woods, until the young farmer is exhausted. He finally reaches home and runs in, but the foremost and most athletic of the ladies follows him into the kitchen, pleading with him to have her. He looks at her face, then jumps out of the window. She follows and the rest of the mob, having caught up, join in the pursuit. Out through the orchard they go when young Earl espies an apple tree which seems to offer refuge. He quickly climbs into the branches but Miss Athlete is not feazed by this and goes on up after him as actively as a polar bear.

The hunted farmer drops to the ground and is seized by the ladies, each demanding that he marry her, according to the invitation she has received.

Now it happens there is a little lady, who had always brought up in the rear of the chase and who was even now lingering in the background, and it is she with her dreamy eyes under the lace bonnet who Robert deigns to smile upon.

"You are the one," he says, freeing himself from the rest. And the little girl is led off timidly while Earl's other farmhands hold back the infuriated feminine husband seekers.

Two years later we have a pretty scene at Robert's home. Things have changed. Mrs. Earl and the baby have filled that empty void in his heart and he is a happy and contented man.

TRAILED TO THE WEST.—Harry Forsyth, a young Easterner, happy in the belief that his wife loves him above all others, bids her good-bye one day to leave for a neighboring city. The next few scenes show him at his room in the hotel in a distant town, eagerly awaiting some message from home. Two days go by and the letter is not forthcoming. Worried about what may have occurred at home, young Forsyth, over a long distance telephone, is put into communication with his butler at home. The butler reads him the following message, with the statement that his wife left the house a few days before in company of another man:

"Dear Harry—I am going away with another man I love better than you. Forget me and be happy. Yours, GLADYS."

After young Forsyth recovers from this terrible shock he decides to hunt out the man who wrecked his home and have revenge. After many weary days of search he finds his wife in a dismal attic room, half starved and dying from a broken heart. The man she had loved and for whom she had sacrificed everything had grown tired of her and gone away.

Forsyth, learning that Phillips, the villain, has gone West, kisses his wife good-bye and makes a solemn vow to run drown the traitor.

His wanderings take him West. Occasionally he loses the trail but finds it and continues his search with but one ambition in life and that—revenge. Into mining camps, cattle ranches, through the timber lands he traces Phillips, the quarry seeming to just slip through his fingers at the moment when he has him.

However, the pursuit ends one night in a gambling dive in one of the mining camps. Forsyth enters, scans each face and seats himself at a table. The man opposite looks at him covertly, unsuspicious, as Forsyth brings forth a locket which contains Phillips' picture. He compares the face with the one in the locket, then rising pulls his revolver. There is a flash and Phillips tumbles over on the floor, while Forsyth, covering the others with his gun, leaps over the tables and chairs and runs out of the place.

An exciting chase follows, after the sheriff has been acquainted with the murder and a posse has been organized, but the fugitive eludes them.

The scene shifts to the interior of a miner's shack two or three days later. The miner enters, studying a poster which advertises a reward for the arrest of Forsyth, or Andy Reel, as he is known in the West. He is preparing his frugal meal when there is a knock at the door and he opens it to the fugitive murderer. There is no mistaking the identity as the poster prints a picture of the fugitive.

The miner gives the starving murderer food but as he is about to leave the miner whips out his gun and threatens to shoot if his captive moves a muscle. Forsyth drops into a chair in despair. Then he brings out a note which he has carried with him for many years and shows it to the miner. This affects the latter strangely and when the sheriff and posse ride up a few moments later the miner denies having seen anything of the fugitive and they go on out of sight.

Forsyth is grateful and asks the miner's reason for his sudden change of mind. The miner brings out a note which, he, too, has kept for many years. It reads

"Dear Tom—I am going away with a man I love better than you. Forgive and forget me and be happy. Yours, MARY."

Then he stretches out his hand and the two men look into each other's eyes. "I got my man," says the miner. "Did you?" Forsyth nods his head.

GAUMONT.
(George Kleine.)

A HIDDEN SERPENT.—A Hindoo servant is fascinated by the wife of his master. By a forged letter he gets the husband out of the house, and then declares his love, but is repulsed. Thirsting for revenge he places a snake in the rovolver case of his master who, upon returning, opens this to take out his revolver, and is fatally bitten by the snake. The success of the Hindoo's ruse, however, is short, for he is shot by the heartbroken wife.

IN THE REALM OF THE CZAR.—This is a film of good quality, showing views inside the City of Moscow. Views of every place of interest are seen, the market places especially noteworthy. The fine quality is preserved throughout.

We see first the Theater place. Then the Traitskila gate. Next the Iberian gate and chapel which the Czar always visits when going to the Kremlin.

Now the Red Place and Saviour Gate.

The St. Basile cathedral, built by Ivan the Terrible in 1555 in remembrance of the capture of Kazan. The Russian Czars are crowned in this cathedral.

The church of the Saviour on the banks of the Moswa.

The Kremlin—a view from Sophie Hill. The Kremlin is the most famous monument in Moscow.

Then, we see different markets. Among others, the bird market on the Troubnaia place.

THE JOLLY WHIRL.—Several young men are enjoying an especially happy hour at lunch in a cafe when one announces that he is possessed of mediumistic powers.

His companions challenge him to display his ability in affecting inanimate objects. This serves to introduce a series of remarkable exhibits in which he thoroughly mixes chair, tables, carts and people. The situations follow one another very rapidly and keep the onlooker in a first class state of suspense.

JUPITER SMITTEN.—Our hero, Amphitryon, has been for some time absent from his home while engaged in battle with a hostile nation.

Alqmene, his wife, longs for the return of her husband. He, attacked with the same complaint, prepares himself to visit his wife. Jupiter looking from his throne notes these plans and things being slow in his realm, he resolves to have a little game of his own, so disguised as Amphitryon, he journeys away to visit Alqmene, reaching her before her husband does. He is effusively greeted, but things become a trifle confused when the real Amphitryon appears. Swords are drawn and blows are exchanged when Jupiter changes himself to the the original image of Jupiter. Amphitryon and Alqmene fall on their knees, are forgiven, and Jupiter departs.

URBAN-ECLIPSE.
(George Kleine.)

THE WICKED BARON AND THE PAGE.—Boy and old mother gathering firewood, are beaten by the Lord of the Manor, but on being found by a neighboring squire's daughter are carried to her home. The boy is engaged as her page. The Lord pays court to the lady, but is repulsed. Engages bandits, who waylay and capture her and her maid. The page, escaping, runs for help. Her father comes to the rescue and is disarmed by the Lord, when the little page steps in and keeps the Lord at bay until the ladies have escaped. The page is rewarded for his bravery, vowing allegiance to his benefactress.

THE MOONLIGHT FLITTING.—Two young fellows being compelled to make a hasty exit from their lodgings let down their furniture through the window. A policeman interferes, but they, with great resource, hook the officer of the law by the belt, and haul him midway between the ground and the window, where he cannot interfere. The poor man looks very comical in a state of suspense. When the rogues have gone the policeman is rescued and succeeds in getting possession of their property. In the end the young men get it back again, and set up house elsewhere.

KALEM CO.

GRANDMOTHER.—The story centers around the escapades of the pampered son of a wealthy father who falls in love with a popular dancer years older than himself and who is only slightly amused at the young man's ardor. Of course there are other admirers and when the young man finds that the way to the dancer's heart seems to lie through the giving of expensive presents, he bethinks himself of his mother's jewels. His idea is that she has so many beautiful treasures that she would hardly miss a rope of pearls, and with easy conscience he opens the family safe, takes the pearls and presents them to the lady fair. Of course the loss is discovered and a detective is summoned to solve the mystery. In the meantime the boy's grandmother, a most lovable old lady (played in person by Mrs. Heely, one of the most famous old ladies of the stage) notices the boy's great distress of mind and persuades him to confess to her, and knowing the truth the old lady goes to the dancer and tells her the whole story of the boy's impending disgrace. Her touching appeal softens the heart of the adventuress and she restores the jewels to the old lady, who brings them home just in time to prevent the boy's everlasting disgrace.

CORPORAL TRUMAN'S WAR STORY.—The story opens as Corporal Truman leaves home to join the G. A. R. parade, shows his reunion with his old comrades and the parade itself and the decorating of the graves and all the real happenings in a noted New England village.

Following the memorial day exercises the veterans have a dinner and at this dinner Corporal Truman is asked to tell the story of his empty sleeve. The story is told in pictures and is one of the liveliest war incidents ever portrayed on a moving picture screen. It affords such a sharp contrast to the scenes which have gone before that when the picture again reverts to the banquet table and we see the veterans rising to cheer Corporal Truman and to join in his toast for the stars and stripes, we all feel like joining in the outburst of applause.

LUBIN MFG. CO.

THE HIGHBINDERS.—A story of Chinatown that has seldom been excelled for gripping interest. Sung Loo and his cousin, Sung Pho, are star pupils at the Chinese Mission, their close attendance serving as a moral alibi for their characters. Sung Loo is janitor of the Mission and the favorite of all the teachers, but when away from the Mission he is a hatchet man for one of the powerful tongs, working in conjunction with Sung Pho. Pretty Bessie Radcliffe is his particular teacher, and she is very proud of her apt pupil. When the Reverend John Grismer comes to Chinatown and recognized the teacher as a schoolmate, she introduces Sung Loo as her most able pupil. Sung does not fancy the intrusion of the good looking minister, for he has hopes of winning Bessie for his own wife, and this dislike is brought to a focus when the minister discovers the Sungs to be hatchet men, and prevents the murder of a Chinese merchant who has refused to pay blackmail to the Tong. The two Sungs linger in the Mission room after class is dismissed and decide that the minister must be put out of the way. Bessie has come back to obtain a forgotten book and hearing Grismer's name slips behind the window curtains. The hatchet men depart on their bloody mission, but Bessie gets to the telephone in time to warn

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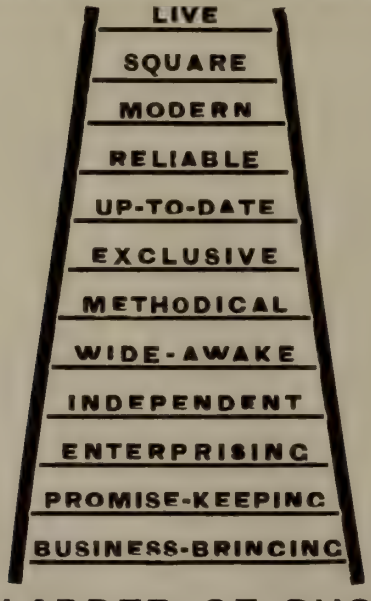
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Another of the always welcome Lubin Westerns. As usual the story is unique and thrilling and the rescuing of the adopted daughter from the slavery to the unsavory couple who make her life miserable is told in a series of spirited and picturesque scenes splendidly acted and photographed.

Length about 980 Feet

A REAL FEATURE



Rosemary—For Remembrance

Released, Monday, July 18th

Here's a film we are bragging about with good cause, for every point that goes to make for perfection is unusually good. Not only is the story one of those that grips the heart, but the acting is exceptional and the placement of scenes most picturesque. Pretty strong talk, but wait until you have seen the film. Insist on having it soon. Don't wait.

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Grismer, and then hurries to the police station to take aid to the imperiled man. The police arrive just in time, and there is the hint of a marriage as the scene closes.

THE ALMIGHTY DOLLAR.—On the same reel with "The Highbinders," "The Almighty Dollar" supplies a sprightly comedy relief. It's one of those little Lubin farces that mean a lot to the man who makes up a balanced program and finds small supply of comedy. Some wag solders a tack to a silver dollar and drives it into the seat of a chair in a saloon. A man must be more than human who would let an ownerless dollar get past him and everyone who enters makes an effort to get the dollar unperceived, then joins the crowd to wait for the next victim. But a peddler who is "stung" along with the rest proves himself quick witted, for he makes away with the coin, even though he has to take the chair with it. The rest of the victims give chase and for a time it looks as though the peddler would not get away with his plunder, but he slips into a barber shop, where the removal of his beard effects a permanent disguise. He looks like a new man, and perhaps that is the reason why he walks off with another man's coat and hat, well pleased with the result of his capture of the dollar. It's a short subject, but there is about a thousand feet of fun crowded into the story.

THE ADOPTED DAUGHTER.—Laura Townsend is the aodpted daughter of an evil couple who keep a roadhouse in the Southwest. The girl is treated more like a slave than an adopted daughter and, worse yet, her parents favor the suit of a Mexican, who is the sometime partner of their crimes. The girl detests him and when he seeks to urge his suit as she is on her way to town she struggles desperately to avoid his caresses, but is saved only by the arrival on the scene of Gordon Harvey, a young ranchman, who puts the Mexican to flight. Harvey is on his way to town and he takes Laura with him and brings her again to the inn. On their return they are overlooked by the Mexican who disables the wagon and forces Harvey to stop at the road house for repairs. It is plotted that he shall be murdered and robbed, but Laura overhears the conversation and warns her benefactor, urging him to flee. Harvey is not disposed to run away, but when he finds that his revolver has been put out of commission he determines to escape and carry the girl with him. They are pursued and caught, but in the altercation that follows the foster father and his accomplice fall over the cliff, while Harvey takes the girl to his ranch, where she is welcomed by his mother, and it is evident that her troubles are over.

PATHE FRERES.

JUST FOR GOOD LUCK.—A hunchback for luck is a curious superstition which has been utilized for the foundation of the plot of this film. The hunchback in the present instance marries a young lady who is afflicted with a fatal propensity to drop every article of crockery she happens to touch. After her marriage she becomes skillful and adroit as could be wished for, and she daily congratulates herself upon the wisdom of her mother, who directed her choice of a suitable husband.

Science accomplishes all things, however, and the hunchback, reading one day of a doctor's back straightener, seeks a consultation with the physician and is persuaded to be operated upon. After being immured in a formidable looking machine, in appearance something like a small gasometer, he is subjected to the treatment, which consists of the upper half of the contrivance being raised by means of a lever. The hunchback emerges fairly straight, and the operation is completed by the application of an enormous iron.

At the same moment, the wife commences again to smash all the crockery in the house, and the return of her husband as straight as a dart explains the cause. Hurt and angry, she and her mother drag him back to the physician for the purpose of having his hump restored, but here he strenuously revolts and declares that if a hunchback is necessary in the family, his mother-in-law must be sacrificed, which she accordingly is with satisfactory results.

THE FAITHLESS LOVER.—It is a Spring night in the picturesque old town of Grenada, and a handsome lad is seen serenading his ladylove, under whose window he stands singing to the accompaniment of his guitar. The beautiful senorita knowing the musician to be none other than the youth to whom she has long since given her heart, soon steps out on the veranda and joins him. Her father, however, calls her in to help him with his work. The thought of the love that her childhood friend bears toward her has been the one bright spot in the motherless girl's uneventful life, and consequently bitter indeed is her awakening a few days later when she finds that the one she thought so true has been unfaithful and now prefers another in her place. Avoided and spurned by him she implores her father to avenge her. He takes his gun and, finding the gay youth making love to his new conquest, himself becomes enraged and follows the fickle boy through the beautiful country until at last coming up to him he is enabled to avenge his daughter.

THE OVERLAND COACH ROBBERY.—The driver of the mail coach running between Ajaccio and Bastia is handed orders to stop at the Treasury office and receive a large amount of gold to be conveyed by the coach to the bank at Bastia. These orders are stolen from him by two of a band of bandits, whose crimes and depredations have terrorized the country. We see the coach start out with its human freight and the bags of gold, and take the hard road that winds through a wild part of the country. At one point where the road takes a bend the bandits spring out from an ambush, and wounding the faithful driver, secure the gold, unharness the horses and lead them off, together with the passengers as captives. The driver, left lying on the ground, after a while recovers sufficiently to be able to stagger along the road until he meets two policemen. He tells them his story and aid is summoned. With the aid of a big dog they scour the country, and the hiding place of the brigands is soon discovered.

A POLITICAL DISCUSSION.—Two friends are engaged in a fiery discussion on politics at the dinner table, and this discussion, as so often happens, ends in blows which become more vigorous, until one of them in the heat of the moment is killed. Haunted by gruesome visions of an untimely end, the survivor stuffs the body into a trunk and makes tracks for the frontier. Stopped, however, by the customs officials, he thinks it better to retrace his steps, but this decision arouses the officers, who set out in pursuit, accompanied by two of the police. The criminal to avoid being captured, leaves the trunk in the field, first hiding the body in a haystack. His victim, however, is not dead, and presently emerging is taken into custody by the officers of the law. Meanwhile the friend, repentant and remorseful, resolves to give himself up, and is thrown into the cell already occupied by the man he believes to be dead. Mutual recognition and reconciliation follow and politics are forgotten in the joy of the reunion.

PLEASE TAKE ONE.—Bonehead is not a success in distributing handbills to the passersby, according to his arrangement with the exacting owner of the market, and is therefore fired, and his late employer fastens the packet of throw-aways on a slate in the center of which he chalks the words—"Please take one." The slate is then put outside the door. Seeing this, Bonehead seizes the slate, and tearing away the handbills, plants it in the middle of the fruit, vegetables and fine poultry displayed for sale outside the store. At the sight of the invitation, two policemen quickly take advantage of it. Thrifty housewives need no second bidding to fill their baskets, and Bonehead himself collects all the idlers of the neighborhood to do honor to the notice. The storekeeper is soon alive to the situation, and, beside himself with rage, he shouts for the police. The two members of the force, who have already passed, return and, under the impression that order is required to be restored, distribute the provisions themselves. Naturally the storekeeper complains still more forcibly, and the two policemen, disgusted to see their efforts so little appreciated, retaliate by taking him into custody.

A GOOD LOSER.—The widow Hillman and her charming daughter, Maisie, have just entertained to lunch in their home their friend, Paul Phillips, a young man who ardently admires Maisie. His affection is not, however, returned by the young lady. While he is helping Maisie to wash up the dishes, Franklin Steele, a rich, handsome young fellow, also an admirer of Maisie, calls and joins them. Meantime an old miserly lawyer who has a mortgage on the house calls upon Mrs. Hillman and informs her that unless she pays off the mortgage she must vacate the old home. Franklin coming into the room with some of the clean dishes, overhears the conversation and secretly tells the lawyer to await him outside. Shortly after Franklin makes his excuses and leaves. He meets the lawyer and arranges to settle for the mortgage on condition that the Hillmans must on no account suspect that they are indebted to anyone but the lawyer. The next day we see Franklin ride up just as Maisie is going to the well for some water. Leaving his horse in her care, he relieves her of this duty, and Paul coming up in his absence proposes and is refused by Maisie. Angry and irritated that she will not have him, and suspecting that Franklin is his rival, he endeavors to vent his ire on the poor unfortunate horse, but Maisie snatches the whip from him and bids him to leave. Running in to tell her mother she finds the lawyer there, and he takes out an envelope and draws from it the mortgage, and to their utter astonishment destroys it. While her mother is thanking him for his unaccountable generosity, Maisie picks up the envelope and finds in it a letter from Franklin to the lawyer, and then sees through the whole affair. Franklin enters the house in time to see this denouement, and unable to conceal the real facts, bids the lawyer depart and is accepted by Maisie as her future husband. About to depart, Paul is still found hanging round the horse, and on learning the state of matters proves himself a good loser and congratulates heartily the young couple.

ALGERIAN STUD.—This picture gives a very good idea of the breeding stud maintained in Algeria by the French Government. We are enabled to see at close view the beautiful thoroughbreds and their graceful foals and fillies at close quarters. The coloring adds greatly to the effect and the film is a very interesting one.

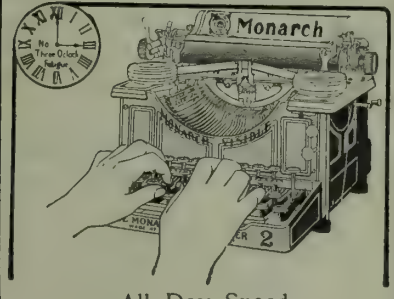
SELIG POLYSCOPE CO.

MAZEPPA.—Mazeppa, the infant son of a Tartar chief, was captured by the Poles and grew into manhood in the Polish land, never knowing his true parentage. Through his bravery and gallantry, he became the favorite page of Olinska, daughter of Castellan, a Polish noble. Mazeppa was the favorite of all women and the envy of all men. He loved Olinska and his love was returned, but this was against the plan of Castellan, who had made preparations to marry her to Count Prenislas. Mazeppa forced a duel with his rival, in which the latter was seriously wounded and the enraged Castellan, as a punishment to Mazeppa, had him tied to the back of a wild and desperate horse, in spite of the pitiful entreaties of Olinska.

The helpless Mazeppa was driven through forests and rivers, attacked by wolves, drenched by the rain, then scorched by the sun, with the ropes that bound him buried deep into his flesh, longing for death. He reached the Tartar camp, where the exhausted horse at last dropped. Mazeppa was discovered and relieved from his tortures by kind hands, and by means of a mark on his breast was recognized by the Tartar chief as his son. Mazeppa was proclaimed the successor to his father, as chief of the Tartars. However, his greatest hope, that of making Olinska his wife, was worth more to him than all else. Disguised as peasants, he, with several of his followers, entered the house of Castellan, where they were engaged to dance at the festivities of Olinska's marriage which was about to take place at her father's command. At the opportune moment the Tartars overpowered the house of Castellan and released Olinska, once more reunited, now for all time, with her Tartar lover, Mazeppa.

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ISSUE OF WEDNESDAY, JULY 13th

GRANDMOTHER

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Length 985 Feet

ISSUE OF FRIDAY, JULY 15th

CORPORAL TRUMAN'S WAR STORY

Every school child in the land should see this great picture. Every G. A. R. veteran will applaud its marvelous truthfulness. At a G. A. R. reunion on Memorial Day, Corporal Truman is called upon to tell the story of his empty sleeve, and the story as he tells it is shown in the pictures which embrace a battle scene and the perilous adventures of Corporal Truman as a spy in the enemy's camp.

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AMONG THE EXHIBITORS.

Atlantic City, N. J.—The old Empire Theater Building has been leased by the Elite Amusement Company, and is being fitted up as a moving picture theater. It will be known as the Royal, and will have a seating capacity of 1,000.

Bridgeport, Conn.—The New Theater, now being erected on Fairfield avenue, near Broad street, will probably be opened some time next month. This place will have all of the latest moving pictures and vaudeville.

Findlay, O.—L. C. Gilbert has secured the Edgewater Dancing Hall, and will convert it into a moving-picture theater.

Rochester, N. Y.—George C. Rossell has commenced the erection of a new moving-picture theater at 43 Clinton avenue.

Manistee, Mich.—M. Sharp is making arrangements to open a new moving-picture show here to be known as the Bijou.

Corder, Mo.—M. S. Reynolds is planning to erect a new moving-picture theater here.

Fort Smith, Ark.—C. L. Carrell has purchased the Lyric moving-picture theater here.

Walton, N. Y.—Wilson's store has been torn down and an open airdome erected in its place.

Mill Valley, Cal.—Ye Village Theater will open under new management. Cailleux & Cavet, proprietors of the Swastika Theater, in Sausalito, and French moving-picture experts, will take charge and run it under new rules and conditions. They will exhibit 4,000 feet of films and the program will be changed daily. On Sundays and holidays there will be matinees, at which children under 12 years of age will be admitted for five cents, and the program will be arranged to please the little ones.

Cairo, Ill.—Mr. A. Botto is making preparations for the erection of a new vaudeville and moving-picture theater here.

Loup City, Neb.—H. A. Watts is making arrangements to open a new moving-picture theater here.

Sutton, Neb.—Dr. Clark has opened a new moving-picture theater here.

Murphysboro, Ill.—Tonty Lo Buono is preparing to open a new moving-picture theater here, to be known as the "Star."

Boise, Ia.—The Grand Theater, formerly owned by F. Smith, was sold to Mr. Wilson. The place has been newly cleaned and repainted and the new name is "Isis." The management reports that there will be a very good line of entertainment for the amusement of the public.

Lock Haven, Pa.—Parties are negotiating for the corner room in the Barr Building, Bellefonte avenue and West Park street, for the purpose of conducting a moving-picture theater.

York, Pa.—Charles Campbell, who for several weeks conducted a moving-picture show in the Magee Building, corner of Front and Hellam streets, has sold the business to Robert S. Magee.

Boston, Mass.—The vacant land at 1735-1745 Washington street has been leased for a long term of years, and a moving-picture theater is to be erected.

Harrisburg, Pa.—Richard Hipple and Clayton Smith are putting up a tent on the lot on South Union street, and will open a moving-picture show.

Milwaukee, Wis.—The Elite Theater Company will erect a new moving-picture theater at the corner of Green Bay avenue and Ring street.

Memphis, Tenn.—J. E. Johnson has purchased the Star Moving Picture Theater, on North Main street.

San Francisco, Cal.—J. Kaiser has leased the Valencia Theater here, and will convert it into a moving-picture theater.

Louisville, Ky.—Mike Switow is planning the erection of a new moving-picture theater at the corner of Mapeda and Spring streets.

Los Angeles, Cal.—Architect A. L. Haley is preparing plans for the erection of a new moving-picture theater at East Fifth street.

Brooklyn, N. Y.—William C. Stommerman has secured a permit to start a new moving-picture theater at the Corner of Fifth avenue and Garfield place.

Eaton Ranids, Mich.—Guy M. Woodruff has purchased the interests of Mrs. H. B. Vickary in the Bijou Moving Picture Theater here.

Youngstown, O.—W. H. Park has opened a new moving-picture theater on East Federal street. It is known as the Luxor.

Olympia, Wash.—J. C. Chaffer is planning to open a new moving-picture theater in Tenino.

Audubon, Neb.—H. J. Pierke, proprietor of the Lyric Theater, is planning to enlarge the place.

Waukegan, Ill.—Fred Wilson has purchased the moving-picture theater here from William Watts.

Hancock, Mich.—C. E. Sullivan has opened a new moving-picture theater here. It is known as the Royal.

Sutton, Neb.—Dr. Clark has opened a new moving-picture theater here.

Mt. Blanchard, O.—L. C. Gilbert is preparing to open a new moving-picture show here.

New Castle, Ind.—Linn Cook and William Hess are preparing to open a new airdome here.

Papillion, Neb.—W. G. Fox & Co. are making arrangements to open a new moving-picture theater here.

Milwaukee, Wis.—The Elite Theater Company has secured a permit for the erection of a new theater at Green Bay avenue and Ring street.

San Diego, Cal.—Edward M. Drucker is preparing to open a new moving-picture theater here.

Fresno, Cal.—W. T. Duncan and Fred Schramling have secured a permit for the erection of two airdomes at Madera.

Chicago, Ill.—The Gale Company has been incorporated with a capital of $15,000 for the purpose of conducting a theater. The incorporators are Richard S. Folsom, Paul Folsom and William Burkhardt.

Waukesha, Wis.—The Silurian Spring Company has sold the Sullivan Casino and lot on Broadway near the Soo depot to the M. E. Cahill Company Theatrical Enterprise. The stage of the Casino will be moved to the new site and an auditorium with balcony and lower floor, with seating capacity of 900, will be built. The new theater will be decorated in good taste, and special attention has been given to the location of exits so as to guarantee safety to patrons. All the latest pictures will be shown.

Aurora, Minn.—J. F. Carey, of Biwabik, has opened a motion-picture show here.

Duluth, Minn.—Aikin-Cuyuna is to have a theater. F. W. Hall, who is the proprietor of the Aikin Electric Theater, is about to start work on a building for the same line of amusement at the new mining town that is making such rapid development. The theater will be 24 by 100 feet in size.

Rockford, Ill.—The first floor of the Lawson Hotel Building, in West State street, has been leased by Mrs. E. R. Brounzel, who will fit the room up for a moving-picture parlor, of which her son, E. R. Brounzel, will be manager. It will be known as the Princess and will open in three weeks.

Appleton, Wis.—Vaudeville will be discontinued at the Bijou Theater during the Summer season, and moving pictures will be substituted.

Milwaukee, Wis.—The Elite Theater Company will erect a $12,000 theater on Green Bay avenue, near Ring street.

Sheboygan, Wis.—The Unique Theater turned into a moving-picture house, with Lester Williams as manager.

De Pere, Wis.—The new moving-picture house on the West Side has been opened for business, and it is reported that the little theater has been well patronized. The playhouse "Dreamland" is located in the new Roffers' Building, on Main avenue, and is one of the most up-to-date of any of the moving-picture houses in this section. J. A. Speaker, who also conducts the Majestic, on the east side of the river, is manager of "Dreamland."

Marnette, Wis.—Smith & Walk, managers of the Lyric Theater, have leased the Riverside Building, in Peshtigo, and will open up a new moving-picture theater, to be known as the Bijou. The new theater will be operated every night. Smith & Walk have taken a two years' lease of the Riverside Building. They formerly conducted a moving-picture show in the Odd Fellows Building, at Peshtigo, running twice a week.

Rockford, Ill.—Max and Louis Goldberg have secured a lease of the Majestic Theater Building for five years, and will proceed to make alterations in the interior and on the exterior to meet their ideas of the needs of the house. They will open a vaudeville house there in two or three weeks. They have theaters at Bloomington, Logansport and Kokomo, and are well prepared to make the house successful.

Hartford, Conn.—S. E. Sherman has taken a lease on the Rockville Opera House and will operate same as a high-class moving-picture palace.

Dover, N. H.—Rapid progress is being made on the erection of the new moving-picture theater on Washington street, which was formerly the site of the old Empire House, for U. G. Lamb.

Buffalo, N. Y.—Applications have been filed for the erection of a moving-picture show, to be one of the latest picture houses in this section. William H. Buick will manage it.

Meriden, Conn.—M. Kirby, a well-known theatrical and amusement man in South Norwalk, is trying to make arrangements for the conversion of Poli's Theater into a moving-picture theater.

Rochester, N. Y.—Work has begun for the erection of a moving-picture theater here which is to cost the proprietor the neat sum of $100,000.

Springfield, Mass.—The moving-picture theater in South Main street has been completed and will be opened as soon as it has received the approval of the State Inspector.

New York City.—A new moving-picture theater has been erected on Third avenue and Eighty-ninth street, which cost $15,000.

Elmira, N. Y.—Carroll C. Crispin has opened a new moving-picture theater on Franklin street.

Washington, D. C.—The District Amusement Company is erecting a moving-picture house on the east side of Ninth street, between E and F streets, Northwest.

Brooklyn, N. Y.—John A. Reynolds has secured a license for an open-air moving-picture show at Bergen street and Bedford avenue.

New York City.—An open airdome has been erected by Morris Schiff at the northwest corner of Eighth avenue and 110th street.

Lawrenceville, Ill.—White & Rider will open an airdome on West Sugar street.

El Paso, Tex.—H. E. Duffey has purchased the Empire Theater, on South El Paso street.

Erie, Pa.—The new Park Theater is doing a good business, and everything in the house has been made comfortable for the patrons.

Lockhart, Tex.—A. D. Baker will open an airdome here.

Springfield, Mo.—Five moving-picture theaters are being erected here—the Skydome, on West Walnut street, by John T. Burks and George Sims; another on Commercial street, near Boonville street; one in the Kirby Arcade, for W. W. Smith, and the Lyric Theater, and another one in this section.

Long Island City.—Far Rockaway now has three moving-picture shows, and arrangements are being made to conduct two others. Both of the proposed new shows will run in the open, and one of them, now being built on James street, will cover a plot more than 100 feet square. The shows at Far Rockaway draw crowds, not only from that place, but from Inwood, Laurence, Cedarhurst and Woodmere.

Green Bay, Wis.—The new moving-picture house on the West Side has been opened for business, and it is reported that the little theater is being well patronized. The playhouse "Dreamland," located in the new Roffers' Building, on Main avenue, is one of the best up-to-date picture palaces doing business in this section.

Atlantic City, N. J.—This section is to have the largest moving-picture theater, to be established in the old Empire Theater, on Atlantic avenue.

Wilkes-Barre, Pa.—The Boulon Bros. will erect a new moving-picture theater on Tioga street.

Houston, Tex.—M. E. Foster will erect a new moving-picture theater, which will cost $20,000, on Texas avenue, between Fannin and San Jacinto streets.

De Kalb, Ill.—Stiles & Swanson, who operated the Bijou Theater, a picture house, here, have been forced to close on account of poor business.

Philadelphia, Pa.—An open-air moving-picture theater is being built for John Merget on Torresdale avenue, south of Comly street.

Peoria, Ill.—A new vaudeville theater is being erected by E. C. and A. E. Leicy, on Main street.

Hartford City, Md.—Work has begun on the erection of the new airdome theater on the Adair lots, south of the Model Building, on South Meriden street, for Blair & Thornburg.

St. Louis, Mo.—A new picture theater is being erected on the site formerly occupied by the Hamilton Avenue Picture Theater. The new amusement palace will be known as the New Hamilton, and will have a seating capacity of 700, and will be ready about July 4.

Youngstown, O.—The Luxor Theater here, at 135 East Federal street, opened last night and did good business.

Brockton, Mass.—The office of the First Baptist Church, at Warren avenue and Belmont street, has been purchased by George Knight, who intends to convert it into a moving-picture theater.

Augusta, Me.—A. J. Burns, manager of the Opera House here, is going to convert his amusement place here into a moving picture theater during the Summer season.

NEW INCORPORATIONS.

Camden, N. J.—Auto Moving Picture Company; capital, $100,000. Incorporators: V. A. Murray, H. G. Elliott and J. R. Bradley.

Jersey City, N. J.—The Animated Picture Patents Company; capital, $50,000. Incorporators: Charles M. Mapes, Hubert Meredith-Jones and Arthur Wright.

New York City.—Haring & Blumenthal Company; capital, $5,000. Incorporators: E. J. Forhan, G. F. Martin and H. P. Jones.

Newburgh, N. Y.—Palatine Moving Picture and Amusement Company; capital, $1,000. Directors: Harry Fatt, David P. Van Gordon and Warren D. Lombard.

New York City.—Criterion Theater Company; capital, $5,000. Incorporators: Walter Rosenberg, Jerome Rosenberg and Henry J. Goldsmith.

New York City.—The Champion Film Company; capital, $25,000. Incorporators: Louis Finkelstein, Brooklyn; Isaac W. Cohen and Morris L. Zimmerman.

New York City.—Avon Holding Company; capital, $3,000. Incorporators: Casimer C. Patrick, Idaho H. Crawford and Edw. J. Crawford.

Brooklyn, N. Y.—Goodman Amusement Company; capital, $10,000. Incorporators: Jacob Goodman, Dan Goodman and David Super.

Brooklyn, N. Y.—Mingert Amusement; capital, $10,000. Incorporators: Minnie Newman, Jesse Newman and Gertrude Simon.

Little Rock, Ark.—Royal Theater Company; capital, $25,000. Incorporators: J. H. Blowitz, F. L. Newman, M. B. Sanders and J. A. Comer.

New York City.—Gordon Theater Company; capital, $8,000. Directors: Michael Tenzer, Rose Tenzer, New York City, and Joseph Friedland.

Buffalo, N. Y.—Kehr Theater Company; capital, $5,000. Directors: Frank M. Doran, Louis M. Kehr and Philip H. Detweiler.

New York City.—Beauty Amusement Company; capital, $1,000. Directors: Joseph Finger, Charles Frankel and Abram I. Smolens.

Indianapolis, Ind.—Lyric Film and Supply Company; capital, $20,000. Directors: Maurice Less, Lela Less and Joseph Copeland.

LICENSED RELEASES.

BIOGRAPH.

May 16—Over Silent Paths (Dr.).....980
May 19—An Affair of Hearts (Com.).....967
May 23—Ramona (Dr.) 995
May 26—A Knot in the Plot (Dr.).....980
May 30—The Impalement (Dr.).....987
June 2—In the Season of Buds (Dr.).....990
June 6—A Child of the Ghetto (Dr.).....989
June 9—A Victim of Jealousy (Dr.).....987
June 13—On the Border States (Dr.).....990
June 16—The Face at the Window (Dr.).....997
June 20—Never Again (Com.).....590
June 20—May and December (Com.).....364
June 23—The Marked Time Table (Dr.).....996
June 27—A Child's Impulse (Dr.).....994
June 30—Muggsy's First Sweetheart (Dr.).....982
July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997
July 11—What the Daisy Said (Dr.).....987
July 14—A Child's Faith (Dr.).....986

EDISON CO.

June 14—United States Life Saving Drills (Educational) 250
June 14—The House on the Hill (Dr.).....745
June 17—A Central American Romance (Dr.)..
June 21—Bootle's Baby (Dramatic) 996
June 24—The Judgments of the Mighty Deep (Dr.) 1000
June 28—The Little Fiddler (Dr.).....990
July 1—The Stars and Stripes (Dr.).....1000
July 5—A Tale of Two Coats (Com.).....425
July 5—Equal to the Emergency (Com.).....575
July 8—A Wireless Romance (Dr.).....1000
July 12—Out of the Night (Dr.).....950
July 15—A Vacation in Havana (Com.).....680
July 15—How Bumptious Papered the Parlor (Com.) 320
July 19—The Old Love and the New (Dr.)....995
July 22—A Frontier Hero (Dr.).....
July 22—Lazy Farmer ,Brown Comedy (Com.)...

ESSANAY FILM CO.

May 28—The Brother, the Sister and the Cow-puncher (Dr.) 989
June 1—Levi's Dilemma (Com.).....768
June 1—Henry's Package (Com.).....205
June 4—Away Out West (Dr.).....1000
June 8—Burly Bill (Com.).....989
June 11—The Ranchmen's Feud (Dr.).....980
June 15—A Honeymoon for Three (Com.).....1000
June 18—The Bandit's Wife (Dr.).....956
June 22—A Victim of Hate (Dr.).....988
June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....

KALEM CO.

May 25—The Cliff Dwellers (Dr.).....
May 27—Friends (Dr.) .....
June 1—The Navajo's Bride (Com.).....930
June 3—The Castaways (Dr.).....975
June 8—The Price of Jealousy (Dr.).....
June 10—The Exiled Chief (Dr.).....
June 15—Mistaken Identity (Dr.).....885
June 17—The White Captive of the Sioux (Dr.).880
June 22—The Wanderers (Dr.).....895
June 24—The Cheyenne Raiders (Dr.).....950
June 29—The Miner's Sacrifice (Dr.).....905
July 1—The Colonel's Errand (Dr.).....935
July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880
July 13—Grandmother (Dr.) 985
July 15—Corporal Truman's War Story (Dr.)..910

LUBIN MFG. CO.

June 6—Grandfather's Gift (Dr.).....710
June 6—Officer Muldoon's Double (Com.).....275
June 9—The New Boss of Bar X Ranch (Dr.).950
June 13—The Wild Man of Borneo (Com.).....390
June 13—On Panther Creek (Dr.).....600
June 16—Red Eagle's Love Affair (Dr.).....975
June 20—The Road to Happiness (Dr.).....600
June 20—Poetical Jane (Com.).....350
June 23—The Motion Picture Man (Com.).....955
June 27—Apache Gold (Dr.).....950
June 30—Faith Lost and Won.....960
July 4—His Child's Captive (Dr.).....950
July 7—Ferdie's Vacation (Com.).....950
July 11—The Highbinders (Dr.).....635
July 11—The Almighty Dollar (Com.).....350
July 14—The Adopted Daughter (Dr.).....980

GAUMONT.
G. Kleine.

June 18—The Spanish Frontier (Scenic).....3325
June 21—Princess and Pigeon (Dr.).....490
June 21—Hercules and the Big Stick (Com.)..505
June 25—Does Nephew Get the Cash (Com.)..535
June 25—Lakes at Eventide (Scenic).....405
June 28—The Unlimited Train (Com.).....295
June 28—The Elder Sister (Dr.).....720
July 2—On the Threshold (Dr.).....635
July 2—Motoring Among the Cliffs and Gorges of France (Scenic).....315
July 5—The Clink of Gold (Com.).....520
July 5—Life in Senegal Africa (Sc.).....425
July 9—The Invincible Sword (Dr.).....880
July 9—Ruins of Medieval Fortifications in France (His.) 125
July 12—A Hidden Serpent (Dr.).....537
July 12—In the Realm of the Czar (Sc.).....438
July 16—Jupiter Smitten (Com.) 648
July 16—The Jolly Whirl (Com.).....312

URBAN-ECLIPSE.
G. Kleine.

May 11—Purged by Fire (Dr.).....541
May 18—The Girl Conscript (Dr.).....741
May 18—Modern Railway Construction (Educational) 210
May 25—His Wife's Testimony (Dr.).....1007
June 1—Her Life for Her Love (Dr.).....720
June 1—Making Salt (Industrial).....230
June 8—The Nightmare (Dr.).....824
June 8—The Mountain Lake (Scenic).....196
June 15—The Gum-Shoe Kid (Com.).....428
June 15—A Trip to Brazil (Scenic).....572
June 22—A Child of the Squadron (Dr.).....545
June 22—An Excursion into Wales (Scenic)....430
June 29—St. Paul and the Centurian (Dr.).....955
July 6—A Russian Spy (Dr.).....688
July 6—Tropical Java of the South Sea Islands (Edu.) 312
July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415

G. MELIES.

June 16—A Texas Joke (Com.).....950
June 23—White-Doe's Lovers (Dr.).....670
June 23—The Stranded Actor (Com.).....280
June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950

PATHE FRERES.

June 8—The Empty Cradle (Dr.).....607
June 8—Lucy Consults the Oracle (Com.).....341
June 10—Dimitri Donskoj (Dr.) 706
June 10—24-Hour Automobile Race (Scenic)....270
June 11—An Unexpected Friend (Dr.).....626
June 11—Floating to Wealth (Com.).....361
June 13—Childish Escapade (Com.).....548
June 13—Micro-Cinematograph: Sleeping Sickness (Educational) 354
June 15—The Bone-Setter's Daughter (Dr.).....813
June 15—The Barry Sisters (Acrobatic).....138
June 17—Poor But Proud (Dr.).....495
June 17—Max Makes a Touch (Com.).....423
June 18—White Fawn's Daughter (Dr.).....950
June 20—Reconciliation of Foes (Dr.).....948
June 22—Perseverance Rewarded (Com.).....443
June 22—Riding School in Belgium (Edu.).....535
June 24—A Curious Invention (Com.).....472
June 24—Catching Fish with Dynamite (Scenic)..459
June 25—The Great Train Hold Up (Dr.).....950
June 27—Caesar In Egypt (Dr.).....456
June 27—Save Us From Our Friends (Com.)..479
June 29—Napoleon (His.).....916
July 1—Rebellious Betty (Com.).....397
July 1—Inside the Earth.....518
July 2—Max Foils the Police (Com.).....571
July 2—Riding Feats by Cossacks (Ed).....338
July 4—The Runaway Dog (Com.).....384
July 4—The Rhine from Cologne to Bingen (S.).525
July 6—Love Ye One Another (Dr.).....502
July 6—Jinks Has the Shooting Mania (Com.)..466
July 8—Big-hearted Mary (Dr.).....777
July 8—Col. Roosevelt Reviewing French Troops (Sc.) 180
July 9—The Champion of the Race (Com.).....950
July 11—Just for Good Luck (Com.).....554
July 11—The Faithless Lover (Dr.).....337
July 13—The Overland Coach Robbery (Scen.)..692
July 13—Verona (Scenic) 256
July 15—A Political Discussion (Com.).....613
July 15—Please Take One (Com.).....348
July 16—A Good Loser (Dr.) 699
July 16—Algerian Stud (Edu.) 279

SELIG POLYSCOPE CO.

June 2—The Trimming of Paradise Gulch (Dr.) 1000
June 6—The Barge Man of Old Holland (Dr.).1000
June 9—The Range Riders (Dr.).....1000
June 13—Romeo and Juliet in Town (Dr.).....1000
June 16—Caught in the Rain (Com.).....1000
June 20—Opening an Oyster (Educational).....700
June 23—Our New Minister (Dr.).....1000
June 27—The Long Trail (Dr.).....1000
June 30—The Fire Chief's Daughter (Dr.).....1000
July 4—Go West, Young Woman, Go West (Dr.)..990
July 7—The Red Man's Way (Dr.).....1000
July 11—The Hall-Room Boys (Com.).....1000
July 14—The Sheriff (Dr.).....730
July 14—A Hunting Story (Com.).....270
July 18—The Phoenix (Dr.).....1000
July 21—Mazeppa (Dr.) 995
July 25—A Mad Dog Scare 690
July 25—A Sleep-Walking Cure (Com.).....310

VITAGRAPH COMPANY.

May 31—The Peacemaker (Dr.).....980
June 3—Davy Jones' Parrot (Com.).....922
June 4—The Majesty of the Law (Dr.).....972
June 7—A Modern Cinderella (Dr.) 977
June 10—Over the Garden Wall (Dr.).....973
June 11—The Altar of Love (Dr.).....995
June 14—The Russian Lion (Dr.).....948
June 15—(Special release) James J. Corbett...
June 17—Davey Jones' Landladies (Com.).....935
June 18—Ito, the Beggar Boy (Dr.).....962
June 21—Little Mother at the Baby Show (Dr.).975
June 24—A Family Feud (Dr.).....998
June 25—By the Faith of a Child (Dr.).....885
June 28—When Old New York Was Young (Dr.).950
July 1—Saved by the Flag (Dr.).....570
July 1—Wilson's Wife's Countenance (C.).....427
July 2—Old Glory (Historical).....945
July 5—A Boarding School Romance (Com.)....998
July 8—Between Love and Honor (Dr.).....917
July 9—Becket (Dr.) 998
July 12—Nellie's Farm (Dr.).....995
July 15—Her Uncle's Will (Dr.).....995
July 16—A Broken Symphony (Dr.).....993

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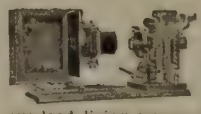
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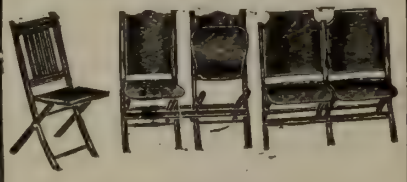


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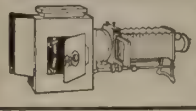


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BILL'S SERENADE.—Starting off on mischief bent, Bill espies Polly, the handsome young laundry maid, and rushes after her. She is, however, too quick for him and disappears indoors. Bill is after her, but is soon pitched out and lands in the midst of a sack of feathers. Polly is seen laughing at him from the window. Poor Bill goes back to the barracks crestfallen and throwing himself on the bed, dreams. Awaking with a start he takes his mandolin and sets out to serenade his lady love, in which his antics are most comical. He succeeds in attracting the young lady's attention who invites him to climb to her window. Bill loses no time and is soon hanging to the balcony and is just taking a well earned kiss when he is pulled down, with the aid of a broom, by the mother. Bill's ardor becomes dampened, for he lands in a butt of water where he is found by his superior office. A screaming comedy.

ECLAIR.

THE NURSE'S TRUNK.—Louis and Peter, two young scamps, succeed in disguising as young women so well that they are employed by a small private family as nurse and housemaid. Very many and merry are the tricks they perpetrate under cover of their disguise, but one day being taken by surprise while up to some of their nonsense, they become frightened and dash away to their room. When they arrive on the top floor they both jump into the nurse's trunk, which is nearby, and without stopping to consider the consequences, they hurl themselves, trunk and all, out of the window. A couple of policemen happen to be passing at that moment and catch the trunk as it falls. They immediately proceed to the station house, to hand over their "find." Upon opening the trunk the two rascals are found huddled together, and almost as flat as a pancake. The officials of the station house immediately conceive the idea that the two policemen have played a trick on them and proceed to beat the rescuers unmercifully. Meanwhile the two causes of all this trouble have come to themselves, and great is their mirth at the discomfiture of the policemen through the trick they have played.

TO-MORROW IS PAY DAY.—Mr. Penniless will not receive his wages until to-morrow, notwithstanding the fact that he has not eaten anything all day and has grown excruciatingly hungry. He exerts every effort and employs every conceivable stratagem to obtain a meal, but all without avail. Night comes on, and Mr. Penniless falls asleep, only to be overcome by a terrible nightmare—he sees food in all its forms—the substantial and the dainty pass tauntingly before his eyes, but he is unable to grasp any of it, or to convey a single morsel to his longing lips. At last he jumps up, lights a match and glances at his watch—one minute past twelve! Ye gods! The nightmare vanishes in an instant—who cares for to-morrow, to-day is pay day!

NEW YORK MOTION PICTURE CO.

RED FERN AND THE KID.—The Kid enters the tavern in time to prevent Andy from forcing a drink upon Red Fern. She entered to dispose of her beer, work, when Andy thought it would be a huge joke to compel her to drink the undesired liquor. The Kid saves her from this and thereby earns her gratitude, and, it would seem, her love. Andy, provoked at his interference, wants to strike him, but the Kid is undaunted by the approach of all the cowboys, and they, admiring his bravery, restrain Andy. When Red Fern and the Kid meet later they tell of their love and the latter of his wish to make her his squaw. So they go to the Chief and the Kid offers his horse and saddle in payment for Red Fern. But this is not enough, the Chief would have two horses. Unable to pay the price, the Kid bids good-bye to Red Fern and gives her his handkerchief. Love, and the desire to become the Kid's squaw, being uppermost in her mind, she steals money from the tavern, and when likely to be detected by the proprietor, she wounds him and makes off, dropping, however, the Kid's handkerchief. She runs to him and gives him the money wherewith to purchase her. He asks how she obtained it and hesitatingly she tells him. He puts it away and at that minute the sheriff comes to arrest the Kid, having identified the handkerchief. Red Fern holds them off and the Kid makes his escape. At the end of a long chase they catch him and are about to hang him. Red Fern arrives, however, in time to make the needed explanation, when they are presented with the money and all made happy.

A MEXICAN LOVE AFFAIR.—Jealousy! Jealousy! The word bristles with entanglements, estrangements and ofttimes disaster. Marta and Manuel are alleged sweethearts, while Marietta and Jose have cast their lots together. It is at a fete that Manuel asks Marietta to dance with him, which she does. Marta accepts Jose's proposition that they do likewise, but she is horribly jealous, and this feeling is fanned, rather than quieted, by seeing Manuel flirting with Marietta. Marta suggests a walk to Marietta and they leave the Mexicans to their own devices. When the girls get near the ocean, Marta's jealousy escapes its bounds and she shakes Marietta, who loses her balance and goes tumbling into the water. Marta watches her struggling and is overcome with grief at her unintentional act. She hastens to find Jose and Manuel and finally locates them dancing with other girls. When she relates the event they all rush to Marietta's aid. She is about exhausted when they get back. Jose loses no time in jumping to her rescue, while the others excitedly watch them from the shore. Jose swims through the breakers with Marietta and carries her back to the fete, while Manuel supports Marta, who is suffering from the effect of her jealous rage. Marietta revives, forgives Marta, each take and keep their own sweethearts, and the fete resumes in joyous tumult.

YANKEE

THE RIGHT TO LABOR.—"The mills have been shut down for six months." No need to go into extensive details; can you not see the gaunt faces, the wild and hollow eye, the pinch of poverty obscuring the heavens from these poor suffering souls? A philosopher has said: "Some men go through life with their eyes half closed—like a tailor threading a needle. So did John Caxton, the owner of the mills. From continued self-indulgence, luxury, comfort, a disposition to sidestep every issue that might disturb the serenity of his life, he became an inert mass—simply a receptacle for money made by those who toiled for him at starvation wages. McBride, his manager, was a good man to have about. What would Caxton do without this paragon of a man, who relieved him of the annoyance of thinking too much? Well, McBride, a product of the lower East Side, was for Mac first, foremost and last, never losing a trick, and you can bet if an opportunity to be cruel, mean and treacherous and generally dirty presented itself, Mac never passed it by. The workmen hated his "insides" and not without cause. Caxton was half disposed to meet their demands, but Mac insisted that their percentage of profit was lower than the preceding year. The men began to get turbulent. Such conditions bring out agitation, and Schmidt, who was secretly an anarchist, lost no time in stirring them up to a frenzy; but there are generally some cool heads who believe in pacific measures, and such a one was John Strong, a first-class mechanic, with a wife and daughter Gertrude.

John was well liked by the men. One day while Cora Caxton, the millowner's daughter, was walking along near his house, Schmidt, who was haranguing the crowd, broke into a storm of abuse at her good clothes and luxury, and he and some others scared the child into a panic. Strong calmed them and took the child into his house to protect her. Here she was confronted for the first time with the life of the poor; it touched her heart and she immediately became the friend of the little family. So impressed was she with Gertrude, that Strong and his wife granted her request to take Gertrude to the Caxton mansion on a visit. There she met the owner, and after many questions, he began to wake up to the true state of affairs.

He summoned McBride by messenger. Scarcely had the note left the house when Schmidt sneaked up and began to ignite a bomb on the step; it spluttered and in a moment would have reduced the house to powder but for John Strong, who, like the quiet hero he was, picked up the deadly thing and threw it away. McBride, seeing him with the infernal thing, immediately summoned an officer, accusing him of the attempted crime. He was taken before Caxton, who, in a rage, ordered him to prison. But the children have observed the action from the window and clear him, as the real culprit, Schmidt, is brought in by an officer. Needless to say, Caxton is grateful to their preserver, and is willing to meet any demand that John Strong may make; but John says, "All I want is a square deal for the men." Caxton agrees, and taking John out on the front steps, where the crowd of workmen have congregated, assures them of his friendship, and furthermore discharges McBride and takes John and Gertrude in his own automobile and goes with them to the humble cottage to convey the joyful news to John's wife.

ATLAS.

ONLY A HOBO.—The conductor of a freight train finds a hobo in a box car and violently ejects him. Returning home, the conductor finds his babe seated on the hobo's knee on the woodpile. The conductor, enraged, takes baby from the hobo, and as the latter rises, knocks him down and then drives him away.

Later, baby wants to accompany her father, the conductor, as he leaves the house, but is told to stay at home. Disregarding her father's injunction, baby steals after him, and crossing a road, calls to him. The conductor turns and is horrified to see his baby fall almost beneath the wheels of an automobile. Unable to reach baby, the father's agony is great, and the revulsion of feeling when he finds she has been rescued by the hobo, causes him to break down utterly.

At length we find the hobo the guest of honor, the conductor and his wife waiting upon him. Baby crawls to his knee and the hobo asks "If it is all right." The conductor assures him that it is, and extends his hand in token of sincere gratitude for the rescue of his little darling.

"IMP."

SUMMER TIME.—When the ocean breezes and the green fields of the mountains are calling, that is the time that the young people usually take to —er—er—be young people. But it does not usually happen that in one little spot you will find three couples, spoony as can be. And that is not all, for there is also an odd girl, and that's just where the story part of it comes in, for one day she misses the three couples rather suddenly. Mounting an elevation, she takes up a field glass and sights one couple just as the young man is putting a ring on the girl's finger. Then she trains her glass on the other couples, and the very same thing is transpiring.

When her friends show her their rings, she is a little envious, of course, but takes it in good humor, because she's a little young yet. Nevertheless, she plays a trick on them by buying a bogus engagement ring, and after picking out the prettiest of her brother's collection of his friend's pictures, she tells the girls that is the man who gave her the ring.

But she never thought that that very man would come to visit her brother; he does; as soon as she sees him she gets so flustered and giggly that he views her with alarm, and even her brother can't explain it when they meet the other two girls and they recognize him from the picture and offer greetings. But finally the visitor realizes that he has fallen into a veritable lovers' haven, so he proceeds to draw out the little girl who acted so curiously. But he doesn't need to, for when he finds her she is looking at his picture.

Let's leave them happy.

THE MISTAKE.—Somehow or other fathers are more likely to take to business men than artists as suitors for the hands of daughters. This father does the same thing, and it is an awfully hard thing for the daughter to remain obedient, because of the great love that keeps calling her heart the other way. Nevertheless, she takes the step eventually and is married to a man she just about likes, and that's all.

Things go well after she leaves her father's farm, and she lives in luxury in the big city. But one day she reads in the newspapers that her friend of other days, the artist, is to be the social lion at a ball which she is even now preparing to attend that night. She dreads it, but it is too late to plead indisposition.

The result of the meeting is that he does not go from the city after the ball, but begins to shower her with attentions, advocating her abandonment of the sacred vows because of a greater love. But she is steadfast, and great is her torture as she struggles to prevent him from doing rash things that would acquaint her husband with conditions. She succeeds, but her husband finds out that she has seen the artist, and after a stormy scene in which he voices his suspicions she leaves the house and goes back to her father's farm.

But truth will out, and before the artist breathes his last, some time later, the husband has the satisfaction of hearing from his own lips the words that cause him to follow his wife to the farm, and craving her gracious pardon and forgiveness he takes her back to a home o'er which no shadow of the past shall linger.

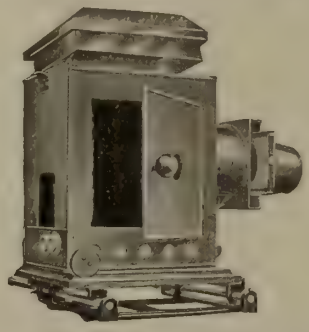
THE POWERS COMPANY.

A JEALOUS WIFE.—A dancing girl sprains her ankle in a theater, and Dr. Stanley is called to attend her. He cures his patient, who falls in love with him. The doctor has a beautiful and jealous wife. The dancer calls to pay her bill, and the doctor's wife sees her kiss the doctor. Later Mrs. Stanley overhears the doctor answering a telephone invitation from the dancer. Crazed with jealousy, the wife determines to poison herself. She sends a note to the dancer telling her of her intention. The wife is about to take the poison when an epileptic patient comes in, throws a fit, and Mrs. Stanley faints from fright, and falls unconscious on the floor. The doctor reads his wife's note to the dancer, dashes back home, finds her on the floor, and, believing her dead, weeps over her. The wife comes to, tells him that she did not take the poison, and a happy ending follows.

THE TATTLER.—Kitty Gray is in love with Jack Mason. Silly Billy, the tattler, discovers Bill Smith talking to Kitty. He tells Jack, who breaks off with the girl. Bill finds the girl crying and consoles her. Two cowboys come up, and believing Bill has caused the girl's grief they

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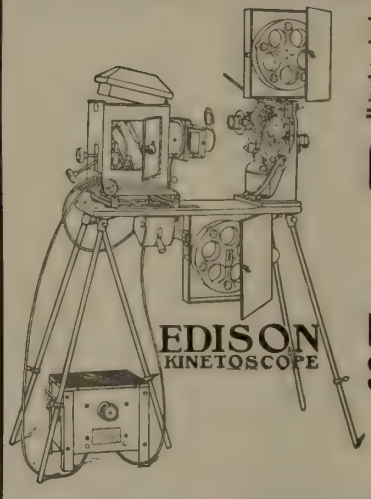
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determine to make Bill marry her. The cowboys get a minister, take Bill to the girl's house and insist on his marrying her. The girl surprises them by saying that she don't want to marry him. Jack arrives on the scene. He and the girl make up, and the astonishment of the cowboys is great. They then turn on the tattler who caused the misunderstanding. They take him to the river and throw him over from the bridge into the muddy stream.

A GAME OF HEARTS.—Mabel, a wealthy young girl, is engaged to be married to Arthur, a young broker. Tom Murray, a mounted policeman, is engaged to be married to Myrtle Jones, a stenographer.

The rich girl is out driving in the park. Her horse runs away with her, and Murray, the policeman, dashes after the runaway horse and saves the girl's life at the risk of his own. Mabel is very much impressed by the policeman.

The policeman's sweetheart goes to work for Arthur, the other girl's fiance, who becomes her ardent admirer. Meanwhile the friendship between Murray, the policeman, and Mable, the rich girl, progresses.

A clerk of the broker also in love with the pretty little stenographer, sends a note to Mabel that brings her to Arthur's office, where she discovers him making love to Myrtle. She breaks off the engagement and he pretends to be heartbroken, but dances for joy when she leaves the room. Then Myrtle catches her lover, the policeman, flirting with the rich girl in the park. Myrtle gives the policeman his ring and she goes off angry.

In two delightful comedy scenes the broker makes love to the typist, and wins her, and then the policeman wins the rich girl. It is a fair exchange of lovers.

The runaway and rescue scenes of this picture will make it a feature. The comedy situations will bring many laughs.

THANHOUSER COMPANY.

THE LUCKY SHOT.—Jack Hunt, the son of a wealthy woman, falls in love with Nell Horsley, who is in the chorus of a musical comedy. They are married, but when Jack's mother is informed, she declares she will have nothing to do with Nell, although she is willing to forgive her son. But Jack sticks to his wife, and for a time they are very happy. Then Jack, who is in the militia, is called out on strike duty, and meets his death during a fight with strikers. The widow takes the news to her mother-in-law, who nevertheless retains her hatred for Nell, despite the tragedy. As time passes, Mrs. Hunt becomes a miser. She disposes of all her property, receiving in exchange money and jewels which she hides in a secret place in her room. In the meantime Nell has a hard time to get along and keep a roof over her head and that of her little boy. So desperate are her circumstances that she finally sinks her pride and appeals to her mother-in-law. The old woman repulses her again; her fit of rage brings on a stroke of apoplexy, and she drops dead after Nell leaves. All her property goes to little George, as the woman left no will, but search fails to locate anything except the family homestead. Nell is about to sell that, when she makes a discovery. Playing "Indian" with her boy, she shoots arrows aimlessly about the room. One of them hits the secret spring of the treasure vault, and the accident puts the boy and his mother beyond want for the rest of their lives.

THE CONVERTED DEACON.—May Sanders is the daughter of a farmer, Deacon Sanders, who is nearly as poor as he is religious. May goes to the city to seek employment, and her father warns her to shun theaters and bad company. Her first job is as a maid in the home of Mrs. Carr, wife of a theatrical manager. Mrs. Carr discovers that May can sing and dance exceptionally well, and her husband places May on the stage. She makes a hit right from the start. Also she annexes the affections of John De Lacy, a wealthy young man. But she does not dare to tell her parents of her new vocation. Matters drag along until the Deacon unexpectedly arrives in town. May has still pretended to be a maid of Mrs. Carr, and the father finds her in the house when he calls. He tells her that her mother is ill, and she is needed at home. She goes, and is promptly put to work on the farm. John follows his sweetheart to the country, and to be near her pretends to be poor, and secures a job on the farm. A newspaper gives the Deacon a clue to the mystery, and he prepares to disown his daughter. But when she sings and dances, his anger melts, he forgives May and John, who later marry with the parental blessing.

CENTAUR

GRANDDAD'S EXTRAVAGANCE.—No king upon his throne held greater sway over his subjects than did this little shaver over his granddaddy. His every whim was fulfilled, his every desire gratified, and to such an extent that he became a veritable little tyrant in the rule of his nursery; but with it all his love for his granddad was deep and beautiful. They were children together and when out of sight of housekeeper and stern parent, they romped and played like a couple of "kiddies"—the one past eighty, the other not eight.

Every dollar the old gentleman could lay hands on was spent for toys, and even in his loving and lovable extravagance would order sent home C.O.D. the costliest playthings he could choose. This fact, and business failures and worries, so preyed upon his son's mind and temper that he became embittered toward the old man. When in despair upon receiving notice of his bankruptcy he received on top of it a bill for toys bought by the grandfather, his rage knew no bounds, and dashing into the nursery where the old and young kid were kneeling in worship before the glorious new toys he ordered the old man out of the house.

The boy stealthily follows, brings back the old man and feeds him his bread and milk. The father takes in the situation, and realizing that one day his son might perhaps turn him out in his old age, his heart melts and he kneels, begging forgiveness of both his Maker and his father.

THE BADGERS.—We all know that flirting even at its best is most detestable. Oftentimes we are liable to overlook what is called "innocent flirting," but when all is considered the safest plan is not to flirt. There is a class of "masher" like our hero Archie, that is to be found in every city, and his type is by no means an obscure one; on the contrary, he is seen in the street, the cafes, the theater, the public parks and on street corners. His dress is as immaculate as his conceit is colossal. He spends half his time primping before a mirror and the other half parading himself for the edification of the public. There is also another class of paraders, and they lie in wait for the other class. Archie is of the former and George and Caroline of the latter.

In this particular perambulation Archie was attracted by Caroline and she apparently by him; he followed her to her home and upon her invitation entered her apartment. She leads him on, and because of his asinine conceit and her art, worked for the purpose, the fool makes violent and comical love to her. At the crucial moment George, her husband, breaks in upon the scene, and what is the result? These human badgers feed upon the human donkey and despoil him of all his money and valuables to salve over, as they express it, their wounded honor.

The lesson, while keen and positive, is also enjoyable because of its farce.

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, July 11.

Eclair—John, the Usher (Dr.).....820
Imp—Old Heads and Young Hearts (Com.)....
Nestor—The Call of the West (Dr.).....990
Yankee—The Pirate's Dower 950

Tuesday, July 12.

Bison—A Mexican Love Affair.....970
Kinograph—Prince of Kyber 600
Kinograph—A Deal in Broken China.....337
Lux—(Title not given).
Powers—A Mightier Hand (Dr.) .....
Thanhouser—The Lucky Shot (Dr.) 1000

Wednesday, July 13.

Ambrosio—The Struggle of Two Souls.....500
Ambrosio—Tweedle Dum's Aeronautical Adventure (Com.) 500
Atlas—The Clergyman and His Ward.....950
Champion—Abernathy Kids to the Rescue.....1000
Electragraff—Among the Breakers 950
Motograph—(Title not given).

Thursday, July 14.

Centaur—The Badgers 475
Centaur—Granddad's Extravagance 520
Cines—(Title not given).
Film d'Art—The End of a Dynasty 920
Imp—The Saloon Next Door (Dr.).....

Friday, July 15.

Bison—Red Fern and the Kid.....988
Defender—(Title not given).
Kinograph—A Hindoo's Treachery 810
Lux—The Greatest of These Is Charity (D.)....540
Lux—Bill's Serenade (Com.) 468
Thanhouser—The Converted Deacon (Dr.).....1000

Saturday, July 16.

Capitol—(Title not given).
Carson—(Title not given).
Columbia—(Title not given).
Great Northern—The Prodigal Son (Dr.).....
Itala—The Voice of the Blood 500
Itala—Mother-in-law, Son-in-law, and Tanglefoot 500
Powers—A Jealous Wife (Dr.).....
Powers—The Tattler (Comedy) .....

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AMONG THE EXHIBITORS.

Durand, Ill.—Thomas Gieldseth is erecting a moving picture theater here.

Menominee, Mich.—A. E. Atkinson, proprietor of the Bijou and Lincoln Theaters, at Escanaba, has closed a lease on the new Bijou here and will conduct it as a moving picture show.

Crestline, Ohio.—The Grand Theater has opened here and reports good business.

Meyersdale, Pa.—Reich's Auditorium has opened again.

Philadelphia, Pa.—Carmita Des Jones is having a moving picture theater erected on the west side of Kensington avenue, south of Allegheny avenue.

Philadelphia, Pa.—The property at 7250 Woodland avenue is being converted into a moving picture theater for E. E. Esham & Son.

Elgin, Ill.—Mr. Prickett has decided to expend about $5,000 for extensive improvements to be made to the Temple Theater.

Lestershire, Ohio.—James C. Devine has purchased the Happy Hour nickel theater from George Roberts.

Torch Lake, Mich.—M. D. Silvey is making arrangements to open a new moving picture theater here.

Argenta, Ark.—Messrs. Tullock & Black will open a new moving picture show here.

Ft. Wayne, Ind.—B. H. Barnett, Frank E. Stouder and W. D. Collins have purchased the Lyric Theater here.

Boston, Mass.—The New Back Theater, at the corner of Columbus avenue and Dartmouth street, have at last opened their doors to the public. This amusement house is controlled by the Interstate Amusement Company and has a seating capacity of 600.

Manchester, N. H.—The Crown Theater, which is under the proprietorship of James Reed, has closed up.

New York City.—The building at 331 Bowery is being converted into a moving picture theater for S. Calderane.

Tampa, Fla.—The Favorite Theater on Franklin street has been purchased by Morse & Whitfield.

Kutztown, Pa.—Work has begun on the erection of a moving picture theater on Penn street to cost $22,000.

Bridgeton, N. J.—A new moving picture theater is being erected here.

Stuttgart, Ark.—C. F. Elliott is making arrangements to open a new moving picture theater here.

De Kalb, Ill.—Stiles & Swanson have leased the Bijou Theater here from Fox & Eppstein.

Chicago, Ill.—The Palace Theater Company will erect a new moving picture theater at 1147 Blue Island avenue.

Du Bois, Pa.—The Lyric Theater has been sold to David Robertson, who is now in charge of it.

Seattle, Wash.—H. L. Hanlon, a well-known local newspaper man, and James A. Murphy have opened the largest independent moving picture theater in Seattle, aptly named The Union, to be situated on Third avenue, and will run all independent film. Mr. Hanlon already has two more houses in contemplation and has ample backing to carry the venture through.

Paterson, N. J.—Daily & Anderson have taken a ten-year lease on the Press Building and after remodeling the same at a cost of $10,000, will conduct the finest moving picture show in the city, showing moving pictures only.

Bowling, Green, Mo.—E. A. Parks has purchased the Lyric Theater from Campbell & Sedlars.

McCook, Neb.—Wilcox & Ely have sold the Electric Theater here to DeLong & Burnett.

Rockwell, Ia.—A. F. Dean is making arrangements to open a new moving picture show here.

Edwardsville, Ill.—A. Gillespie has purchased the Family Theater on St. Louis street from E. Fellis.

Stuttgart, Ark.—C. F. Elliott is making arrangements to open a new moving picture show here.

Buffalo, N. Y.—J. C. Jones will erect a new moving picture show at 437 William street.

Rockaway Beach, N. Y.—A new moving picture theater is being erected in the Arion Hall.

Green Bay, Wis.—New moving picture theater is being erected here.

Galesburg, Ill.—W. J. West and Frank Thelen have purchased the Gaiety moving picture theater here.

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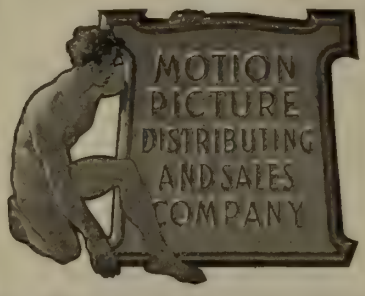
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SAN FRANCISCO	195-197 Fremont Street

NOTES FROM THE MANUFACTURERS

SELIG NOTES.

The camera staff left on Monday night for Reno, witnessing the big mill and incidentally securing the best fight picture ever recorded in the history of the ring.

The Selig Polyscope Company secures the big Elks' Carnival and Grand Lodge meeting in Detroit and promises a very interesting film, ready for early release. As there will be representatives from every State in the Union, this should prove an interesting subject for the exhibitor, with which to work up a regular B. P. O. E. night.

The new buildings at the Chicago plant are nearing completion and will soon present a sight to picture men that will astonish many and remain a monument to picturedom for some time to come. The new addition enlarges the present plant by 60,000 square feet of floor space, adding new studios, wardrobe, stock and producing rooms, twenty finely appointed dressing rooms, library, green room and other features new to the motion picture business.

"Ranch Life in the Great Southwest" has brought forth more inquiries and comment as regards date of release, than anything the Selig Polyscope Company have prepared for the market in some time. It clearly demonstrates that when Selig announces a real cowboy picture the public knows what to expect, especially since it is a known fact that such well-known people as Henry Grammar, Tom Mix, Chas. Fuqua, Johnny Mullens, Pat Long and others were especially engaged at a big expense for this picture. This subject will be released within a very short time and we predict a record run.

LUBIN NOTES.

"Rosemary," scheduled for release the 18th, is one of the first subjects made in the new Lubin studio to be shown. The interior photography has all of the photographic excellence of the exteriors and is but the forerunner of other equally good films. It is something more, however, than an example of perfect photography, for both in matters of action and stage direction the film is unusually good.

The Lubin directors have in preparation a Western story that is calculated to wipe out all existing records and establish a new one that it will be hard to beat. It is a mining camp story very much out of the ordinary. It will appear some time in August. The productions will be made with even more than the usual care and will employ a cast of about forty.

PATHE NOTES.

The weekly programs of films released by Pathe Freres continue to show big improvement, and the method of selection they adopted last April is certainly bringing them good results. For the benefit of those who do not know, we will state here that Pathe Freres are in a different position to any other manufacturer. Their American house receives about 9,000 feet of new film each week from their studios in France, Italy, Germany, and Russia, of which the American house only requires 3,000 feet a week after allowing for the release by them of one American production. These 3,000 feet are carefully selected by a committee of the heads of the various departments, every sample being run off on the machine and discussed and voted on separately. Taking thus only one-third of the European output, it can easily be seen that they only take the cream of it, and consequently every film is, more or less, a feature. Not only this, but they are enabled to vary their programs to suit all tastes. In addition to an American production, a certain amount of educational and travel films appear each week. There are also, as a rule, three comedies of merit, and the rest of the program consists of those dramas and spectacular films for which Pathe Freres are famous. A certain amount of this film is colored. There is no manufacturer in the world that has the facilities of Pathe Freres for making pictures of interest, and the American exhibitor thus enabled to obtain the cream of their output should take good care that he does get it. Pathe Freres are the firm that boomed the film business of this country, and deserve all the recognition of this fact that exchanges and exhibitors can give them. Pathe Freres were the first to place titles and sub-titles on their films; the first to make regular releases on regular release dates; the first to release a reel at a time; the first to introduce posters for films; the first to produce colored pictures; the first to give advance information to the exhibitor and issue a weekly bulletin; the first to get out a trade paper; and lastly and most important, the first to get in touch with the exhibitor and study his requirements.

MELIES NOTES.

The Melies release for July 14 is a strong Western drama so dear to the hearts of the picture patrons. It is entitled "The Golden Secret," which has reference to a lost gold mine, the secret of which belongs to a Navajo Indian. The Indian has been befriended by two young settlers who find him starving in the desert, and when later he dies, he imparts the secret of the mine to them. This information is overheard by a rascally prospector, who trails them to the mine, overpowers them and races away to file the claim for himself. A quick-witted girl beats him, however, as she swings on a rope down the side of the mountain while the prospector is riding down, secures a horse and reaches the land office ahead of him. The scenery is excellent, the riding superb and the acting well up to the high standard set by the Melies director. Watch for "A Postal Substitute" on July 21. This is a story of a young girl, who, finding that her lover has been drugged, takes his place as a carrier for Uncle Sam and rides with the mail. Another great Western release on July 28 is "The Woman in the Case," which has to do with a borax discovery on a young woman's ranch.

THANHOUSER NOTES.

The most wonderful shot ever recorded, next to the far-famed William Tell, is that in "The Lucky Shot," a Thanhouser subject released Tuesday, July 12. Said shot is announced as "a shot that found a fortune, a shot that brought prosperity, a shot that made sunshine out of darkness and night into day!" Truly a peculiar, a puzzling kind of shot, if the producer's description is true! And it really seems to be. Here's why. The picture tells the story of a young man of social position who weds a dancer and is promptly disowned by his aristocratic mother. A member of the militia, he is called out on strike duty and killed in a riot. The penniless widow goes to the mansion of her mother-in-law and implores the protection that is her due. The old woman, who has become a miser, angrily turns the young widow away. In fact, her rage is so bitter that it induces a stroke of apoplexy, which results fatally.

As she left no will, her property goes to her grandchild, the widow's tiny son, but search fails to reveal anything except the family mansion. The widow concludes to sell that, when the shot begins to figure in the story. Playing "Indian" in the mansion with her boy, she shoots arrows aimlessly about the room. One of them strikes the secret spring of the treasure vault, and the accident puts the boy and his mother beyond want for the remainder of their days.

THE CALL OF THE WEST.

Basil Chapelle alone knew the cause of his partner's death—he had read it between the lines of Mrs. Paterson's letter telling her husband she could not get away from her social duties and bring little Margaret to him until the end of the season. This had thrown Paterson into a rage, and just as the doctor had foretold, death had been the penalty. Six months later, when Mrs. Paterson arrived to look after her late husband's interests, Chapelle congratulated himself that he had held his tongue. His wife and daughter had not taken any too kindly to the flirtatious widow and her pet dog, and had they known about the latter, together with her constant neglect of little Margaret, Chapelle felt she would speedily be invited to return East. This winsome baby mischief had been responsible for her mother's prolonged visit; one and all at the ranch had fallen under the dainty elf's spell. Eyona was picking uowers with the tot when she beheld her sweetheart, Jesse Williams, with the widow leaning on his arm. Mrs. Paterson was quite welcome to Jack Wilber and the other boys, but Jesse—Eyona had no intention of giving up without a struggle. Quick as a flash she darted after them, only to discover she had been entirely too hasty, for Jesse was showing the lady her interest in the ranch, very much against his will; angered at discovering this, the widow left the lovers to themselves and made her way to the house as best she could, while Eyona and Jesse instantly became entirely oblivious to all but themselves. In the meanwhile, little Margaret, hungry, tired and tear-stained, had lain down to rest, and it was thus Jack Wilber found the child, her little body still shaking with sobs; as he turned to take her to the ranch, the boys, led by Chapelle, seized and bound the surprised man. Ignorant of the fact that Margaret had been left in the woods by Eyona, they concluded Wilber had carried the baby away for revenge on account of his being discharged and also because of his quarrel with Mrs. Paterson. It was therefore exceedingly lucky for all concerned that Eyona reached home just as they brought the child back and not only exonerated the thankful Wilber, but insisted upon her father taking him back. Though severe, it had been an excellent lesson for Mrs. Paterson, and as her little daughter crept into her arms, she realized for the first time how wonderfully precious that little daughter was to her.

LIST OF INDEPENDENT BUYING EXCHANGES.

Albany Film Exchange, 418 Broadway, Albany, N. Y.
L. J. Applegath & Sons, 145 Yonge St., Toronto, Ont.
Allen Amusement Company, Calgary, Alberta, Can.
B. & W. Film Exchange, 412 East Baltimore St., Baltimore, Md.
Buckeye Film & Proj. Co., 309 Arcade Bldg., Dayton, Ohio.
Boston Film Rental Co., 132 Boylston St., Boston, Mass.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati, Ohio.
Consolidated Amusement Co., 28 West Lexington St., Baltimore, Md.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans, La.
Empire Film Exchange, 150 East 14th St., New York City.
W. E. Green Film Exchange, 228 Tremont Ave., Boston, Mass.
Globe Film Service, 107 East Madison St., Chicago, Ill.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Eastern Film Exchange, 21 East 14th St., New York City.
Great Western Film Co., Winnipeg, Manitoba, Can.
Hudson Film Company, 138 East 14th St., New York City.
Independent Western Film Exchange, Swetland Bldg., Portland, Ore.
Kinetograph Company (for Canada), 41 East 21st St., New York City.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
Laemmle Film Service, 256 Hennepin Ave., Minneapolis, Minn.
Laemmle Film Service, 1517 Farnam St., Omaha, Neb.
Laemmle Film Service Alliance, Pantages Bldg., Portland, Ore.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit, Mich.
J. W. Morgan, 1230 Grand Ave., Kansas City, Mo.
Miles Brothers, 790 Turk St., San Francisco, Cal.
Philadelphia Film & Projection Co., 44 North 9th St., Philadelphia, Pa.
Philadelphia Film Exchange, 14 North 9th St., Philadelphia, Pa.
Pacific States Film Exchange, 1065 Mission St., San Francisco, Cal.
Pacific States Film Exchange, 323 Lissner Bldg., Los Angeles, Cal.
Paramount Film Exchange, 61 West 14th St., New York City.
Peerless Film Exchange, 416 Ferry St., Pittsburg, Pa.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., New York City.
W. H. Swanson St. Louis Film Co., 200 North 7th St., St. Louis, Mo.
Southern Film Exchange, 17 Opera Place, Cincinnati, Ohio.
W. H. Swanson & Co., 160 Lake St., Chicago, Ill.
Texas Film Exchange, 311 Elm St., Dallas, Tex.
United Motion Picture Company, 112 Main St., Oklahoma City, Okla.
Victor Film Service, Seneca and Pearl Sts., Buffalo, N. Y.
Wagner Film & Amusement Co., 208 North 9th St., St. Louis, Mo.
Western Film Company, 246 South Broadway, Los Angeles, Cal.
California Film Supply Co., 211 Marion Bldg., Seattle, Wash.

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INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

June 8—The Vivandiera (Dramatic) 800
June 13—In Love With the Charcoal Woman (Com.) 370
June 13—The Biter Bit (Com.).....640
June 20—Eugenie Grandet (Dr.) 961
June 23—From Love to Martyrdom (Dr.).....960
June 27—Sorceress of the Surf (Dr.).....620
June 27—Juliet Wants to Marry (Com.).....400
June 30—Faust (Dr.).....
July 4—The King of the Beggars (Dr.).....
July 7—Giorgione (Dr.) 1000
July 11—John, the Usher (Dr.).....820
July 18—The Nurse's Trunk (Com.).....485
July 18—To-morrow Is Pay-day (Com.) 395

GREAT NORTHERN FILM COMPANY.

May 7—The Somnambulist (Dr.).....
May 14—A Marvelous Cure (Com.).....
May 14—The Club of the Corpulent (Dr.).....
May 21—A Father's Grief (Dr.).....
May 28—The Eagle's Egg (Dr.).....
May 28—Roosevelt in Denmark (Scenic).....
June 4—The Jump to Death (Dr.).....
June 4—The Car Man's Dream (Com.).....
June 11—The Duel (Dr.) .....
June 18—How Brother Cook Was Taught a Lesson (Com.) .....
June 18—Lake of Luzerne (Scenic).....
June 25—The Captain's Wife (Dr.).....
July 2—The Sons of the Minister.....
July 9—The Wonderful Cigar (Com.) .....
July 9—The Launching Machine (Com.).....
July 16—The Prodigal Son (Dr.) .....

"IMP."

May 23—The Eternal Triangle (Dr.).....
May 26—A New Excuse (Dr.).....
May 30—A Reno Romance (Dr.).....
June 2—A Bachelor's Love (Dr.).....
June 6—The Nichols on a Vacation (Com.).....970
June 9—A Discontented Woman (Dr.).....980
June 13—The Way to Win (Com.).....995
June 16—A Policeman's Son (Dr.).....990
June 20—In the Mesh of the Net (Dr.).....
June 23—A Self-Made Hero (Dr.).....
June 27—The Brothers' Feud (Dr.).....960
June 30—A Game for Two (Com.).....970
July 4—The Fallen Idol (Dr.).....900
July 7—The Call of the Circus (Dr.).....950
July 11—Old Heads and Young Hearts (Com.)..
July 14—The Saloon Next Door (Dr.).....
July 18—Summertime .....
July 21—The Mistake (Dr.) .....

LUX FILMS.

Apr. 28—Artist's Child (Dramatic).....602
Apr. 28—Tommy and the Powder (Comedy)...429
May 5—The Little Beggar Maid (Dr.).....672
May 5—They Would Roller Skate (Comedy)...268
May 12—A Mother's Grief (Dr.).....587
May 12—Her Two Suitors (Com.).....482
May 19—The Lacemaker's Dream (Dr.).....462
May 19—He Did Not Die (Com.).....482
May 25—A Sagacious Animal (Com.).....406
June 2—A Stray Dog.....
June 3—The Slave's Love (Dr.).....777
June 3—What Happened to a Cinematograph Party (Com.) 226
June 14—A Bitter Enemy (Com.).....900
June 17—MacNab Visits the Comet (Com.).....900
June 21—The Devil's Wand.....850
June 24—We Want Your Vote.....400
June 24—An Exciting Yarn.....450
June 28—Witches' Spectacles (Com.).....900
July 1—Charles The Fifth (Dr.).....695
July 1—A Quiet Pipe (Com.).....304
July 8—The Money Lender's Son (Dr.).....586
July 8—Must Be Without Incumbrance (Com.).429
July 15—The Greatest of These Is Charity (D.).540
July 15—Bill's Serenade (Com.) 468

NESTOR FILM COMPANY.

May 11—The Indian Princess (Dr.).....980
May 18—The Fighting Parson (Dr.).....998
May 25—The Red Man's Honor (Dr.).....950
June 1—The Lily of the Ranch (Dr.).....950
June 6—The Bucking Broncho (Com.).....975
June 13—The Sheriff's Daughter (Dr.).....925
June 20—Boss of E Ranch (Dr.).....956
June 27—The Crooked Trail.....964
July 4—A Soldier's Sacrifice (Dr.).....
July 11—The Call of the West (Dr.).....990

NEW YORK MOTION PICTURE CO. ("Bison.")

May 6—Love and Money.....1000
May 10—Cupid's Comedy 945
May 13—Lost for Many Years 990
May 17—The Feud 920
May 20—The Mexican's Jealousy 905
May 24—The Curse of Gambling.....915
May 27—Perils of the Plains.....900
May 31—The Tie that Binds.....910
June 3—Married on Horseback.....885
June 7—Girls 910
June 10—Saved from the Redmen.....967
June 14—An Engineer's Sweetheart (Dr.).....995
June 17—A Cowboy's Race for a Wife..approx 1000
June 21—The Sea Wolves.....932
June 24—A Mexican Lothario.....978
June 28—Her Terrible Peril.....918
July 1—The Ranchman's Simple Son.....951
July 5—A Sinner's Sacrifice.....922
July 8—The Sheriff of Black Gulch.....992
July 12—A Mexican Love Affair.....970
July 15—Red Fern and the Kid.....988

ITALA.
(By N. Y. M. P. Co.)

Apr. 30—The False Friar 485
May 7—How the Great Field Marshal Villars Had an Adopted Daughter.....935
May 14—Foolshead Learns to Somersault.....580
May 14—That Gentleman Has Won a Million..464
May 21—Conquered Again 860
May 28—Foolshead Marries Against His Will..666
May 28—The Knot in the Handkerchief.....400
June 4—Foolshead as a Porter.....504
June 4—A Pennyworth of Potatoes 408
June 11—Linda of Chamouny 1000
June 18—The New Sign of the Globe Hotel.....400
June 18—Distractions of Foolshead.....600
June 25—The Man Suffragette for the Abolition of Work for Women.....354
June 25—A White Lie.....742
July 2—Catherina, Duchess of Guisa .....app. 1000
July 9—The Abyss 1000
July 16—The Voice of the Blood.....500
July 16—Mother-in-law, Son-in-law and Tanglefoot 500

AMBROSIO.
(By N. Y. M. P. Co.)

Apr. 20—Petit Jean Louis D'Or & Co.....425
Apr. 27—A Doctor's Revenge 540
Apr. 27—Fricot Is Learning a Handicraft.....460
May 4—Who Killed Her? 752
May 4—Blue Jackets' Maneuvers 220
May 11—The Secret of the Lake.....631
May 11—Fricot Gets in a Libertine Mood.....404
May 18—The Devil on Two Sticks.....846
May 25—Estrellita 950
June 1—A Just Revenge 446
June 1—Prascovia 421
June 8—The Shipwrecked Man 528
June 8—A Jealous Wife 387
June 15—The Emperor's Messenger.....994
June 22—The Story of Lulu, told by her feet...510
June 22—The Tricky Umbrella of Fricot.....252
June 29—The Taking of Saragossa.....975
July 6—The Tamer; Alfred Schneider and His Lions 1000
July 13—The Struggle of Two Souls 500
July 13—Tweedle Dum's Aeronautical Adventure 500

POWERS PICTURE PLAYS.

June 11—Limburger and Love (Com.).....400
June 14—Wenonah (Dr.) 990
June 18—Her Dad's Pistol (Dr.).....500
June 18—The Phrenologist (Com.).....450
June 21—Nevada (Dr.) 990
June 25—A Plucky Girl (Dr.).....
June 25—Why Jones Reformed (Com.).....
June 28—Mother and Daughter (Dr.).....
July 2—The Man Behind the Curtain (Dr.)....
July 2—The Lady Doctor (Com.).....
July 5—On the Border (Dr.).....
July 9—The Burglar and the Baby (Dr.).....
July 9—Sally's Beaux (Com.).....
July 12—A Mightier Hand (Dr.).....
July 16—A Jealous Wife (Dr.) .....
July 16—The Tattler (Com.) .....
July 19—A Game of Hearts (Dr.) .....

THANHOUSER COMPANY.

June 7—The Two Roses (Dr.).....1000
June 10—The Writing on the Wall (Dr.).....1000
June 14—The Woman Hater (Com.).....1000
June 17—The Little Hero of Holland (Dr.)....1000
June 21—Thelma (Dr.).....1000
June 24—The Governor's Daughter (Dr.).....1000
July 1—The Flag of His Country (Dr.).....
July 5—Gone to Coney Island (Com.).....
July 5—Booming Business (Com.).....
July 8—The Girl Strike Leader (Dr.).....1000
July 12—The Lucky Shot (Dr.) 1000
July 15—The Converted Deacon (Dr.) 1000

CAPITOL

May 16—The Heart of Tessa (Dr.).....
June 18—The Turn of the Tide (Dr.).....900
June 25—Cash on Delivery (Dr.).....900
July 2—Trapped by His Own Work (Dr.).....900

ELECTRAGRAFF

May 29—Proposing Under Difficulties (Com.)....
June 15—A Message from the East (Dr.).....890
June 22—An Interrupted Courtship (Com.).....790
June 29—All's Well That Ends Well (Dr.)....950
July 6—No Questions Asked.....900
July 13—Among the Breakers 950
July 20—The Power from Above (Dr.) 900

SALES CO.—FILM D'ART.

June 2—Vitellius and Heliogabalus.....1053
June 9—Children of Edward IV.....987
June 16—The Legend of the Hold Chapel.....950
June 23—Oliver Twist 1093
June 30—Fort Du Bitche.....921
July 7—Jemmy 805
July 14—The End of a Dynasty.....920
July 21—Mateo Falcone 694
July 21—Andromache 356

DEFENDER FILM CO.

June 10—Russia, the Land of Oppression (Dr.).861
June 17—Married in Haste.....886
June 24—Too Many Girls.....839
July 1—Saved from Himself.....907
July 8—The Girl Who Dared.....825

ATLAS FILM COMPANY.

June 8—The Outlaw's Redemption (Dr.).....
June 15—Settling a Boundary Dispute (Dr.)....950
June 29—The Tenderfoot Parson (Dr.).....900
July 6—That Little German Band (Com.).....
July 6—Manoeuvres of the New York Police Force (Scenic).....
July 13—The Clergyman and His Ward.....950
July 20—Only a Hobo (Com.) 460

CENTAUR FILM COMPANY.

June 9—Mr. Swell in the Country (Com.).....564
June 9—Blind Love (Dr.).....420
June 16—The Old Maid's Picnic (Com.).....890
June 16—Her Lesson (Dr.) 559
June 23—Getting Rid of Uncle (Com.).....650
June 23—One Good Turn (Dr.).....300
June 30—For Her Son's Sake (Dr.).....
June 30—She Would be a Business Man (Com.).560
July 7—One Man's Confession (Dr.).....
July 11—Aviation at Montreal (Scenic).....
July 14—The Badgers 475
July 14—Grandad's Extravagance 520

MOTOGRAPH COMPANY OF AMERICA.

June 15—A Child of the Regiment (Dr.).....850
June 22—Taft for a Day (Com.).....870
June 29—A Millionaire Tramp (Dr.).....900

YANKEE FILM COMPANY.

June 15—Jeffries on His Ranch.....850
June 27—The Heroine of Pawnee Junction (Dr.).850
July 4—The Ghetto Seamstress (Dr.).....
July 11—The Pirate's Dower.....950
July 18—The Right to Labor (Dr.) 950

AMERICAN KINOGRAPH COMPANY.

June 21—Tempered with Mercy (Hepworth)....475
June 24—Lieutenant Rose, R. N. (Clarendon)...960
June 28—Under the Reign of Terror (Aquila)..850
July 1—The Plunder (Com.).....625
July 1—Fresh Air Fiend (Com.).....445
July 2—The Plumber (Clarendon).....528
July 2—The Fresh Air Fiend (Wrench).....465
July 5—Boxing Fever 600
July 5—The Boy and His Teddy Bear.....290
July 8—From Gypsy Hands.....570
July 8—A New Hat For Nothing.....350
July 12—Prince of Kyber.....600
July 12—A Deal in Broken China.....337
July 15—A Hindoo's Treachery.....810

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FRIDAY

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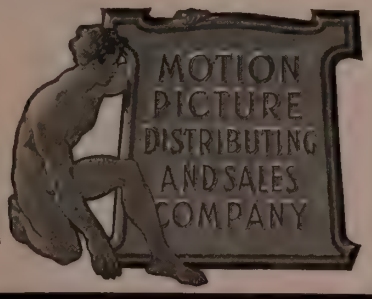
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27 Lexington Ave., New York City, N. Y.

Champion Films are sold through the Motion Picture Distributing and Sales Co.





LUX FILMS

RELEASED JULY 15th, 1910

The Greatest of These is Charity

Dramatic. Length 540 Feet

Bill's Serenade

Comedy. Length 468 Feet

EXCLUSIVE AGENTS IN CANADA FOR THE

"Lux" and "Ambrosio" Films

POSTERS FREE WITH EVERY RELEASE Write for Weekly List of Descriptions of Films

R. PRIEUR

Member N. I.M.P.A.

10 E. 15th Street NEW YORK

Telephone Call: STUYVESANT 8124

Member of the Associated Independent Manufacturers. Licensee under the Bianchi, Armat-Jenkins Patent.

ASSOCIATED INDEPENDENT FILM MANUFACTURERS — BIANCHI COLUMBIA LICENSEES

EXHIBITORS in response to demands of their patrons are *repeating* our pictures. That fact speaks volumes for

POWERS PICTURE PLAYS

Saturday, July 16th

A JEALOUS WIFE

A drama based on a wife's unfounded jealousy of her husband.

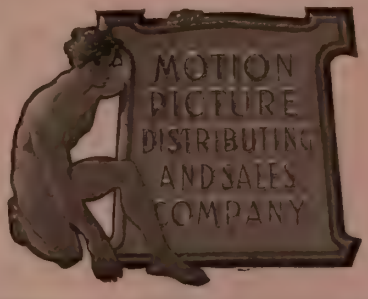
THE TATTLER

A Westerm comedy full of laughable situations.

Tuesday, July 19th

A Game of Hearts

A unique comedy-drama that tells a most interesting love story. A thrilling rescue of a woman in a runaway will make this a feature film.



The Powers Company

241st Street and Richardson Avenue
New York City

Write to your Exchange for free posters and bulletins

GREAT NORTHERN



Stands for Quality!

Release for Saturday, July 9th

The WONDERFUL CIGAR

A lively comedy picture with many amusing episodes

The LAUGHING MACHINE

A laugh from start to finish



Release for Saturday, July 16th

::: THE PRODIGAL SON :::

A splendid feature film of merit : : : :
Acting, staging and photography superb

Our GREAT NORTHERN Film is the film make of Universal Fame. (Pioneer of Independent Makers.)
No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

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THE PATHÉ PROFESSIONAL MODEL

Turner & Dahnken of San Francisco write:

"Nearly every theatre of any consequence is using the PATHE Machine. This is the only Machine that positively produces an absolutely flickerless and steady picture."

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NESTOR FILMS
CENTAUR FILMS

Released Monday, July 11, 1910

(NESTOR) **The Call of the West**

990 Feet

Released Thursday, July 14, 1910

ANOTHER SPLIT REEL

(CENTAUR) **The Badgers**

475 FEET

Grandad's Extravagance

520 FEET

SPECIAL RELEASE

(CENTAUR) **Aviation at Montreal**

(JUNE 25 to JULY 5)

An absolutely exclusive feature that can only be obtained from me—order at once. Will be shipped about July 11th.

Send Orders for Aviation Release to Bayonne

Made by DAVID HORSLEY, Bayonne, N. J., U. S. A.

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91 Dearborn Street CHICAGO — **A. G. WHYTE** — 27 Lexington Avenue NEW YORK

MR. EXHIBITOR—The real exchanges have all ordered, and if your's has not, he isn't in the real class; put him next or shift to the man who buys Good Films. Get on our mailing list by sending your name on a postal, mentioning the name of your exchange.

EXCHANGES—To avoid confusion, I have decided to ship Centaur Films for the time being through A. G. Whyte; till further notice send your orders to him.

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VITAGRAPH

"LIFE PORTRAYALS"

For Release Tuesday, July 12

Nellie's Farm

Pathetic Child Story of absorbing interest and superbly acted, introducing the two children already famous in Vitagraph "Life Portrayals." Approximate length, 995 feet.

For Release Friday, July 15

Her Uncle's Will

Society Comedy Drama—How the snobbish father of a young man was brought low by a clever and witty heiress whom he mistook for a dairy maid. A delightful love comedy. Approximrte length, 995 feet.

For Release Saturday, July 16

A Broken Symphony

Dramatic Love Episode—The hopeless, unspoken love of a poor, deformed fiddler for a girl who becomes the bride of another. Approximate length, 993 feet.

The Vitagraph Company of America { NEW YORK, 116 Nassau St. LONDON, 25 Cecil Court CHICAGO, 109 Randolph St. PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 4. July 23, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

★ MÉLIÈS RELEASES ★

"A POSTAL SUBSTITUTE"

Tells a story of a young girl, who finds her lover drugged; takes his bag and delivers the mail.

Released JULY 21, 1910

"THE WOMAN IN THE CASE"

Another crackerjack subject of Western life, which contains some excellent riding.

Released JULY 28, 1910

You will increase your patronage by showing MÉLIÈS FILMS. Our Western Dramas are Unsurpassable.

★ G. MÉLIÈS, 204 East 38th Street, New York City ★

Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



Enthusiastic Exhibitors

Write us every day voluntarily praising the absolutely flickerless pictures projected on the screen by

Power's Cameragraph No. 6

This splendid machine is easy to run, simple in design and noiseless of operation, and stands alone among moving picture machines on the market to-day.

Insist that your Exchange get one for you, or write us direct for our Catalog "G."

NICHOLAS POWER COMPANY - 115 Nassau Street, New York City

VITAGRAPH

Say "Thanhouser" to the Exchange Man! **Say "Thanhouser" to the Exchange Man!**

SAY "THANHOUSER" TO THE EXCHANGE MAN!

and you'll get

THE GIRLS OF THE GHETTO

Released Tuesday, July 19th



Scene from "THE GIRLS OF THE GHETTO"

A Romance of the Settlements that will settle one thing firmly in your mind: THANHOUSER DRAMAS ARE THE ONLY SETTLEMENT OF THE PROGRAM PROBLEM. Get this one as soon as the Synopsis has settled into your head!

Approximate Length 1,000 Feet No. 126 Code Word, Ghetto

The Playwright's Love



Scene from "THE PLAYWRIGHT'S LOVE"

Released Friday, July 22d

It was a mighty odd love but so pure a love withal that it makes a love of a picture—tender, true and "touchy," the kind that causes all the world to love a lover and all your patrons to love your show. You'll love your exchange man for giving you this!

Approximate Length, 1,000 Feet. No. 127 Code Word, Love

Say "THANHOUSER" to the Exchange Man!
Say "THANHOUSER" to the Exchange Man!

Say "THANHOUSER" to the Exchange Man!

Say "THANHOUSER" to the Exchange Man!
Say "THANHOUSER" to the Exchange Man!

THANHOUSER COMPANY

NEW ROCHELLE, N. Y.



LUX FILMS

RELEASED JULY 22nd, 1910

"A Devoted Little Brother"

Dramatic. Length 530 Feet

"Ma's New Dog"

Comedy. Length 344 Feet

EXCLUSIVE AGENTS IN CANADA FOR THE

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Getting Yankeeized?

UNCLE SAM FILMS — MADE BY YANKEE FILM COMPANY NEW YORK — TRADE MARK

YANKEE FILMS ARE SURPRISES

We are going to release a 950 foot picture on July 25th that will grip you and touch something deep down in your heart.

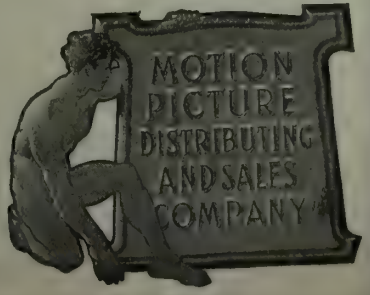
"The Ungrateful Daughter-in-Law"

You ran "THE RIGHT TO LABOR." If you didn't, you missed a good one.

YANKEE FILM CO.

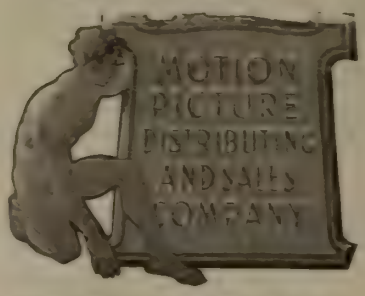
344 E. 32d ST., NEW YORK

Our Films Sold only through the Motion Picture Distributing and Sales Company



RELIABILITY

QUANTITY



QUALITY

RESPONSIBILITY

We want to tell our allies, the exhibitors, something about the business of our office. Notwithstanding that the Summer season is on, our customers seem to be doing a steadily increasing business.

THIS MEANS

that exhibitors are joining the Independent ranks. They are realizing that

WE HAVE THE GOODS

and many of them are writing in to us directly to say that they are glad to have the opportunity to avail themselves of our program. We are putting out the strongest and most reliable program on earth, and it is only a question of a man's independence as to whether he joins us or not. We say to the exhibitor who has never tried an Independent service: "how'd you like people to avoid your theater in favor of a competitor's without ever having been in your place?"

YOU WOULD ASK FOR A CHANCE

wouldn't you? Therefore it ill becomes you to have an opinion of Independent service unless you've tried our latest combined program of TWENTY NINE REELS WEEKLY.

EVERY MONDAY
Eclair, Imp, Yankee

EVERY TUESDAY
Bison, Kinograph, Lux, Powers, Thanhouser

EVERY WEDNESDAY
Ambrosio, Atlas, Champion, Electragrafi, Nestor

EVERY THURSDAY
Cines, Film D'Art, Imp

EVERY FRIDAY
Bison, Defender, Kinograph, Lux, Thanhouser

EVERY SATURDAY
Capitol, Carson, Columbia, Great Northern, Itala, Powers

SEE THAT YOU GET THEM

LIST OF BUYING EXCHANGES, JULY 18th, 1910

Anti-Trust Film Co., 79 So. Clark St., Chicago, Ill.
Albany Film Exchange, 418 Broadway, Albany, N. Y.
L. J. Applegath & Sons, 145 Yonge St., Toronto, Ont.
[illegible]
B. & W. Film Exchange, 412 East Baltimore St., Baltimore, Md.
[illegible]
Boston Film Rental Co., 132 Boylston St., Boston, Mass.
[illegible]
Cincinnati Film Exchange, 315 West 4th St., Cincinnati, Ohio.
Consolidated Amusement Co., 28 West Lexington St., Baltimore, Md.
[illegible]
[illegible]
Dandy Film Exchange, 10 East 15th St., New York City.
Empire Film Exchange, 150 East 14th St., New York City.
[illegible]
Globe Film Service, 1073 East Madison St., Chicago, Ill.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Eastern Film Exchange, 21 East 14th St., New York City.
Great Western Film Co., Winnipeg, Manitoba, Can.
[illegible]
[illegible]
[illegible]
Kinetograph Company (for Canada), 41 East 21st St., New York City.
[illegible]
Laemmle Film Service, 256 Hennepin Ave., Minneapolis, Minn.
[illegible]
Laemmle Film Service Alliance, Pantages Bldg., Portland, Ore.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit, Mich.
J. W. Morgan, 1230 Grand Ave., Kansas City, Mo.
Miles Brothers, 790 Turk St., San Francisco, Cal.
Philadelphia Film & Projection Co., 44 North 9th St., Philadelphia, Pa.
[illegible]
Pacific States Film Exchange, 1065 Mission St., San Francisco, Cal.
Pacific States Film Exchange, 325 Lissner Bldg., Los Angeles, Cal.
Paramount Film Exchange, 61 West 14th St., New York City.
[illegible]
[illegible]
W. H. Swanson St. Louis Film Co., 200 North 7th St., St. Louis, Mo.
Southern Film Exchange, 17 Opera Place, Cincinnati, Ohio.
W. H. Swanson & Co., 160 Lake St., Chicago, Ill.
Texas Film Exchange, 311 Elm St., Dallas, Tex.
[illegible]
[illegible]
[illegible]
Wagner Film & Amusement Co., 208 North 9th St., St. Louis, Mo.
[illegible]

MOTION PICTURE DISTRIBUTING AND SALES CO.

111 EAST 14th STREET :: :: :: :: NEW YORK



Atlas Films
Hold the World

Atlas Film Co.

A Corking Reel that is New and Different

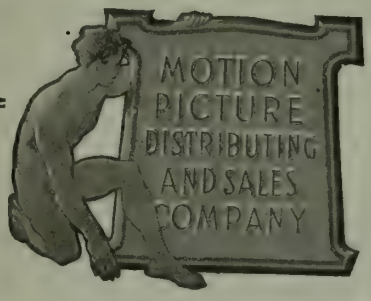
FOR WEDNESDAY, JULY 27, 1910

"The Prospector's Treasure"

This is Better than the Best ! Take a Tip and Don't Miss It !

"The Kissing Bug"

(On the same Reel)
Is a Good Subject for the Summer Time.
Running it means "S. R. O."—Come to life!



SOLD THROUGH

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

111 East 14th Street NEW YORK CITY

GREAT NORTHERN

Release for Saturday, July 16th

THE PRODIGAL SON

A Splendid Feature Film of Merit. Staging and Photography Unexcelled.

ASSOCIATED INDEPENDENT FILM MANUFACTURERS — BIANCHI COLUMBIA LICENSEES

Release for Saturday, July 23rd

Fabian Cleaning Chimney — COMEDY

The Elopement — COMEDY — 466 FEET

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BISON FILMS

FILMS OF QUALITY

FOUR REELS A WEEK

TUESDAY, A "BISON"
WEDNESDAY, "AMBROSIO"
FRIDAY, A "BISON"
SATURDAY, "ITALA"

Demand this week's "Bison" pictures for they'll surely pull increased summer business

"A MESSAGE OF THE SEA"—This picture will compel your interest and approval. Your heart will bound with joy when Helen's treasure is unearthed by Captain Elliott and you will be forgiven your feeling of satisfaction when Crane is exposed. Photographically perfect.

"BLACK PETE'S REFORMATION"—Another one of our Westren productions. "Nuff said!" A hermit's daughter wins the love of a confirmed bandit. She gives him her father's hordings as a test and Black Pete proves his was a complete reformation. Daring riding again predominates, scenery well chosen and acting unsurpassed.

"BISON" RELEASE—TUESDAY, JULY 19th
"A MESSAGE OF THE SEA"

"AMBROSIO" RELEASE—WEDNESDAY, JULY 20th
"THE ROMANCE OF A JOCKEY"
"SOME RIDING EXERCISES OF THE ITALIAN CAVALRY"

"BISON" RELEASE—FRIDAY, JULY 22nd
"BLACK PETE'S REFORMATION"

"ITALA" RELEASE—SATURDAY, JULY 23rd
"A CANNON DUEL"
"LET US DIE TOGETHER"

Our pictures are distributed exclusively by
The Motion Picture Distributing and Sales Co.

New York Motion Picture Co.

Manufacturer of "Bison" Life Motion Pictures

LINCOLN BUILDING:
1 Union Square, cor. 14th Street, N. Y. City

PHONE 980-1-2 Stuyvesant Cable Address: Nosib

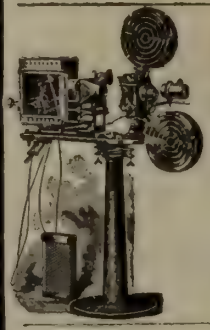
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Satisfy the Most Critical M. P. Men



Hallberg Electric Economizer

is made for all circuits in any size required for one or more M. P. or stereopticon lamps, and is GUARANTEED TO LAST and **saves 60 to 90%** on current bill and gives the **best light.**



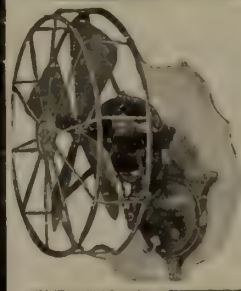
Motiograph

Flickerless M. P. Machine

produces the steady, brilliant pictures you have been looking for.

The 1910 Model

is now in stock, ready for prompt delivery.



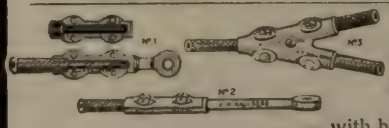
Hallberg

Exhaust and Buzz Fans

are the best on the market and prices are right. 24-inch A. C. Exhaust Fans and all sizes Buzz Fans in stock at all times.



Electra Pink Label M. P. and "EXCELLO" Flame Carbons give the best results. My stock is complete. Any size order filled on date of receipt.



Send **$1.50** for a set of **HALLBERG Terminal Connectors** by mail, postpaid. They do away with burned out lampleads.



Hallberg

4,000 C.P. Flaming Arc Lamps

give a steady golden yellow or brilliant white light. The best for theatres.

Send 35c for Can of SPEC-OIL
The Best You Ever Used

My stock of Announcement Slides, Condensers and M. P. Supplies is the most complete. **Free Catalogue No. 38-W**

J. H. HALLBERG, 28 Greenwich Ave., New York

GOT 'EM AGAIN

FIRST PICTURES OF THE FIGHT

SERIES OF FIFTEEN SLIDES FROM ORIGINAL PHOTOGRAPHS TAKEN AT RING-SIDE, RENO, OF

JOHNSON-JEFFRIES FIGHT

COMPLETE SET AND READING, $7.50. SHIPPED SAME DAY MONEY RECEIVED. NO C. O. D.

COSMOPOLITAN SLIDE MAKERS

174 East Madison Street - - CHICAGO, ILL.

Talk's Cheap but Quality is Required



To Stand the Heavy Grind and Project the Best Pictures

ANYONE MAY MAKE CLAIMS, but with the Motiograph, both DURABILITY AND QUALITY OF PICTURES ARE ABSOLUTELY PROVEN.

The wearing qualities have been proven by three years of continuous service and yet the machines are practically as good as new.

The quality of pictures was proven from the beginning, Motiograph users have nearly



25 Per Cent. Brighter Pictures

and without flicker because of the speed of the

Patented Double Cone Shutter



WHY SUBMIT TO EXPERIMENTING at your expense by using machines, the durability of which is yet unknown, and the quality of pictures projected wont compare with the MOTIOGRAPH.

The Motiograph is pointed to as

A Standard of Quality

GET THE BEST AND YOU'LL BE SATISFIED AND SUCCESSFUL.

MANUFACTURED AND JOBBED BY

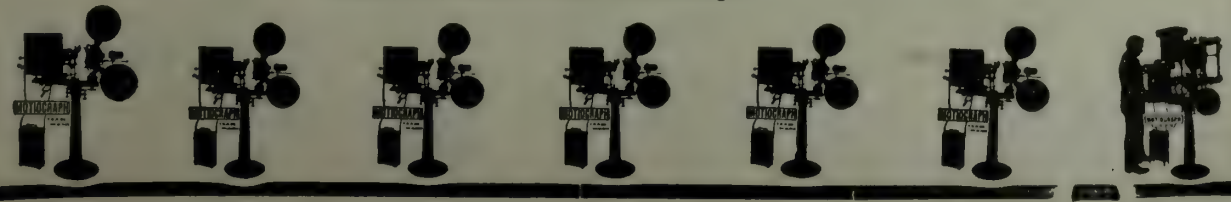
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COLORADO FILM EXCHANGE
ACME FILM EXCHANGE, San Francisco
J. P. BROCKLISS, London, England

Sold by all progressive Dealers and Exchanges



JOHN GRAHAM'S GOLD

Released, Thursday, July 21st



John Graham is a miser, whose money wins the hand if not the heart of Eunice Vaughn, who marries him to save her mother from dis grace. Graham is a fiend, but her sufferings are short and the picture closes with the girl free to marry the man of her choice. A striking subject.

Length about 925 Feet

Released, Monday, July 25th



The STEP DAUGHTER

The step daughter is driven from home and becomes self-supporting. When the boy sweetheart of her childhood writes of his return from South America and tells of his desire to renew the boy and girl troth, the scheming step mother plans to substitute her own daughter for the absent girl, but chance sets matters right and all ends happily. A novel and interesting story.

Length About 900 Feet

JULY 28th—A COMEDY

WIFIE'S MAMMA

A LAUGH? WELL NOW!

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue
LONDON: 45 Gerrard Street, W
BERLIN: 35 Friederich Strasse

JULY 25

Combined Length 1,000 Feet

Code Word "Dog and Sleep"

A Mad Dog Scare

TWO COMEDIES ON ONE REEL

Josiah Brown and a few of the small town lights are seated in front of the village grocery arguing the merits and demerits of the present Congress when their attention is called to an article in the "Weekly Bugle" just published, warning the populace to beware of mad dogs. Each of the four remembers seeing the dogs in question and begins to feel shaky. A city chap, a drummer from the East, who had arrived the night before, sees an opportunity to wake up Sleepy Hollow and at the expense of the superstitious of the corner grocery clientele. Accordingly he enlists the services of the town pump comedian and they tie tin cans to the two most ferocious looking dogs in the village, who at once start on a rampage, running over people and creating more excitement than a circus parade in Mudville. Josiah, big and fat, was a special mark for the frenzied dog, and in the excitement loses a half-yard from his trousers. He is more than sure that he was bitten. The whole town is in a turmoil. Going home, the family fly from the house; finally, almost exhausted from excitement, he is roped by the populace and tied on a chair. The town constable sits as a death watch to see that he does not chew the ropes off. The dog is killed and shipped for examination. Three days later a telegram is received that the dog had no hydrophobia, but only suffered from a case of fleas. Joshua is released amid general tumult and returns to the fond embraces of his family. (Length, 690 feet.)

On the same reel is

A Sleep Walking Cure

A spinster hits upon a plan to cure sleep-walking. Accordingly places a tub full of water at the foot of the stairs. Everyone falls in but the right one. Finally it serves to catch a burglar and proves the efficiency of the old maid's idea. (Length, 310 feet.)

The Cowboy's Stratagem

A DRAMA OF THE WEST

Bob loves Mab and his love is returned, but, as usual, the course of true love fails to run smooth. Bob and two of his cowboy friends go on a fishing and hunting trip in the Platte River bottoms. On their way they stop at the post-office. An Eastern lady out horseback riding stops to ask Bob for directions. Mab sees Bob apparently paying marked attentions to the lady. Her jealousy is aroused. Bob follows her home, explains, and the cloud blows over. Bob pops the question, Mab accepts, and the ring is given.

The Eastern lady's horse runs away with her, Bob makes a heroic rescue and Mab for the second time in one day finding cause for jealousy, returns Bob's ring and goes away in anger. Bob's companions come upon a bear, and as Steve's gun fails to work, the boys return to camp and find Bob in a good humor to vent his anger on a bear or anything else that will prove an outlet for his feelings.

After finding and shooting the bear, Bob hits on a happy scheme to square matters with Mab, and it is this plan that gives our picture story its name, "A Cowboy's Stratagem." It's a "corker," and for genuine merit and scenic environment will be found a true Selig, consequently in a class by itself.

JULY 28

Length about 995 feet

Code Word "Gem"

Selig Polyscope

CHICAGO, U. S. A.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅜ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 913-915 Schiller Building, Chicago, Ill. Telephone, Central 3763

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 JULY 23, 1910 No. 4

Summary of the Week.

The moving picture as a sensible entertainment for school children during vacation time.

* * *

Misfit photographers and others whose presence in the business is neither profitable to themselves nor to others.

* * *

The march of improvement in the motion picture has not yet stirred up the British manufacturers.

* * *

Drums and Traps—Some sound advice to the theater manager by H. F. Hoffman.

* * *

Perry N. Vekroff compares the relative status of the Motion Picture and the Drama in America.

* * *

The popular Vitagraph girl—Miss Florence E. Turner—finds herself shown up as a picture personality.

* * *

F. H. Richardson at last discovers a really good show in New York City—the Harlem Opera House, one of the Keith & Proctor circuit.

* * *

Dr. W. H. Jackson criticises the attitude of the newspapers to the moving picture.

* * *

"Lux Graphicus" has a more profound respect for the picture producer after witnessing from behind the scenes in the Vitagraph factory, the task of producing a visualization of "Auld Robin Gray."

* * *

"Man-About-Town" gives a knockout blow to the man in the street who thinks and says that the Jeffries-Johnson fight pictures should be withheld from public view.

* * *

Essanay Company offers one hundred dollars for a word—a euphonious and expressive word—to take the place of 5c. theater, dime show, moving picture theater, nickelodeon, etc. Good idea.

* * *

John M. Bradlet has a word to say about the fight pictures. F. H. Richardson replies to some of the troubles that beset the operator.

* * *

A view of the factory where the "Electra" carbons are made and some facts about their production.

* * *

George Kleine, in an interview with a World representative, becomes communicative and relates the history of the birth and development of the Edengraph machine.

* * *

Correspondents from far and near vent their opinions as to the hue and cry that has been raised against the fight pictures.

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Moving pictures in church—their value as an attraction and as an educator gradually overcoming the prejudice against them.

The Picture and the Children.

The public schools of the country closed at the end of last month and many millions of children were let loose on the community, either to make holiday on the coast or in the country or to roam the streets of the cities and townships. The consequence is that any intelligent foreigner visiting New York City just now will be simply amazed at the number of children who are in the streets for the purpose of amusing themselves as best they can and of annoying adults by their noises, their pranks and their general restlessness.

It is a great problem, that of what to do with small children in the long Summer vacation. Every tired mother knows what it means. Fortunately the school authorities of New York City take a humane view of the situation. They open the playgrounds of the schools for a certain part of the day, and this has the effect of drawing off the little ones from the streets. We are writing this almost in sight of a large public school in the city and it is consoling to see the avidity with which the small children take advantage of the facilities offered them for enjoying themselves in an enclosed place for an hour or two with swings and the like.

Some of the schools, too, manage to give the little ones something in the nature of a small entertainment before they are released for the evening. This also is a good thing in its way. It has occurred to us that this would be a good opportunity for giving children a little mild education in vacation time by utilizing empty schools for the exhibition of educational moving pictures, which fortunately abound in considerable numbers. The expense would not be great. The hall or school room would cost nothing, current is available, cost of the films would not be great, whilst operating talent could be had at a reasonable outlay.

We hear and read much about the intention of the scholastic authorities of the country to utilize the moving picture for educational purposes. The time is probably not yet ripe when the moving picture can be included in the daily curriculum of public schools. But we believe that during the long vacation a tentative effort could be made to reach the minds of the young people in the manner we suggest. The children are practically doing nothing for something like ten weeks, during the Summer months, whereas if the schools could be utilized for an occasional exhibition of educational moving pictures, the streets would be cleared of the little

ones and some good would be done to their minds by concentrating them upon an attractive form of instruction.

Nearly everybody shares the experience graphically described by Hoffman in his article in a recent number of the WORLD. Not only do the teachers of the schools, when they are open, listen to the small people talking about the picture, but other members of the community outside the schools. In these last few weeks we have found ourselves in contiguity with large numbers of children released from school. What is their chief topic of conversation? The moving picture! Or if it is not, you have only to mention the picture to them and off their young minds start to conjure up all sorts of anticipations and expectations as to what they are to see *when* they see a picture. Indeed, the tired mother, before referred to, probably finds no readier means of pacifying a rebellious child, than by promising him or her a nickel wherewith sight of the much-prized picture can be obtained. It seems to us that nothing on earth appeals so forcibly to the juvenile mind as the picture, potent though such influences as the seashore, Coney Island, automobiles, aeroplanes and ships may be. The picture transcends them all in popular interest. It holds and attracts the juvenile mind where other agencies meet with only partial success. "Give me the child," says the Jesuit, "and I will mould the man or woman." "Give us the child," say we of the MOVING PICTURE WORLD, "and we will make a life-long friend of that child for the moving picture."

Time and again we advert to this theme of interesting the children in the best aspects of the moving picture for the reason that we think it is good for the children and for the picture. The child yields his interest, is won over to the cause and the business thrives thereby and is solidified for the future. Let anybody who has the opportunity do what we have done on many occasions, and that is to scrutinize the face of an intelligent child of seven or eight who sees a good moving picture for the first time. Unmistakeably you will read such wonderment, such surprise on the child's face as to convince you that it is worth a great deal to maintain such an interest as this in the virgin mind of to-day which is to be the fructifying mind of the future.

Color and the Picture.

An esteemed correspondent wrote us the other day drawing attention to the fact that she—for our correspondent was a lady—saw what she assumed to be a naturally colored moving picture, of which she spoke in terms of the highest praise. We had no difficulty in identifying the picture as one of Messrs. Pathe's productions. All who know the beauty of the Pathe colored pictures will join our fair correspondent in her admiration for those results. Monochrome in moving picture may be applauded and appreciated without stint, but it is inevitable that sooner or later it will have to yield the palm to polychromatic pictures. There are physiological reasons for this which we are under promise to treat in a future article. Our advertisement pages, for some time past, have announced the imminent introduction of kinemacolor to the American public, and this week we are in receipt of a batch of literature bearing on the subject. Moreover, we believe that within the last few days a series of demonstrations of kinemacolor subjects have been given in New York for the edification of vaudeville and other magnates, who no doubt require some education in the possibilities of this beautiful process. We shall doubtless hear more of the effect which the process makes upon the lay mind a little later when the arrangements of the Kinemacolor Company of America are perfected.

Meanwhile, we should like to say that we are glad to see signs of the early introduction of kinemacolor to the American public. It is not our object in this article to discuss the pros and cons of the process, from a scientific or technical standpoint. This has been done before. The proof of the pudding is in the eating of it, and kinemacolor will stand or fall in this country entirely upon its merits. What we are particularly concerned in at this moment is to welcome the process to the market and to record the fact of its so being placed there, because it is bound to have a great effect on the future of the picture. If kinemacolor is the success that it is hoped to be, the public will demand colored pictures in increasing numbers. We never expect to see the time when color will wholly replace monochrome in the picture, any more than oil paintings or water color paintings will displace black and white work in graphic art. There are numerous subjects made by the moving picture which are best translated in monochrome. On the other hand, there is a wealth of material that looks all the better, and all the more convincing, when translated in color, especially natural color. It is here that kinemacolor or colored stencil or natural color work steps in.

There is another reason why we welcome kinemacolor into the field, and it is this: We think it will be instrumental in bringing the picture to the notice of a large class who do not at present study the picture, and therefore it will act in a manner of speaking as something of an uplifter. We believe that it is the intention of the executive staff of the Kinemacolor Company of America to approach the public through vaudeville houses, lecture halls and the like and not through the ordinary moving picture theater. In this case an entirely different public will be reached from that which patronizes moving picture theaters, and consequently interest in the picture will be stimulated and strengthened.

Our exchanges show that kinemacolor is meeting with success in the British Isles and on the continent of Europe. A picture in kinemacolor was obtained of the late King Edward's funeral which is to be shown in this country very shortly. The possibilities before the process are great and in the interests of the business we hope to see them realized.

Square Pegs and Round Holes.

Photography—that is, stationary photography—was years ago defined as an "art-science." It is a clumsy word, but it expressed the meaning of those who some thirty-five or forty years ago realized that in the making of a photograph something more than mere manipulative or mechanical knowledge was demanded. It amounted to this, in short: Though you could use your camera intelligently, develop your negative and make a print, yet the result was bound to be poor, wooden or generally unsatisfactory, unless a certain amount of artistic and scientific knowledge was brought to bear in the work. In other words, you had to properly compose and light your picture; you had to accurately expose, develop and print it. The composition and lighting came under the heading of "Art" and other things under that of "Science." To-day, the phrase "Art-Science" is seldom heard of. Your educated photographer, whatever he does, be it portraits, interiors, landscapes or the like, may be generally regarded as a cultured craftsman with the technique of his work at his finger tips. He may think or talk art or science, but what he does is the manifesta-

tion of craftsmanship. That is to say, to a knowledge of artistic principles he adds that of the possibilities of his lens, plates, printing and developing processes.

Now, the modern photographer whose best work is shown along Fifth avenue, has only arrived at that stage of development and craftsmanship after a long apprenticeship. Trace your successful photographer back to his primality and you will find in the majority of instances that he just "butted in" in a humble way and became one of those things described in the caption of this article, "a square peg in a round hole." He was all sharp corners and edges who knew nothing of the art and the technique of his subject, so failure, disaster, perseverance, gradual success and experience rounded off those sharp edges and the peg finally fitted the hole. In other words, out of chaos and incompetency a finished craftsman was evolved. We know photographers who commenced their career as tin typers, dark-room assistants, doormen, but they have gone through the mill and are now finished delineators of the "400." But it was hard work and it took them years to rub off those sharp edges.

Much the same sort of thing is happening in the moving picture field to-day, or rather it has been happening since this time last year. As we pointed out last week, the Independent side has attracted a considerable number of new manufacturers with capital, enterprise, brains and ability. These in their turn are engaging and have engaged bands of more or less expert technical and artistic helpers. But, alas, observation and contact with these people shows us clearly that here again we have the old story unfolded before us, "square pegs in round holes." It is positively disheartening to contemplate how many enterprising Independent manufacturers are at the mercy of help of small experience and still smaller capacity for learning. As we have said over and over again, the making of moving pictures from the time the handle of the camera is turned to the time when the finished positive is dried and ready for exhibition—this work is by no means easy or simple. It is regrettable that so much of it perforce must be entrusted to partially incompetent hands simply for the reason, of course, that high-class expert help is not a drug in the market. In other words, the moving picture field is not over-crowded with good camera men, photographers, producers, painters and the like.

These square pegs in round holes must adapt themselves to the needs of the case before the best possibilities of the moving picture are extracted by the newest manufacturers. The making of a *photograph* of a kind is, as we have pointed out before, comparatively easy, though not absolutely easy; the making of a *picture* that will pass rigid criticism in the way of composition, lighting, exposing, developing, tinting, toning—the technique of the subject, is very difficult indeed and can only be accomplished by the scientific method as opposed to mere guesswork. In other words, the subject must be understood.

We know something of the difficulties of those who set out to make moving pictures. We have watched their help at work; we know the heart-breaking failures which never see the light of publicity, of the errors in exposure, in developing, in printing, and of the pathetic waste of film, of the pointless stories, of the mis-edited or unedited film, and releases not released, of, in short, money thrown down the sink due to the failure of the help to make good. We know all this, and that is why we write this article by way of sympathy for those manufacturers who are struggling against the ignorance of those upon whom a restricted market forces them to rely. They have our sympathy. But the lesson, though stern and bitter, is a valuable one. It is this: That only the best can succeed. Only the best is wanted in the modern moving picture field, therefore these square pegs in round holes must either be abolished or must adapt themselves to circumstances. The stern contest of quality has set in with remorseless severity on the Independent side. It is a good time of year to bring this matter to the fore and to impress upon the Independent manufacturer that the problem before him now and henceforth is that of *quality*, again QUALITY, and always QUALITY of picture.

Ante-Deluvianism and the Picture.

Nobody, we suppose, who reads this paper or who is acquainted with the personalities of those responsible for its production can twit us with lack of patriotism. "Breathes there the man with soul so dead, who never to himself hath said: 'This is my own, my native land!'" This means, of course, the land where one was born. Patriotism of this kind is a primal instinct and always remains with one, even though, for convenience sake, one changes one's nationality or form of nationality—not an unknown thing in the United States to-day.

For reasons made plain in the foregoing paragraph, we have always wanted to see the British picture take a place of prominence on the American market, and secure a share of American business just as the American picture is securing a share—and a very large share—of British business, which the American pictures obtain on their merits. But over and over again in these pages, and elsewhere, we have felt it our duty to point out that the British-made picture was not on its merits entitled to a share of American business. We have pointed out that its photography was below that of the highest American standard, and that the dramatic subjects were undramatic, the stories and their method of treatment being absolutely unsuitable to the American market.

What was the result of this action on our part? We were denounced for our bias against the English picture. We were told that we held a brief for the American production. We were contradicted by new entrants into the manufacture of moving pictures who were not heard of until yesterday, whilst we, who write this, have been following the progress of the picture for the last thirteen or fourteen years. More than that, some of our esteemed English contemporaries have gone out of their way to exalt the British picture, and to blind themselves to evident facts, namely, that even in Britain the British picture holds a secondary place, whilst in the United States and other countries it is barely tolerated.

That, however, our attitude in this matter was justified is at last evidenced by the practical admission of one of our London contemporaries which prints several letters condemnatory of the British picture and deploring the fact that in Britain most of the pictures exhibited are of foreign make. This is a melancholy fact, reflecting little or no credit upon English manufacturers of films who are "trailing the procession" with a vengeance. In other words, they are years behind their French, German, Italian and American competitors.

Here in the United States there is such a sympathetic disposition towards anything, one might say everything, that is English, that we deplore the apathy of the English makers in this respect. Fancy now, that it is to an American house such as the Vitagraph Company that the splendid film of "Becket" which we noticed last week is due! Good Lord, there are English film makers working within a few miles of Canterbury Cathedral! yet not one of them seems to have seized upon the opportunity

of making a "Becket" picture. Again, it was an American film maker who adapted Wilkie Collins' novel, "The Moonstone." American film makers have illustrated Dickens and Scott, as well as Shakespeare. They are illustrating the Bible. They are ransacking the world of literature, poetry and art for suitable subjects. What are the British makers doing—those British makers who have such a beautiful world of subjects at their very doors? What are they doing to uphold the best aspects of the picture? Absolutely nothing. As we write this, the hum of progress is heard in this land. The licensed manufacturers are doubling the sizes of their plants; the Independent manufacturers are plunging into the great competition of quality. The American business is on the boom. In England people are writing to the representative organ of the trade and asking, "Where is the English film?" And echo answers: "Where?"

We know that the MOVING PICTURE WORLD is read, and very frequently read, throughout the whole of the English film trade. We ask all the manufacturers who read this article to believe us when we say that we are acting in their best interests, when we beseech them to, in the American locution, "get busy," and make good, well-acted pictures, which can compete with the American pictures shown on the British market. When they do this their films will stand a chance of success here in the United States. Except in very special instances they are not doing so at present, and that is why so little is seen or heard of the British moving picture in North America and other parts of the world.

DRUMS AND TRAPS.

By H. F. HOFFMAN.

I'm going to take a fall out of the man behind the drums to-day. Some weeks ago I took a fall out of the operators and they have never forgiven me. I do not despise the operator, because I have been one myself and know the ups and downs of it. Neither do I despise the trap drummer, because I am one myself. It was the drums that gave me my start in the amusement world, and it is to them, directly or indirectly, that I owe many fond memories and some knowledge of the world, both at home and beyond the seas. There is nothing I love better than to sit in a big band and go through a heavy overture, but I always seemed to be able to make more money doing something else.

The advent of the moving picture theater brought the services of tympanists into very sudden demand. The demand was greater than the supply, and consequently, to fill up the gaps, many raw recruits were pressed nto service. Most of them served their purpose by making a noise of some kind, and it is barely possible that among the lot there may be a certain percentage who will in time become first class performers. Therefore, in case this article is scanned by the old-time drummer, whatever I may have to say of an instructive nature is put down for the benefit of this new crop of tympanists and not to demonstrate any superior wisdom to the oldsters, although some of these, too, have their faults which may be mentioned therein.

There are two general classes of drumming; the regimental, or military, and the professional, or band and orchestra. For the purposes of this article we may as well dismiss the regimental in a few words. While it is the lower of the two classes of drumming, it is the best training school for future professionals that I know of, so far as technical skill is concerned. It does not make a musician of a man, but it teaches him how to handle his sticks. It teaches him the various beats and rolls, from the five to the eleven stroke, and other tricks that a man who considers himself a full-fledge should know, but at the same time a regimental course is not absolutely necessary. The close roll is the easiest to master and if you get that down fine you have your start for indoor work.

In drumming, as in every craft, there is a right and wrong way. It varies from the laborious thump to the skillful and sympathetic touch of the artist; the difference between the employment of mere muscle and brains. The drummer who executes well but does not know his notes is almost sure to be a thumper, or "athletic drummer," as the wise ones say. The kind who imagines that the audience came there to hear him and him only. His object is to drown the piano player and prove his worth by the amount of noise he can make, and he always succeeds. Later, when he learns his notes, his noisy fault is apt to abide with him, and that is why we have so many irritating men behind the drums at moving picture houses. This is particularly true when he comes to playing the bells. On more than one occasion, in some of the biggest and best houses, I have listened to the most ear-splitting hammering on bells, ranking second in noise only to the circus calliope.

All this noise is unnecessary. The drummer must learn that he is only a subordinate item and should keep his proper place. The singer who yells his lungs out and the cornet player who blows his head off are much scarcer than the drummer who drowns out the pianist. The skillful man with the delicate touch can put life into a show that the other man would kill. The real drummer knows that a drum tap carries very far and he does not overdo it. If you watch him you will notice that his elbows never move; he can play for hours with nothing but the motion of his wrists, and his clean, even roll is like the patter of raindrops on a tin roof. He also knows the value of acceut and is always playing with light and shade; short crescendos are his stock in trade and occasionally he gives his bass drum a moment's rest instead of pounding straight through like a machine from start to finish.

When the finished player handles his bells he gets the sweetness out of them by his lightness of touch, and if he can keep the sound down to the tinkle of a music box the effect with piano is very pretty. In like manner he handles his triangle, clogs, castanets, tambourine and all minor accessories, which are very musical if they are kept down below the battering point.

Sound effects come in for some of the most stupid handling of all, both by professionals and novices. The most abused of any is the horse-hoof imitation. It is almost funny to observe the diligence with which some prop-workers watch a horse when he comes into the picture. Every step is caught with a keenness that soon attracts the attention of the audience to the horse's feet and away from the actors. The lover may be pleading with the Squire's daughter to elope with him, during which the horse is grazing in the background, but nevertheless every step that horse takes must be faithfully recorded by the loud pop of a cocoanut shell, without regard whether the horse be walking on ground, gravel or ganite.

Without judgment in the use of sound effects they are worse than none at all. Where a sound will have a direct bearing and effect upon something that is happening in a picture, such as the ringing of a door bell, the shot of a gun, wind in a storm, etc., then by all means come in with it strong, but on the other hand, when you see a calf in the background of a pretty farm scene don't detract from the acting by jangling a cow bell when it has no bearing on the picture. If your bass wants it, muffle it inside a box and you will get the right effect. The horse-hoof is all right for a runaway or exciting gallop, such as a fire apparatus in motion, but don't overdo it. If you stop to think, a man walking on a pavement makes nearly as much noise as a horse and you do not think it necessary to imitate him at all.

I was lecturing once at a large theater that held a thousand people on the ground floor and it required some vocal effort on my part. Behind the screen they had a prop-worker who felt the importance of his position, very much to my discomfort. He never missed a horse's step; every time a door closed he would rap on a box; the waiter's tip always jingled on the table; the chickens out-cackled me; the cows "mooed" me into silence, and I was lost in the ocean's roar. I said nothing to him because he was peevish and very jealous of his playthings. One evening we had the interior scene of a peasant's cottage, and a painful parting between two lovers was taking place. All at once a bird began to sing with great violence. I looked at the piano player in wonderment and found him looking the same at me. "What's that for," he asked. "You've got me," I replied, "I'll go and see." I found my friend with his cheeks and his eyes bulging out, blowing for his very life. "What's the trouble?" says I. "The bird! The bird!" says he, without removing the whistle. "Where?" says I. "There!" says he, pointing triumphantly with a stick to a diminutive canary in a tiny wooden cage on a top shelf at the far corner of the room. "Good boy!" I cried, giving him a wallop on the back that made him almost swallow his blooming whistle.

If you err in sound effects it is better to err on the side of silence. Do not pay so much attention to trivial things just because they happen to be in the picture. Get in with the sound that ought to be there and play good drums for the rest. Furthermore, I notice that while many drummers imitate objects and animals very commendably, they seldom think of imitating a man. Whether they are afraid of the sound of their own voices or not, I cannot say, but there are many cases where a shout, a laugh, a command or a sneeze could be put in with the voice that are not taken advantage of at all.

In every craft the workman should have the best of tools and take the best care of them, but it seems to be the fate of drums, especially bass drums, to be sat upon, rained upon, worked upon, generally abused and left to shift for themselves. Some of the drums I have been listening to at picture houses could be replaced by butter tubs and the audience would never know the difference. You may have noticed that musicians on all other instruments take special care of them and are ofttimes inclined to brag a little about the rarity of their particular one, which means that they have tried a good many before they were entirely satisfied that they had selected the best that could be had. This is particularly true of violinists who guard their violins with jealous care and seldom trust them to other hands than their own for any reason whatever. Drummers are not usually so particular in this respect but the fact remains, nevertheless, that the best results cannot be obtained with poor drums. It is not so much a matter of cost as in the constant trying out of different ones until the rare one is found. There is not one drum in twenty that is worth owning.

Bass drums in particular almost always escape proper selection, being often ordered by mail to be of a certain height and depth in inches, instead of being personally tested for the deep toned vibration which carries that resonant musical boom to the farthest corners of the auditorium, no matter how lightly tapped. Needless to say, that the bigger the bass drum the better.

There is wide difference of opinion as to the relative merits of single and double headed drums, among professionals, but in the last analysis I believe that it all depends upon the man who uses them. The two headed drum has a softer and more musical quality and is much the easier to play upon. The single headed drum is harsh and you have to change your style to get anything out of them. There is very little bounce to them and therefore to get a rebound it is necessary to strike hard, and in striking hard too much noise is made, so it really requires muscular control and more skill to get music out of them than from the two headed kind, but they are fairly satisfactory when one gets used to them. The single headed bass drum is an atrocious failure. In the single headed tenor drum the vibration is small, but in the bass drum it is practically nil. One may as well have a barrel hoop with a skin stretched across, for all the sound you will get from either will be a dull, sickening thud.

By his cymbal you will know the drummer. After going the rounds and hearing the miserable chinkety-chink of the $1.50 brass cymbal it is a pleasure to come across a man who uses the real Turkish. The Turkish cymbal quivers and shivers for a full minute after being struck. It sings like a human voice and its song carries with a musical sweetness to the farthest corner. One of these coupled to a deep, full toned bass drum means a quality of tone that cannot be surpassed. One 12-inch Turkish cymbal will cost you in the neighborhood of $10, but you have my word for it that once you buy one you will cast away your brass or German silver, and love the song of the Turkish.

Pedals. There are many varieties, the principal fault of the majority being lost action. Nearly all of the knuckle joint pedals have this fault. One of the most reliable pedals is the old-time top rigging. There is no lost action to it and it answers the lightest touch of the toe with the most delicate response. On account of its bulk it is not used as much as formerly, but many old-timers still cling to it. A drummer must know his pedal as a mother does her child. There are no two in the world alike and it is difficult to get used to another man's apparatus. The principal sin in the use of the pedal is that of smothering the drum and cymbal. As with the piano key, the reaction should be instantaneous so as to give them a chance to vibrate. The moment your beater strikes the drum and cymbal *get it out of the way* and let them sing, otherwise you get that same old chink-chink-chink that is the sure sign of a careless drummer.

Charles L. Fuller, well known in the moving picture field, has formed a partnership with Frank L. Heller of theatrical experience—the Colonial Amusement Company—with headquarters at Tappan, N. Y. They intend to play one-night stands in small towns along the Hudson and one circuit has already started. With only pictures and songs they are sure to make a success of their venture. They would like to hear from a good pianist, also an operator who can quickly set up and connect machine.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

Motion Pictures and the Drama in America.

By Perry N. Vekroff.

Of all the industries born during the last fifteen years, few have developed as rapidly and none under as many adverse conditions as the manufacture of motion pictures. Their advent into the amusement world in 1896 was greeted in an unfriendly manner by the critics as well as the theatrical managers. Never before did these display such keen interest in the morals of the public, until their patrons began to desert their theaters in order to crowd the motion picture parlors. War was thus declared against the rising industry and the pens of various religious enthusiasts gratefully encouraged. Several crusades followed. Some resulted in the suppression of a few picture parlors; others, in the arrest of their unscrupulous owners. As a rule, however, the presecution has helped the industry by stimulating its progress. To-day motion picture manufacturers may rightly be proud of their victory. For, in the face of powerful opposition, they have succeeded in developing a form of amusement which is not only rapidly equalling the legitimate drama in artistic excellence, but is threatening to eventually surpass it in educational usefulness. One needs but to look at the recent releases of the leading American and European firms to be convinced. The acting displayed in them is superb; the staging, magnificent; the themes intense, wholesome and inspiring. As for the purely educational films, their instructive value can be equalled only by their photographic veracity and excellence. It is not surprising that colleges and universities are rapidly being supplied with projecting machines, and that no school or church entertainment is now considered complete without "movies."

The drama, on the other hand, has been steadily deteriorating from the high moral standards which once distinguished our theaters from the theaters of other countries. The evil has been growing with such alarming rapidity and has already spread to such gigantic magnitude that drastic measures must be adopted at once. Such action becomes all the more urgent when we realize that this deterioration has been systematic and is threatening to maintain its course in spite of what the pulpit or the press may do to prevent it. No one who has watched the rapid succession into public vogue of the "Soul Kiss" waltzes, the "Sheath Gowned" choruses, the scantily clad "Salomes," the semi-nude models, the "Apache" dances, the orgies in "The Girl from Rector's" and "The Girl With the Whooping Cough"—can have failed to notice how readily theatergoers become hardened to salacious features. Nor is this moral gangrene confined to vaudeville and musical comedy alone. The poison has affected the legitimate drama as well. Of course, every objectionable novelty is met with the disapproval of the critics. But ethical scruples, when aroused merely by a denunciatory article or two in the magazines, seldom can resist the snares of an alluring system of publicity practiced by most of our successful theatrical managers. The public, therefore, invariably end by crowding the theaters and unblushingly enthusing over performances, the vulgarity and indecency of which would have never been tolerated a few years ago.

Of the many writers who have discussed the deterioration of the drama, some have blamed the public; others, the managers; others, the critics; and a considerable majority, the dramatists. Of course, none of these four factors of dramatic history can be exempted from a certain amount of responsibility. It would be unjust, however, to place the entire blame on any one in particular, each being dependent on the other three and none powerful enough to singly effect any material changes for the better or the worse. The public, for instance, owing to a misleading system of publicity, has practically no way of discriminating on plays until these have been seen. And even if it did, the privilege would be of small benefit as theatergoers are powerless of obtaining a square deal in the matter of purchasing seats, much less in asserting their preference for this or that play. No wonder, then, that theatergoers in their mad rush for amusement, as a rule are forced to accept whatever the managers offer. As for these latter, especially the newly sprouting, the problem of deciding on plays becomes harder and harder every day. For while the profits from a successful production are enormous, it must be remembered that the losses, in case of failure, are proportionately considerable. The average producer, therefore, in the face of established preferences for definite forms of amusment, cannot afford to experiment as a reformer, but adapts himself to prevailing conditions, regardless of personal ideals and artistic standards. The critics are equally helpless. They are laboring under coercion, brought upon by the policies of the papers or magazines by which they are employed, and which depend on various theatrical advertisements for a substantial income. Analogous to the case of the critic is the case of the dramatist. The latter seldom manages to have his own way about his work. As a rule, he writes "to order." In other words, he is furnished with a lot of "business" and situations which he is instructed to force into his work so as to make it fit the personality of the star of the play. Thus, in many cases, the dramatist becomes the scapegoat of the producer, by assuming the entire responsibility for all infringements on morality and dramatic technique.

From the preceding, then, it follows that the causes of the deplorable condition of the theater must be sought elsewhere, and not with the public, the managers, the critics, or the dramatists. It also follows that the measures to be adopted for the regeneration of the theater must come from other sources than the four factors just mentioned, and must be far more radical than their concerted action would be—were such action possible.

What, then, is responsible for the present anomalous state of the theater and what is to bring about its regeneration?. The laws of the country. Nothing short of adequate legislation can drag the theater out of its present commercial basis and restore it to its rightful place among other educational institutions. For, whether intended to be so or no, the theater, by virture of its didactic nature, has always been and always shall be a potent educational factor. And inasmuch as it is an educational factor, it is not expedient to abandon its tremendous possibilities to the mercy of unscrupulous managers, whose only qualifications as arbiters of the dramatic art seem to be their money and unlimited nerve. The production of sordid plays—no matter how true to life and technically perfect—is no more necessary in our theaters than would be the display of obscene paintings in our art galleries, or the circulation of licentious books in our public libraries. Nevertheless, any manager may produce almost any play now, provided he have the courage to take the financial risk.

Such promiscuous play producing, however, can easily be made impossible. The motion picture manufacturers have shown us the way, when they voluntarily organized the National Board of Censorship. This board, composed of representatives of all the leading American and European firms, has demonstrated beyond a doubt its practicability by the splendid work it has done toward uplifting the moral and artistic standards of the silent drama.

What has been done for the motion pictures can be done on a larger scale for the theater at large. Proper laws could be passed, recognizing it as a public institution and placing it under some specially appointed theatrical committee. This committee or committees, composed of competent theatrical and literary authorities, and headed by the Librarian of Congress, or, if he be impossible, by the State Superintendent for Public Instruction, could be invested with the power to exercise a liberal-minded but rigid system of censorship, whereby no play could be produced till found and pronounced good. In this manner, injurious plays could be eliminated at the very beginning of their career before reaching the public with their demoralizing influence.

The adoption of some such measure would not only efficiently and permanently protect the theater from immoral tendencies, but eventually become instrumental in the solution of such problems as the modification of the now prevalent "starring" system; the making of the theater a more accessible form of amusement and instruction for the masses; the abolition of ticket speculators and theatrical exchanges; the emancipation of deserving talent from the despotism of scheming managers; the elimination of the chaff from the wheat in the theatrical profession; the material as well as social betterment of the shameless underpaid average actor and actress, and many other salutary changes, too numerous to discuss here.

Picture Personalities.

MISS FLORENCE E. TURNER: THE VITAGRAPH GIRL.

"Divinely tall, and most divinely dark," we said to ourselves as we descended upon the Vitagraph studios, at Elm avenue, Flatbush, N. Y., with a fixed determination to track the famous Vitagraph girl to her native fastness, or rather, to be less heroic in the case of a lady, to her own particular stamping ground,—that is, the Vitagraph stage. For we had read, we had heard of her, we had seen her picture, and the mental conception that we had formed of her was of Juno-like dignity and other charming feminine attributes one likes to associate with the personality of a graceful player of that sex to which it is our misfortune not to belong. But, bless you, Miss Turner is no Juno, no Amazon, she is *petite,* dark, slender, vivacious, full of life and go, just as we see her on the stage, a right lively, good-natured and popular little woman, beloved by all the members of that very happy family which works at the Vitagraph studio, just as she is admired and adored by the millions of people who look upon her counterfeit presentiment on the moving picture screen.

She has a curious blend of nationalities, as she frankly confessed to us—Spanish, Italian, Scotch and American. Doesn't all this make for great natural histrionic ability? Assuredly. "Want my portrait?" she said, in response to our request. "Sure, you shall have it. I've got twenty or thirty of them on my desk downstairs. Come and take your pick when I am through with this act." And then the girl got to work. We had the pleasure of standing and watching her playing in one of the scenes of a forthcoming release, entitled "Auld Robin Gray." She was the pathetic slip of a girl, who, according to that song, married Auld Robin while her heart was in the possession of another and younger man. So there this fascinating girl stood, going through her part of attending her sick mother in bed, showing before the camera, with the practiced ease of a born actress, all the varying emotions of her part.

Miss Turner has a wide range of roles. She is pathetic, grotesque, humorous, sentimental. Now, she is a comical little *Louie Freear;* now she is a tragedy queen, anon she is a woman of fashion. Her powers of makeup are varied and extensive. She can absolutely disguise her face or obliterate her own charming personality. She can be serious; she can romp; she can laugh; she can joke. Altogether a very delightful personality, quite naturally and properly popular.



MISS FLORENCE TURNER AS "EDNA," IN "ST. ELMO."

Then what a smart little business woman she is. Right fresh from her own performance on the stage, she took command of the office, dealing with production matters, and seemed to be a perfect mistress of dealing with the needs of business and otherwise of her fellow performers who had gone through the day's work. Quite a gift for organizing work combined with histrionic ability. When we complimented her upon her performance in "Auld Robin Gray," she looked at us with a characteristic smile and said: "Ah, but you should see me in——" and of sourse she invited us down to the studio again to see her in something else.

So this is the famous Vitagraph girl. We hope we



Miss Turner, Mr. Kent and Company in "Rose Leaves," a prose idyll of fragrant memories, a Vitagraph film of early release.

have succeeded in conveying to our readers an impression, however perfunctory, of her very engaging personality. Besides the pictures that illustrate this article, we begged one of Miss Turner in *propria persona* for our own private collection. It would have done the reader good to hear the intensely clever way in which she simulated a possibly jealous member of the other sex, who discovered a portrait of a str-rrr-rrr-range woman in our possesion. But we do not have any truck with jealous members of the other sex. Florence Turner, however, is such a delightfully natural and lovable little actress that nobody in this world could possibly be jealous of her.

WANTED: A WORD.

Conan Doyle's stories of "Sherlock Holmes" are now presented on the stage. In order to make this possible, it was necessary that they be **dramatized.** But if this version were acted in front of the camera, the resultant film would be utterly unintelligible to the spectators unless they were already familiar with the story. In other words, a **drmatized** book is not necessarily suited for the cinematograph. Another transcription is necessary to make it understood. What word shall we use to designate this second step?

The Century Dictionary tells us that the word "cinematograph" is derived from the Greek words meaning "motion" plus "write," or "motion-writing" (i. e., "motion-photographing). Therefore, if we choose a word to express to **"motion write-ize,"** we would have **"cinematographize,"** which is too cumbersome. But why not use simply **"motion-ize"** in the Greek form and term the act of rendering a book or play intelligible when viewed in the silent drama by the word **"Cinemize"**?

GO TO HARLEM FOR A GOOD SHOW.

By F. H. Richardson.

At last, right here in "Little Old," I have found a show which I can compliment from start to finish, and you don't know how glad I was to discover it. It is not the most pleasant task in the world to be continually roasting. One likes to compliment at least some of the time. I therefore sat for the first half-hour in fear and trembling lest the excellence prove to be but a streak of luck on the part of the operator. Not so, however, praise be! and at the end of thirty minutes I could sit still no longer, but had to hunt up the manager and, somewhat later, go up and speak to the operator, thanking him for the genuine surprise and the genuine pleasure of what I had witnessed.

But to begin at the beginning: Last Saturday evening, in company with my "better half," I bought tickets and entered Keith & Proctor's Harlem Opera House, 125th street, near Lenox avenue, remarking to my wife that I had "probably bought another bunch of junk." As we entered a brand new Gaumont film was running, and right there the surprise began, for not only, as I said, was the reel a first run, but it was being run at normal speed and the screen showed that its shifting images were projected by a **real operator**—a man of real knowledge, who knew how to and did make use of his brains. I watched the performance altogether for an hour before I visited the operator, and at no time was there a shadow on the screen. At all times the field was evenly and brilliantly illuminated and the focus sharp. The writer believes he is something of an operator, but he frankly admits he could have done no better himself, except that the speed was just a trifle slow at times. But after watching the racehorse fashion of running pictures in New York City, this seemed a good fault. After making certain that the excellence of the performance was no accident, but the real thing, I hunted up the house manager, Mr. C. J. Holms, who proved affable and courteous to a degree. Incidentally I have noticed that all really good theater managers are good fellows. It goes with the trade. Mr. Holms informed me (his exact words): "I find I cannot get along without the Moving Picture World, and each week go through it just as soon as it arrives." After a pleasant chat, I went up and spoke to Arthur Ritter, the operator, the first and only New York man I have seen put up a strictly first-class, high-class projection performance. Mind you, I don't say, or even intimate, that there are not others; but Mr. Ritter is the only one I have seen, and I have visited a goodly number of shows, too. And now as to the effect of able management, combined with new films and **good projection:** Mr. C. J. Holms informs me that the Harlem Opera House, with nothing at all but pictures and songs, has successfully competed with nearby houses running half a dozen acts of vaudeville (alleged) and pictures (?). More than this, the "Harlem" has done a much larger business than its combination vaudeville-picture competitors. Last Saturday evening was literally a roaster. It was so hot we all actually suffered, yet the house, which holds 1,400, was comfortably filled. This is the type of house that means the ultimate salvation of the motion picture business. It reminded me strongly of the Orpheum of Chicago, though it is much larger. Also it ran a longer and even better program. The writer is congratulating himself that he lives near the Harlem Opera House. He will be found there quite frequently, for both he and his wife enjoy really good pictures, while the other kind are to him an agony.

IMITATION OR IMAGINARY MOVING PICTURES IN NEWSPAPER ILLUSTRATIONS.

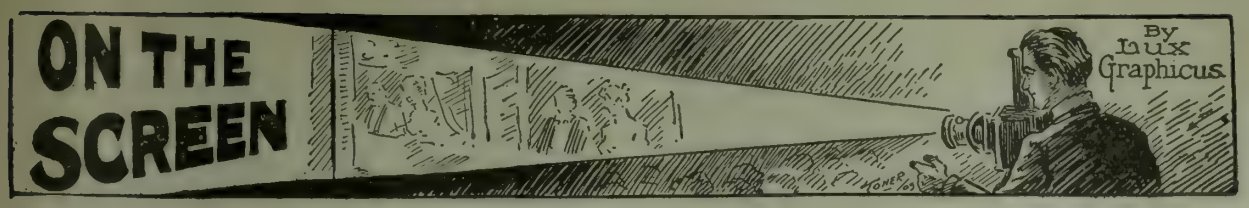
There is a saying that "imitation is the sincerest flattery;" this saying supposes the act of imitation as the flattery, but what about the nature of the imitation? If this be crude it would be best not to imitate at all. These thoughts are suggested by the exceeding crude and uncouth nature of much of the illustration work in many of the newspapers of to-day. Indeed, in many instances the pictures are of a nature unworthy the times in which we live, making the non-illustrated papers superior to many of the illustrated ones. Without doubt there is no dearth of free-hand artists and illustrators; to say nothing of the ever-present photographer. If none of these are available, surely there is no need for the makeshift, or perhaps there is no need for the pictures at all, as bad work is better left out than used to fill up space. Bad work, on worse subjects, is unworthy in twentieth century journalism.

One New York paper especially is given to producing a series of pictures, stretching across two pages, or a full sheet of its issue, supposedly after a moving picture style, recording each succeeding event in the series, which in the majority of instances is a murder; as if the printed record not being enough to satisfy the most morbid curiosity, brutal illustrations are conjured by fertile minded half-rate artists to supplement the horrors of the crime. The imaginary pictures are in themselves abominable, while that which they represent is not only vicious but criminal, and the sight of them debasing. While thus abusing public decency, this very paper prates about "improper moving pictures," moralizes against the "fight pictures," and then proceeds to draw and publish blood-curdling imaginary scenes in a murder. No wise person objects to being told of a "mote" which may blur his vision, but the critic must be a clear-minded, clean-eyed one, and not one with a "beam" in the eye, for hypocrisy is one of the worst of evils. In the varied fields of good in which we believe the moving pictures may be used advantageously we find that of newspaper illustrating must now be added; it will truthfully supplement the reading, preventing an impure imagination, and while perhaps disappointing the morbid readers will please the intelligent and refined.

W. H. JACKSON.

A KALEM WEEK.

Smith & Walker, of the Lyric Theater, Marinette, Wis., have inaugurated a new fad—manufacturers' weeks. The Standard Film Exchange (Chicago), which supplies their service, informs us that a Kalem week was recently run at the Lyric with great success.



"Wish I had a camera with me," said I to my companion, who also looked as if he were similarly affected. For right before my very eyes was a strikingly picturesque group of moving picture actors, unconsciously but splendidly posed on a flight of steps leading into the studios of one of the greatest moving picture manufacturing companies in the world—The Vitagraph Company of America, to-wit. They were a brave-looking group, those actor men. One was a kilted Highlander; another, if I remember aright, an Indian brave; another a sailor; another a nondescript ferocity. Their faces, their necks, their arms were stained with the make-up, and there they stood either waiting to go on or resting after having come off. Behind me was the little lake in which I believe Annette Kellerman was photographed in a Vitagraph production.

* * *

It was not the first time that I had been "behind the scenes" of a moving picture making theater, and yet this one had all the elements of novelty. Not even the wisest of us ever loses interest in the unknown, the unseen, the mysterious, the invisible. Behind the scenes at any theater, moving picture making or otherwise, is all this. Every mother's son of us likes to be in at the beginning of things, to see how things are done, how they originate and are originating, and, frankly, though I have been in at the beginning of many moving pictures, I was as much interested as ever the other day in Vitagraph land to see the making of a Vitagraph, as if I had never looked upon a moving picture, as if I had never studied a scenario, witnessed a production, criticised a picture.

* * *

I wonder if the millions and millions of people who daily look upon these pictures or any considerable number of them pause to think of the amount of work there is in the making of a picture. When you see the finished product on the screen it all looks so easy, so simple, so natural, does it not? Not one in a hundred stops to think that the picture is the outcome of what Mr. Mantalini calls a "demnition horrid grind." **Anglice**—hard work. I was once watching a champion billiard match in England. The man in play had rounded up a score of about 1,400, when an old gentleman sitting behind me said to the player: "You play **so** easily, Mr. ——." "I have been practising for fourteen years," was the quiet rejoinder.

* * *

A gushing young lady once said to Tennyson, the poet: "How beautifully smooth that little line of yours in 'Maud' **does** sound, Mr. Tennyson." "So it should, my dear," was the poet's reply. "It took me six days before I got that line right." These were the reflections that ran through the mind of your "Lux Graphicus," as he stood and watched three of the Vitagraph companies at rehearsal work in the great Flatbush studio recently.

* * *

Have any of my readers ever written a play, and then seen it on the stage? I have. The play as I saw it bore **some** resemblance to the play as I imagined it and wrote it. I said "bore some resemblance." The producer had had something to say in the matter, and I thank God he had, for my play, as I imagined it and as I wrote it, would have been too funny for words. The speeches were too long, the action—well, there was not any action, the producer put **that** in, and as for the movements of the characters and the pauses—well, when I wrote that play I thought I knew something about the business. After its production I decided to learn something. So I did.

* * *

Producers, then, if those I saw at work in the Vitagraph studio may be regarded as criteria, are necessarily opportunists. Probably the scenario as it leaves the mind of the author is a totally different thing in its realization to the author's conception. You have only to see producers at work to realize that this is so, that it must be so, and why it is so. Your moving picture play has, of course, a main theme for superstructure, but it is built up bit by bit, by producers, actors and actresses.

* * *

Your scene is set; your actors go through their parts; the producer stands script in hand. The producer is the master potter and he moulds the characters in front of him just as if they were lumps of clay; he fashions them into human beings of an improved type. He touches here, he pats there, he presses somewhere else. All through the rehearsal they are, as I have said, just "bits of clay in the hands of the potter." Probably the aptest simile I can employ.

* * *

Watching these rehearsals, one gets a concrete idea of the value of action in a moving picture play in which they are very few pauses. While there is much thought, the characters do not stop to think. It seems to be a necessity of the case that there must be something doing, some movement, going on all the time. The moving picture is a play of action. I can recall many plays, and so no doubt can the reader, in which there have been long dramatic pauses which have held the audience at the tension point. Not so in the moving picture play, where gesture and movement must be rapid and continuous. I speak generally, of course, with reference to the American play. I can recall one or two French Pathe pictures in which facial gesture took the place of bodily movement for many seconds. But these are rare instances. Such subjects appeal to me, but they do not appeal generally to American audiences, who seem, according to my observation, to absolutely desiderate action and movement.

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In the Vitagraph studio I saw how it was done. I watched scene after scene gone over again and again, under the charge of patient producers, who never seemed to weary of directing the characters what to do, how to do it, and when to do it. A position would be changed and altered as inspiration suggested. So would the point of view of the camera. The play, as I have said, was built up before one's very eyes on the superstructure of a main theme. It grew, as it were, in the hands of the producer. And everything proceeded smoothly, logically and evenly. No fuss, no shouting, no disorder, everything quietly restrained, in good taste and pleasant to look at.

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I should say, then, from what I saw at the Vitagraph studio and have seen elsewhere, that the lot of a stock company of a first-class moving picture making house is preferable to that of the stock company of many great theatrical enterprises. The conditions of the work are more agreeable. It is mostly done in the daytime; there is comparatively little traveling, producers and principals are considerate; the awful ordeal of a public appearance is not to be faced, and there is a touch of the happy family about the whole business. I think at times that I would like to be a moving picture actor. The work looks so nice and agreeable in a well-appointed studio. I should probably miss the applause which so stimulates your actors and actresses on the talking stage. For I like applause. Who does not? This reminds me of a story of a super in the company of the late W. C. Macready who so hungered for a share of the great actor's applause, that one night he could not resist the temptation of rushing before the curtain and making a set speech of melodrama. Holding his hand aloft, he exclaimed in melodramatic style: "The man who would raise his hand against a woman, is not a man." But instead of the expected round of applause he was hissed off—got "the hook" in fact. It is one of the negative advantages of being a moving picture actor that he cannot possibly get the hook. By the way, moving picture heroines are praised and applauded on the screen. Is the villain ever hissed or hooted? I have not heard of such a case yet. Has any reader? Also, does the saleslady's matinee idol figure on the screen?

"MAN ABOUT TOWN" ON THE JEFFRIES-JOHNSON FIGHT.

The greatest pride of the United States of America is its independence. The first seed was planted by the Pilgrims and the sprouts were carefully and jealously guarded until, despite the attacks of the wild, barbarous natives, they finally effected settlements. They were great, hardy people seeking liberty. Plymouth Rock forms one of the centerpieces of history. Freedom was what they sought. Religious, political and economic freedom. In those days the women and children walked through the woods and along the highways guarded by armed husbands, brothers and sweethearts, who were always on the alert for the stealthy enemy—the Indian. The old Connecticut, Massachusetts and Rhode Island towns bear striking marks of what those good old people did in the name of liberty. There are many old forts and monuments—not to speak of the ancient graves—that speak eloquently in behalf of the appeal for freedom. The Pilgrims sought religious freedom, and they got it.

* * *

Then the rebellion of the colonies followed on the pages of history. Have you ever read the Declaration of Independence? If you have not, do so. If you are reserving all rights so far as your native country is concerned you will find it more beneficial than detrimental. I am under the impression at the present time that the tax on tea was one of the chief incidents that set the pot boiling. At that time clergymen were not receiving as high as $20,000 a year in salary. Their pay was extremely moderate and they were keeping closer to the Sermon on the Mount than many clergymen of the present day are.

* * *

There was one blot upon the pages. It is best told in Hawthorne's "Scarlet Letter." Once under suspicion and you were lost. The fight for religious liberty at times led to fanaticism, even to the extent that many means of torture and death were invoked. This gradually worked a salvation for the suffering of the world, but only by the destruction of the initiative. The branding, the stocks and the burning at the stake gradually gave way. The witchcraft theory ultimately fell to pieces. The gospel power, as it were, gave way to militarism and with the ending of the Independence war the voice of the people became supreme and we finally became possessed of a Constitution that is not to be winked at.

We now arrive at the moving picture period. We find certain people up in arms, ready to crucify a certain class of people who have selected a certain means of investment. No concern is given as to preliminaries, contracts or money involved. No attention is paid to constitutional rights. A boycott is ordered, regardless of the rights of anyone. The one redeeming feature is that many of the people who, at first, were radical in their views, are saying the least.

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There was never a time when the general interests of the moving picture business were more at stake than during the period immediately following the Johnson-Jeffries fight at Reno, Nevada. For years and years fights have been reproduced in moving pictures, and it was not until the Reno event that the guardians of the public morals discovered that such pictures were beyond the pale of public policy. The pictures of the Johnson-Burns, Burns-Gunner Moir, Gans and Nelson, Johnson and Ketchel, and many such fights were exhibited throughout the country with no intimation of objection. But in the particular case of the Johnson-Jeffries fight a most antagonistic spirit was displayed.

* * *

According to the press reports the Christian Endeavor and kindred societies claim credit for the agitation. Unfortunately the public press is not as closely allied to truthfulness as it is to freedom. The fact is that announcements of barring out the fight pictures were made before any of the religious organizations were alive to the situation, and these organizations are not aware at the present time as to what started the fight on the pictures. To be truthful about the matter, they have made themselves, unwittingly, the catspaw of designing people.

* * *

One of the chief arguments advanced is that the exhibition of the pictures will lead to race riots. That is absolute rot. The fight between Jeffries and Johnson took place on a holiday—the Fourth of July—the adherents of both parties were in a most inflammable condition by the time



JUST BEFORE THE BATTLE—NEWSPAPER REPORTERS PHOTOGRAPHING THE TWO CONTESTANTS AND THEIR ATTENDANTS.

the reports of the fight reached the various towns. Has anyone heard of any riots since that night? In one theater in New York an angered audience made a display because they were given a stereopticon and not a moving picture reproduction of the fight. In another theater the audience became restless because fake pictures were shown, but before the discontent ripened the manager stopped the pictures and made public announcement that he had been deceived.

* * *

At this point I wish to say that any person who deliberately palms off bogus goods on a reputable man who is able and willing to pay for the genuine article cannot be too severely dealt with. The manager who stopped the fake pictures is one of the most prominent in the theatrical circles of New York; in fact, he is known throughout the country. He claims he was absolutely deceived and threatens suits for damages. There is one big loophole through which it is quite likely the people who furnished the pictures will crawl; they contracted to furnish a reproduction of the fight. Whether or not the kind of reproduction was specified has not come to light. But regardless of technicalities, the apparent trick cannot escape the condemnation of all interested in the welfare of the business.

* * *

One of the New York daily papers published a cartoon in which Uncle Sam was depicted as shielding children from the baneful influence of the fight pictures. Like many others, the artist who drew the cartoon worked upon ignorance. He, like thousands of other people, supposed the pictures were to be spread broadcast among the nickelodeons. Like the majority of people who are not in touch with the moving picture business, he gave the matter neither intelligent consideration or investigation. I have it upon authoritative information that before the first production of the Johnson-Jeffries fight pictures the promoters will have about $250,000 expended upon them. The only way in which this amount can be recovered and a profit netted is to put the pictures out on State rights. By this I mean sell the exclusive right of production in the various States and countries to the highest respective bidders. The result will be that the successful bidders must charge admission prices that are much in excess of the nickelodeon prices. This will mean that the children whom the daily press so sensationally defend, or pretends to, will not see the pictures at all, and the audiences will be composed of people who are competent to discriminate between right and wrong.

* * *

During the past week I have been repeatedly questioned as to what I thought the attitude of the New York municipal authorities would be regarding the pictures. I will confess I have no information on the subject further than the declaration of Mayor Gaynor that he cannot see his way clear to issue any order until he sees the pictures. I feel that if we had more Gaynors we would have a better country. The position he takes is a perfectly sane one. He stopped shows on Broadway that he considered against public policy and if he finds the Johnson-Jeffries pictures are of similar character he will no doubt do his duty.

* * *

Some say that the danger of race riots should be taken into consideration. The race riot talk is all bosh. Jeffries was not the first white man beaten by a negro. Tommy Burns went around the world with the championship chip on his shoulder and the negro defeated him. The pictures of the fight were exhibited in every civilized country on the globe. Was there any talk of race riots then?

* * *

To put the case bluntly, there is an under-current in this matter that is working upon the simplicity and prejudices of certain people.

* * *

To come nearer the issue, I wish to say that I have been given a legal opinion that a legal contract made in one State of the Union cannot be summarily abrogated by local order. There is an important constitutional question involved.

* * *

I want to say one thing more. More than ninety per cent. of the press reports that the fight pictures will be prohibited are fakes. I have it from unqualified authority that representative men desirous of having an interest in the exhibitions have declared in writing that all reports in that direction are false and they will guarantee that the pictures can be produced in their cities without the remotest interference.

* * *

I got this information at the eleventh hour and I am confident that it is correct.



Al Kaufman sparring with Johnson at his training quarters.



Jeffries and the New York newsboy, "Kid McFarland," who beat his way from New York to Reno on freight trains to see the fight and he saw it. The picture people took him in as an assistant.



From left to right—J. R. White, attorney for the licensed manufacturers; Thos. O'Dea, representing the Gleason interests; W. T. Rock, representing the licensed manufacturers; J. Stuart Blackton, in charge of the camera equipment.



CAMERA OPERATORS AT THE FIGHT.
Top row, Essanay; middle row, Vitagraph; bottom row, Selig.



"A Midnight Cupid" (Biograph).—An interesting love story, with a novelty represented by a wealthy young man playing tramp and going home in response to a letter, working on a farm and falling in love with the farmer's pretty daughter. Complications arise. The young man is sent away. The girl is locked in her room. But that doesn't do any good and an elopement follows. One of the most delicious scenes in a long time is where the girl and her father realize what she has done in marrying the supposed tramp. It is a picture which amuses, and holds the interest throughout without resorting to unwelcome and perhaps depressing scenes.

"Ferdie's Vacation" (Lubin).—Sometimes a joke recoils on the one who plays it, but in this instance the boss was not so relentless as some and Ferdie was forgiven. The sick sister's subterfuge led to some lively complications when the boss appeared, but in the end everything ends happily and Ferdie is forgiven. The only thing one can complain about in this picture is the fact that the vacation end of it makes one want to join the throng and go along too. The picture is much too realistic for one's peace of mind these hot days.

"The Red Man's Way" (Selig).—Venegance is mine, said one of old. This film tells how a red man wreaked a unique vengeance for the ruin of his home. Strongly dramatic, this film will appeal to those who like good acting and are interested in clever character studies. But there is a thread of sorrow running through it which makes it somewhat mournful in its influences and causes one to sympathize strongly with the Indian whose wife was led astray.

"The Little Preacher" (Melies).—A pleasant Western tale, purporting to relate how a pretty woman preacher succeeded in inducing all the cowboys to leave the saloon and accept prayer books in church as a substitute for whiskey. A neat touch is the picture of the spider weaving his web across the closed door of the saloon. The story is full of action and holds the interest from beginning to end, and more than once raises a laugh when some particularly comical situation develops. The film has all the lively quality required to make it popular.

"A Wireless Romance" (Edison).—A strong dramatic picture, with many beautiful scenes made in Cuba. A novelty is a compelte wireless outfit in actual operation, affording ample opportunity to see how messages are sent and how they are received. A charming love story runs through it all, with a happy ending that pleases everyone who sees it. The story includes many interesting scenes, and the novelty of the wireless outfit adds materially to the peculiar attractiveness. The drama is not weakened because of the novelty, and the acting is sympathetic and in harmony with the subject.

"Big Hearted Mary" (Pathe).—A simple story of childish generosity which is interesting because it represents the impulses of a little girl who wants to befriend her playmate when her father is out of work. All children's stories touch the heart. Something about them appeals with irresistible force to everyone, and this one is no exception to the rule. The photography and action are alike satisfactory.

"Col. Roosevelt Reviewing the French Troops" (Pathe).—A topical picture, short, it is true, but possessing great interest at the present moment. Anything pertaining to the ex-President is popular and attracts much attention. This is no exception to the rule. The figures are clear, but are a bit too close to the camera for the most pleasing pictorial work.

"Attacked by the Arapahoes" (Kalem).—An addition to Kalem's Indian series, introducing another type of redskin. This one is said to be the worst of them all and the scenes reproduced go far to prove that assertion. The picture represents scenes along the old Santa Fe trail, and the gold seekers who camp along the trail are fiercely attacked by the Indians. There is a capture of a mother and son, the escape of the son, who informs the military officer. A chase and a hot battle follow, with the defeat of the Indians and the reunion of the broken family as a climax. The battle scene is probable the best the Kalem people have shown, and one of the best that ever appeared on a screen. It is much too realistic for comfort in some instances. But the pleasure of seeing the separated family reunited makes one forget many of the disagreeable incidents of the battle.

"Between Love and Honor" (Vitagraph).—A strongly dramatic picture, somewhat unpleasant because it depicts with startling clarity the elemental brute passion which sometimes controls man. Brutally treating everyone with whom he comes in contact, justice is surely represented in the insanity and death from exposure of the girl's father. It is more satisfactory, too, that the lover is made to return to life and that a wedding follows. And then the fulfillment of the bliss of marriage, the little one in the house. Out of disheartening beginnings can come, as in this instance, the most beautiful things in life and love.

"The Invincible Sword" (Gaumont).—A dramatic story of unusual interest, powerfully told. The principal events, like the duel, are exciting and rouse the interest of the audience to the highest pitch. The love story running through the film supplies the necessary heart interest, developing a desire to see the lovers come into their own as the story proceeds. The fact that this knight's sword was invincible so long as his heart was free is a novelty in films of this type. Usually it is the other way, and the change furnishes another point of interest. Finely and sympathetically acted, superbly staged and clearly photographed, this picture is certain to be popular.

"Ruins of Medieval Fortifications in France" (Gaumont).—An excellent picture of Aigues-Mortes, the town from which King Louis of France opened the Crusades. The ramparts of the old city, with the river threading through it are shown, and it closes with a beautiful sunset. The Gaumonts have offered numerous excellent sunset views before, of a different character, but none better than this. It is a scenic which deserves to rank with the best that have gone before.

"The Champion of the Race" (Pathe).—An automobile race picture of merit, with a love story running through it, involving a girl, a soldier lover, a rich suitor favored by the father and other complications which usually beset Cupid's devious pathway. However, the girl is equal to the emergency, and by setting her objecting father and suitor adrift in a boat and winning an automobile race in which her father was interested as a contestant, she wins his consent to marry her soldier lover. There is a dash and spirit to this picture that makes one wake up when it is shown and the audience applauds the girl winner, even as the crowd at the track applauded her. The episode of the boat hook and the badly soaked James is mildly amusing, even though it suggests such a gruesome thing as drowning.

"What the Daisy Said" (Biograph).—A love story which might have resulted disastrously, but fortunately did not. The first scene, where the girls are telling fortunes with the daisy petals, is suggestive of rustic happiness of years agone. Enter the gypsy, and his influence, by which he makes the two sisters rivals. Next come chagrin and disappointment, the striking down of the girl's father, and the ignominious hiding of the romantic gypsy in a barrel of plebeian potatoes. Well, he is run out of the neighborhood, and the girls return happily to their former sweethearts. There is a simplicity and directness about this picture which greatly increases its interest, and the effect upon one is pleasant. It brings back old days, and youthful pleasures and visions, more freely, perhaps, than almost any picture of recent date. The acting is sympathetic and clear photography adds to the general effect.

"The Highbinders" (Lubin).—A story of Chinatown, any Chinatown, in which Chinese mission work, a pretty teacher and some agents of the Tongs figure prominently. It is dramatic because all scenes of that character are dramatic, and this might well be a transcript from actual life. One is given a close view of the way the Tongs operate and the frustrated attempt to kill a rich merchant, and later the young minister, are representations of actual scenes in this misunderstood world. The picture is convincing and one feels that an intimate view of actual occurrences in Chinatown has been afforded.

"The Almighty Dollar" (Lubin).—A bit of live comedy caused by a man soldering a tack to a silver dollar and driving the tack into a chair. The fun begins when man after man attempts to make way with the dollar, and then joins the crowd to wait for the next victim. Finally a man walks away with the chair, gets the dollar and a hat and coat thrown in. The chase before he escapes by a disguise affords some extremely funny situations.

"Just for Good Luck" (Pathe).—A comedy based upon the old superstition that a hunchback is lucky. In this instance a girl who breaks crockery suddenly ceases when she is married to a hunchback, but when he is straightened, consternation resides in the household. By the time he gets home it is about necessary to purchase a fresh supply. But he compromises by inducing his mother-in-law to assume

the position of official hunchback, and his wife's propensity to smash things ceases again.

"The Faithless Lover" (Pathe).—A love story laid in the picturesque town of old Grenada. It has a disagreeable ending. The lover proves faithless and the disappointed girl's father shoots him in revenge.

"The Hallroom Boys" (Selig).—An important addition to the moving picture stage is first seen in this film, with Fred Walton, one of the best known exponents of the silent drama in both America and Europe. It is a comedy coup which will redound to the credit of the Selig Company, and will set a new mark for comedy of this character. Those who have enjoyed the Hallroom Boys heretofore will enjoy them still more here. They will learn much that is new in the presentation of a superior variety of comedy.

"Out of the Night" (Edison).—Emotions to which some may be a stranger will be aroused by this picture. The night of blindness is meant, and it reproduces the love story of a man who is gradually losing his sight, yet so cleverly conceals it from his sweetheart that she never knows it until she learns it by accident. Love is a marvelous passion, overmastering in its manifestations, and where it is true even the night of blindness cannot shut it out. The story is told with so much sympathy by the actors that one seems almost to pass through the scenes represented on the screen and become, for the time, one of the sufferers in this love drama. It is a film, the memory of which will remain long, and the impression it makes cannot be lost in a day.

"A Hidden Serpent" (Gaumont).—A Hindoo story in which a servant is represented as placing a poisonous serpent where it will bite his master so that he can obtain the master's wife. His success is short lived. The wife shortly shoots him dead. One may not commend this picture because of the character of the story. It is neither amusing nor informing, consequently misses two very important features in motion picture making.

"In the Realm of the Czar" (Gaumont).—A series of excellent illustrations of striking scenes in Moscow, showing the principal points of interest throughout the city. The film is to be commended for the excellent judgment displayed by the operator in the selection of his view points and for the technical skill utilized in producing the pictures. Like all of the scenic work from the Gaumont studio, this affords an excellent substitute for an actual visit to the places illustrated and as such deserves all the praise that may be accorded it.

"Nellie's Farm" (Vitagraph).—An illustration of what the fresh air fund does for the unfortunate tenement children. The change of environment is beneficial for Dick, but one's sympathies are strongly aroused by Nellie's helplessness, which prevents her going. However, the generosity of Dick and his endeavor to carry back some of the country to the bedridden cripple partially compensates for the fact that she can't go, too.

INDEPENDENT.

"One Man's Confession" (Centaur).—Whether it is well to reproduce the supposed life of a man as this one is reproduced, making it a virtual confession is, perhaps, a nice question; but the probability is that few would care that their own lives were to be reproduced in this way. Of course this is all a matter of taste, but considered from the standpoint of the average man, one confession like this is sufficient.

"Aviation at Montreal" (Centaur).—A good picture of the scenes at Montreal during a recent aviation contest. The photography is good and the operator selected his view points with intelligence.

"Jimmy" (Sales Co.).—An episode based upon frontier scenes which might be true. More than one woman was taken by the Indians in this same way. Not many ever returned as this one did, and not many second wives would retire in favor of the first if she did return. As an illustration of one of the dangers of frontier life this picture is interesting. Wether one likes it or not one must recognize its power, and acknowledge that the producer has touched upon a theme of heart interest.

"The Call of the Circus" (Imp).—The call of the circus may be strong, but the call of love is stronger and when the minister insists that the circus girl go with him because he loves her she cannot refuse. It is a simple little story, yet it touches the heart, and therefore interests every audience that sees it.

"The Sheriff of Black Gulch" (Bison).—A Western story in which gambling and intrigue form considerable features. But at the last interest centers in a card game in which a woman plays with the sheriff for her lover's life and wins. Aside from these features the picture is not particularly interesting. Indeed, this house has put out many heretofore which were better, and more clearly reproduced the phases of life in that interesting section.

"The Girl Who Dared" (Defender).—A drama of interest represting what happened to a girl who dared to do. It has all the qualities which have made previous releases popular and will not fail to attract favorable attention.

"From Gypsy Hands" (Kinograph).—A boy scout picture certain to make a hit because it develops some thrilling features as it proceeds. The boy scout is the acme of cleverness in his department, and his work is so pleasing that the audience feels like congratulating him upon his success.

"A New Hat for Nothing" (Kinograph).—A comic which may offer some ideas of a method by which a new hat could be obtained. At any rate, this picture will while away a few minutes very pleasantly and will cause the audience to laugh vigorously, a most commendable characteristic of any film.

"The Money Lender's Son" (Lux).—A love story, which includes an unnecessary ejectment of a mother and her daughter by a heartless money lender, and the assistance rendered by his son who had been injured by highwaymen. Forgiveness and a wedding follow in due course.

"Must Be Without Encumbrance" (Lux).—An amusing picture of the difficulties which beset a couple who were turned out because they had children and had trouble in finding a house for the same reason. They put the little chaps in bandboxes, but an accident disclosed their presence. The indignant landlord chases the unfortunate family upstairs and then compels them to find a new home.

"The Girl Strike Leader" (Thanhouser).—One of those pictures which thrill one despite their improbability. It may go in stories, but never in fact, that an owner of a factory marries one of his girl employees, and a strike leader at that; but even though that is true, one cannot but feel a thrill of pleasure to see this dramatic story work out to its conclusion. Of dime novel order, melodramatic and all the rest, it is interesting because it represents the final triumph of sturdy human qualities.

"The Burglar and the Baby" (Powers).—Once again a baby, this time a sick one, is shown as softening a criminal's heart and causing him to desist from his burglarious intentions. Yet, when the burglar discovers it is his old sweetheart's baby more contrition follows, this time of a more practical nature, and he replaces the silver he had stolen. If these pictures are true to life a baby is a profitable asset when burglars are about.

"A Mightier Hand" (Powers).—Often the writer of these criticisms has called attention to the undesirability of making films of this character. Sometimes murders are necessary to the artistic development of a plot, but the carrying out of a definitely announced purpose to kill is scarcely the correct thing to show in a picture supposed to amuse or instruct. That a convenient attack of heart failure prevents the half-crazed woman from fulfilling her threat does not alter the real situation. The man falls dead at her feet, the result of fright at her appearance and declared intention to shoot him. The last scene over the man's dead body is pathetic, and forms a rather disagreeable background for the young people to utilize as their start in life. The chance meeting of the young people, the elopement, and other features are interesting, but reconciliation rather than virtual murder would be quite as impressive and would leave a better feeling. It is quite likely that the idea of just retribution was in the producer's mind, but it results in such a gruesome ending that it should either be changed or the film withdrawn. The quality of the Powers pictures is so uniformly good that it seems all the more regrettable that the output is marred by this mistake.

"John, the Usher" (Eclair).—A love story which has a dramatic, though bitter, ending. Long years after being forcibly separated from his sweetheart, a man, now a vagabond, falls dead at her feet, clasping in his hands her portrait, which he had cherished all the long years. It is suggestive, and being acted with intelligence it arouses a flood of powerful, though rather unpleasant emotions.

"Old Heads and Young Hearts" (Imp).—They spoiled a desired wedding by favoring it. Then they apparently got into a fight while objecting. The children, just to be contrary, run away and marry. Then their fathers go out and celebrate. Lots of human nature in this film, more, perhaps, than really shows at first glance. Neither is it without its lessons. Perhaps old heads will be able to figure out these lessons for themselves.

"The Call of the West" (Nestor).—A strong film, presenting this subject in a very graphic and convincing style. It is quite in keeping with the excellent films this house has brought out dealing with the West and will rouse and hold the interest of the audience.

"The Pirate's Dower" (Yankee).—A melodramatic story, replete with action and incident, in which a pirate's ill-gotten wealth is made the dower of a worthy young woman, enabling her to contract a satisfactory marriage. Like all stories dealing with pirates it is romantic, and the romance and love story supply abundant heart interest to satisfy the most exacting devotee of such stories.

"A Mexican Love Affair" (Bison).—An exhibition of unreasonable jealousy that almost costs a life. It is startling when one girl pushes the other over the cliff into the water, and there is some suspense when the rescuer and rescued are struggling with the waves. But speedily all is made right and the fete is resumed in a general hilarious tumult.

"The Wonderful Cigar" (Great Northern).—A lively comedy which represents what happens when a man undertakes to smoke a wonderful cigar. It will keep your audience good natured from beginning to end.

"The Laughing Machine" (Great Northern).—A laugh from beginning to end. It is clean comedy, lively and fun provoking without being disagreeable. Such comedies increase the attractiveness of a program and do not seem incongruous after seeing a more serious film.

"The Tamer: Alfred Schneider and His Lions" (Ambrosio).—A picture illustrating what a tamer can do with lions. Some of the acts are astonishing and illustrate the marvelous control a man can exercise over even the king of beasts, even the lion, the ruler of them all.

A NOVEL COMPETITION.

What's in a name? Shakespeare tells us that a rose by any other name would smell as sweet. True, but no other name would sound so well. There is much virtue in euphony. All of us like our best girls to have nice sounding names. For example: Ask any man whether he prefers to have his girl's name Edith instead of Abigail, and you bet he would declare for Edith. The Essanay Company have discovered a fact patent to many, namely, that the words "moving picture show," or "five-cent theater," do not do the beautiful entertainment justice in the way of nomenclature. So they are inviting competitors to submit a word which will lucidly describe the entertainment given in a moving picture house. For this they are offering the sum of $100, as per the appended particulars.

The proposition which is offered is explained in a few lines in an article in the Essanay Guide of August 1, to-wit: "We believe the 'moving picture show' or 'five-cent theater,' as it is commonly labeled, is rapidly outgrowing these rather limited appellations. We are, therefore, soliciting a one-word name, descriptive of the entertainment offered by the best class of theaters showing high class moving pictures, illustrated songs, with also a good musical program." The Essanay Company's contest is open immediately and will be concluded at noon, September 1, and is open to all exhibitors and picture fans. Prominent film men will be chosen to act as judges and the prize of $100 will be awarded the contributor of the most appropriate word, as soon as the judges in the contest can have time to pass judgment. The Essanay Company are depending upon the inventive ingenuity of the contributors in coining an appropriate word and have offered a number of helpful suggestions in their twice-monthly bulletin, the Essanay Guide. The word will probably be an invention derived from the various terms, **animated, moving or motion pictures, illustrated songs** and **music.** The terms of the contest are these: One hundred dollars are offered for a new one-word name for moving picture shows. The contest is open immediately to all who desire to contribute a word or any number of different words. The word or words should be typewritten, or written plainly in ink on the face of an envelope, while the name and address of the contributor of the word should be written on a separate slip and sealed within the envelope. As the envelopes are received they will be time-stamped, so that in case there is more than one contribution of the prize-winning name the envelope which is received first will contain the name of the winner of the $100. The judges in the contest, whose names will be announced later, will be men of acknowledged authority in moving picture affairs. The contest opens immediately and will be concluded at noon, September 1, and the name of the prize-winner will be announced as soon after as is consistent. Contributors should address their contributions to the Contest Editor, Essanay Film Manufacturing Company, 435 North Clark street, Chicago, Ill.

There should be an interesting contest and the successful inventor of the word, whatever it is, will not only earn the Essanay reward, but the thanks of the community at large, as much confusion of idea prevails as to the best way in which to briefly describe a moving picture entertainment.

ON THE BIG FIGHT.

The big fight is over and left in its trail a lot of soreheads. In this great army of soreheads we not only find persons who lost their money on Jeffries, but we find a number of other men who failed to secure the coveted privilege of taking the fight pictures and are now doing their best to prohibit their exhibition.

The pugilistic fight is over, but it gave birth to another fight—a race color fight. Who is to blame? The enemies of cinematography and the petty jealousy existing amongst moving picture manufacturers. If the motion pictures had been left out of the game there would be no fuss and Johnson would be allowed to go on his theatrical tour unmolested and there would be no talk of these race color riots.

The negro in general is ignorant, but, let me tell you, the idiotic newspapers, ministers and dissatisfied moving picture manufacturers, who are stirring up this affair, show far more ignorance than the lowest colored man and are enemies to any decent government. Yes, we have more ignorant white men; at least, if the negro is ignorant, he is innocently ignorant, while the white is ignorant by choice.

If the negroes, justly proud of what Johnson did, were getting ready to lionize their hero, we have nothing to show that the negro population took advantage of the present situation to down the whites, and, if we want to be just and fair, we must say that all the riots recorded since the big fight have been incited by the white man.

If the authorities fear riots, the authorities should have used a little common-sense ahead of time. The authorities should have known that the chances were in favor of the colored champion and it should have been their duty to prevent the fight, so as to remove any possible chance of riots. The authorities acted a good deal like the farmer who closes his stable door after the horse is gone.

What will be the consequences of this bitter opposition? The same old story, repeated for years and years; the old story of the Eden Garden—the forbidden fruit. More opposition you will make to the fight pictures, more you will advertise them, and as folks will want to see them, they will see them at any cost. The authorities have tried in vain to stop gambling, and for every house they close, we see two new ones. It will be the fate of the fight pictures, if disbarred from the public theaters, they will be shown in other places, in cellars, in out-of-town barns, and perhaps some enterprising men will hire barges and show the fight pictures way out on the ocean, or on our lakes and rivers. The pictures will be shown, and perhaps to larger audiences than if allowed in our regular theaters.

What will the dissatisfied moving picture interests gain by helping the common enemy? Will you gain the satisfaction of hurting the interests of the other side? Perhaps; but if you cause the ruin of the other side, you will cause your own ruin and put yourselves out of business.

What we need are brainy men to work and to produce good pictures. We have no use for these spiteful fellows, using all their energy to down others. All these foolish talks are out of place. Why accuse other men of a supposed crime when you can be accused of a similar offense? Go to work, forget the fight pictures, be good sports; you failed to secure the rights like Jeffries failed to win the fight; try to produce something better; get the patronage of the public, of the exhibitor and of the renter by giving them high-class work. The public of to-day has some common-sense; they do not want to listen to the yarns, pay no attention to petty jealousy, but want good pictures and will patronize places showing such pictures.

Cinematography has some powerful enemies in the newspapers, and ministers, and it should be the common duty of all factions to produce such a high-class work as to put to silence the common enemy. J. M. B.

On another page will be seen an advertisement of the Joslyn Company, a concern that came into being in a night and boasts of having done business before they opened up. According to their letterhead there is nothing connected with the business which they are not prepared for. They are doing a rental business and supplying good service—so says one of their customers who let us know of the firm's existence. But write to them and if you don't see what you want on that letterhead, then it is because it reads like Ferad's bill-of-fare.

CHICAGO NOTES.

Over at the Orpheum Theater, last week, accompanying the song entitled "Gee, But It's Great to Be in Love," sung by Mr. Walter Wilson, were projected on the screen a set of beautifully colored and photographically perfect slides made by the Genre Transparency Company, of Chicago.

It is pleasing to note the rapidity with which the picture show is taking the place of the old-time fake concessions at the Summer parks. At White City there was tried out the "Trip to the North Pole," which failed completely to satisfy the many patrons. Following this failure and entering the building that had already received a black eye, came a picture show, exhibiting practically new films from Selig, Essanay, and numerous other licensed manufacturers. The interior of the building is appropriately decorated, and although not expensively so, suits its purpose. It was on a week day that this concession was visited, when the thermometer registered somewhere in the neighborhood of 94 degrees, thus being unfavorable in every possible way for good business. This fact did not seem to keep out the people, who were overanxious to witness the performance. That wonderful fire picture of Selig's was the feature on that night and the audience seemed more than enthused by its purport. The projection was satisfying enough, and every hot-weather comfort was provided for by the management. Which is the better, the old near-fake concession in our parks, or the good, clean projection of wholesome subjects? Judging from the approval of the public, the picture show stands without comparison, and with its innovation the Summer parks should once more regain their supremacy among the American millions to-day.

Racine, Wis., has been talked of once before by our Mr. Bradlet, at which time the existant conditions were not altogether favorable for the picture show. It cannot be said now, however, that the conditions are any more favorable, but the interest of the populace in motion pictures is rapidly growing. Why not the picture show? The main street at night is thronged with strollers, who would feel justified in spending a few minutes and the price of admission in order to see a good picture show, well presented.

The Racine Opera House, which is the only first-class theater for the larger road shows, has gone over to pictures for the Summer months at five cents admission. The Bijou Theater, Wigley Hall and two nickelodeons comprise Racine's amusement area. The Bijou and the Wigley devote most of the entertainment to vaudeville, with about three reels of films, while the nickelodeons are practically nothing more than store shows, poorly ventilated and anything but neat in appearance.

This all goes to show that Racine will appreciate the motion picture when it is exhibited in a proper place. The town offers many advantages, it being a great manufacturing center and extremely wealthy and thickly populated.

C. J. P.

NOTES FROM WASHINGTON, D. C.

The cry regarding the restriction or barring of the Jeffries-Johnson fight in the moving picture houses that has gone up all over the country, has been felt in the National Capital. Here the City Commissioners placed a ban upon such an exhibit, believing that it might make disturbances, owing to the large colored population of Washington.

There has been a strong claim that the Commissioners have no legal authority to prohibit the presentation of the Jeffries-Johnson fight, but these officers show that they have this right and have made a firm stand against such an exhibition.

From the accounts in the local newspapers, one might judge that the managers of the motion picture theaters—and there are more than half a hundred here—had risen almost **en masse** in protest of such an order. A personal visit among the most representative houses proved the contrary: the managers have no desire to rebel at all. While expressing the belief that the order was without legal authority, they have accepted the stand of the Commissioners and the public, which is also against the showing of the films, and will abide by the ruling.

One of the managers (who controls several of our first theaters) said: "We are here to please the public, not to seek its censure or disapproval. There is strong sentiment against the pictures and that is sufficient reason for us to omit them from our screens."

When questioned whether the barring of these pictures would cause any loss of money to the theaters, the reply was: "Merely prospective large door receipts, that's all." But the general opinion is that this was too speculative to be tangible and the receipts might not be greater than the usual daily runs. Certainly they would not be sufficient to lose the good-will of the public in making the test.

The storm of protest which the papers have reported appears to be more apprehensive than real and the matter has about blown over.

Even the exchange for Washington and vicinity is not excited over the ruling and has made no complaint. When asked if the movement of the public and officials here would result in any monetary loss, the reply was, "Not in the least. We have not been advised as to the disposition of the film and do not know whether it would come to the shows through the exchange or from the company direct."

A new pamphlet has just made its initial bow before the moving picture public of Washington, under the name of "The National Motion Picture Magazine." The cover design of No. 1, Vol. I., is very attractive, suggestive of the enlightenment furnished by the moving pictures. The contents of the magazine tell briefly the stories of the plays being presented during the week at the Cosmus, Pickwick, Colonial, and Palace theaters. This affords the patrons the opportunity of better understanding the pictures as they are presented and where they will be exhibited. A little assistance like this often adds much to the enjoyment of a performance. Manager A. Julian Brylaski is to be congratulated on this enterprise, and it shows just how progressive a man he is. The booklet found favor from the very first day and will continue to do so each succeeding week.

An interview with Mr. Marcus Notes, of the Empress Theater, as to the class of plays that cater to the public, gave a few side lights on this subject that will interest our readers. The Empress is one of the leading moving picture houses of the Capital City and its patrons are among the first. Mr. Notes plainly demonstrated that he needs no official censor for his films—as is the case with the Washington houses generally—for he does this himself in a more exacting manner than the police. "It was only to-day," he said, "that I discarded a new film, 'The Confessions of a Man,' because of its unhealthy suggestions, and this before it had made a second round. Another moving picture was cut for the one screened sentence, 'Her husband went to the bad.'

"I am sorry to see," went on Mr. Notes, "that an inferior class of plays is creeping into the stock of the exchanges, who seem to have the false idea of profit in handling them, or they may be influenced by other motives. These are not pleasing to the patrons of the best moving picture shows, nor do the managers desire them. The sooner the film companies realize this situation, the better it will be for all concerned.

"I sometimes find fault with the exchange for the kind of reels served as well as for the newness of these. I mean to have the best for my patrons if I have to buy the films myself, and I do not propose to pay for or exhibit 'junk.' I am sure other managers are making the same stand, so the exchanges will have to look to their laurels or they will find a falling off in their patronage.

"There are few amusements that appeal more readily to the general public than the moving pictures, but it is an impressionable amusement and one which invites children. For this reason it is the aim of all first-class managers to present films that will leave pleasant thoughts in the minds of the patrons, or those that are educational."

In conclusion, Manager Notes said: "The managers do not have to take whatever the manufacturers make, regardless of the quality. We have opinions of our own and we patronize only the best and discard the inferior. There are plenty of good plays, by good companies, on the market, and these are the ones that are bringing the crowds and making the success."

W. H.

LANTERN SLIDES OF THE FIGHT.

Joseph Levi & Co., of 24 Union Square, New York City, have been enterprising enough to secure a set of lantern slides illustrative of the Jeffries-Johnson contest. The series numbers twelve, and it depicts the salient parts of the very much debated Reno fight. On each slide is a brief description making clear the particular stage of the contest illustrated. As interest in this "fight" comparatively continues unabated, we have no doubt a large number of our exhibiting readers will desire to secure a set of the Levi slides. The set can be obtained at $6.00 and should prove a good investment and drawing card for this season of the year, when the moving picture house is in need of all possible attractions for securing the attendance of the public.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

Duly Warned.—Mr. A. M. Young, Operator B. O. H. (presumably Belfast Opera House), Belfast, Me., consumes one whole postal card in a friendly endeavor to warn the Editor as follows: "Mr. F. H. R.—I don't see what good it does you to look up poor picture shows and then knock the house and operator and the manager in the Moving Picture World. Some time some of these sixteen-year-old kids you tell about so much will be poking you in the slats if you ain't careful. What do you care how poor a picture show is as long as it costs you nothing?"

On reading the above we immediately considered the purchase of a suit of armor to protect our "slats." Also we thought of retiring to a burglar-proof vault; but to date we are still "considering" these things and haven't acted. I publish the brilliant literary effort of Belfast for the reason that in this terrifically hot weather a good laugh will not come amiss to our readers. Seriously, however, it matters to me, and to every other man who has the ultimate good of the motion picture business at heart, whether a house puts on a good show or a poor one. Poor performance by an operator, whether it be his individual fault, or the fault of poor equipment or film, is a knock at the business as a whole. Anything which is calculated to injure the business as a whole is my business and your business and everyone's else business who is connected with the moving picture form of amusement. To the best of my knowledge, I have said nothing about "sixteen-year-old kids," but since Belfast mentions it I will say that did I have my way one of the requirements to securing a license as an operator would be that the applicant be burdened and bowed down by not less than twenty Summers and an equal number of Winters. I do trust, however, that no sixteen-year-old kid will be so inconsiderate as to poke my slats, for I am very ticklish, and I really don't think I could stand still and let him poke for any length of time.

Several Troubles.—Bloomfield, Iowa, writes: "Am using a Power's No. 5. My picture will not stay in frame. Keeps going down past the aperture plate. Lower intermittent sprocket will not catch it. Sprocket is a new one, and have also gotten new bushings, star and cam. Have set lower intermittent sprocket out as far as possible, in fact, every way I can, and yet it will not stay in frame. Also when framing carriage is about three-quarters of an inch from the top the machine grinds something awful, though when it is raised or lowered it runs smooth as can be."

I take it, friend Bloomfield, that your frame-up lever keeps working up as the machine runs. At the left, just below and behind the take-up sprocket driving gear, passing through a casting and forming the fulcrum of the frame-up lever, you will see a small bolt with a wing thumbscrew. Tighten this thumbscrew with a pair of pliers until the frame-up lever works reasonably hard. If the bolt turns as you turn the thumbscrew, hold it with a screwdriver, as its head is slotted for that purpose. If the wings of the thumbscrew (it really is a "wing-nut," that is its correct name) won't pass the gear wheel when you turn it, remove the gear by loosening set screw in sprocket and slipping off. Take wing-nut off and file wings off until they will pass. As to the lower loop: set your take-up sprocket in line with the intermittent. To do this, use an old corset steel for a straightedge (trying it on a carpenter's square to be sure it is true). Lay the steel against the inside edge of the aperture plate tracks and let it extend down past the take-up sprocket. Set the sprocket so that the teeth on either side will be equi-distant from the straightedge as you lay it against the two aperture plate tracks. Now set your stripper plate by loosening the screws that hold it and moving one edge in or out until the loop sets square with the sprocket. Next, with the set screw provided, raise the take-up sprocket idler away from the sprocket by twice the thickness of a film and **keep it that way.** Having faithfully carried out these instructions, you should have no further trouble with your loop. The "stripper plate" is the small metal piece at the bottom of the apron which passes up between the sides of the intermittent sprocket. Now as to the grind: The coupling bar of the toggle-joint on left of machine is worn out. This throws the gears out of proper relation to each other at a certain point in the travel of the frame-up carriage. Your machine is evidently quite old and should be, I think, sent to the factory for a thorough overhauling. Too many managers buy a machine and expect it to last almost indefinitely by purchasing a new star, cam or sprocket occasionally. This won't do at all. No matter whether your machine be an Edison, Power's, Pathe, Motiograph, Lubin or any other make, it should be sent to the factory at least once a year for a **thorough overhauling.** Many theater managers and owners will run a machine until it is almost ready to fall to pieces and finally send it to the factory with orders to do about half the work necessary. They yell bloody murder, arson and police if anything more is done, too, usually refusing point blank to pay for it. Such a course is foolish. It is false economy. There are certain repairs that may be made in the operating room, but certain other ones must be made at the factory, and it is sheer foolishness to run a machine that is in need of repairs, for it can't and won't give you the best results. Mind you, Bloomfield, I am **not** aiming this either at you or your manager, but just taking the opportunity to say a few words to **all** operators and managers, since the matter is of more than passing importance. I might add that you must only have take-up tension barely tight enough to take up all the film. Too tight a take-up tension tends to pull out the lower loop.

The Handbook.—New Orleans, La., writes: "I take it you are the same Mr. Richardson who wrote the little Operators' Handbook issued about three years ago. If so, there are many operators and managers (I am one of the latter) here in New Orleans who would like to personally thank you for the aid that little book has been to them. Also I want to ask you if you intend to get out a larger work, and if not, why not? I am sure you could cover the entire field, and such a work would surely repay you, besides helping thousands of those who need such a book. Will you please answer the following in the Operators' Column: What is the difference between a choke coil and a low-voltage transformer such as the Power's Inductor, Hallberg Economizer, the Compensarc, etc.?"

As to the little handbook: The writer has received hundreds of letters similar to yours, New Orleans. The copy for a work such as you suggest is ready and the matter is in type. The Moving Picture World will get it out soon. The difference between a choke coil and a transformer lies in the fact that whereas in the former the amperage is choked back by being compelled to pass through a strong magnetic field set up by winding the wire round an iron core, the metallic contact being continuous, there is absolutely no metallic contact at all between the primary (high voltage) side and the secondary (lamp) circuit in the latter, the secondary circuit being an induced current owing its existence to the fact that an electric current is induced in any conducting circuit passing through a magnetic field, controlled by another circuit, at the instant the current in the primary circuit starts or stops. Alternating, 60-cycle, starts and stops 120 times a second, therefore the secondary circuit current is continuous, but on direct current there would be no effect at all except at the instant the switch was opened or closed.

Best Pictures.—Mr. A. G. Skidmore, Operator, Imperial Theater, Bridgeport, Conn., writes in part as follows: "This house has the reputation of showing the best projected pictures in Bridgeport, and, so far as I have observed, in this part of the country. Traveling men have repeatedly told us they have seen nothing to compare to our pictures. Surely there must be a reason when out of fifteen picture shows ours is the only one with a ten-cent admission, with fifteen cents in the balcony. If you are ever in Bridgeport, just drop into the Imperial and see for yourself."

Now the above might seem like boasting to some, but it does not to me. I like to get letters from men who are proud of the excellence of their performance, provided they can produce some measure of proof that their performance does excel. As neighbor Skidmore says, there certainly is a reason when one house charges twice and thrice the admission its competitors do and gets away with it. This might be partly accounted for in newer films and more of them, but it is but fair to assume that excellence of projection is there also, the more so from the fact that two films properly projected make a better program than do four poorly projected. Most certainly I shall accept your kind invitation if ever I am in your city, friend Skidmore. Meanwhile, cannot you send in a letter once in a while setting forth conditions in and about Bridgeport?

A Series Connection.—Chicago, Ill., writes: "Am using 45 amperes, 110-volt D. C. on my motion picture. Have but

the one machine and run song slides with usual stereo attachment, but find the fierce heat from 45 amperes breaks many slides, particularly the title and chorus slides. Can you tell me some way to avoid this? The lookout hole in my operating room is only six inches square. I have tried to convince the manager that it is too small. He says ask you and he will make it any size you say. Won't you please help me out in this? Am using a five-cell Chicago stage lighting rheostat and have four of the cells in multiple, one idle."

Your amperage proposition is simple. On the wall in some convenient location install a single-pole, single-throw, inclosed knife-switch capable of carrying fifty or sixty amperes. Now attach your rheostat multiple to the lamp through this switch. In other words, this switch is to come in the line between the rheostat and lamp and be placed on the wall where you can reach it handily from operating position. Now with another wire attach one side of that idle rheostat cell to the wire leading from the multiple connection to the switch above described. With still another wire attach the remaining side of the single cell to the wire connecting the switch and the lamp. Solder the wire joints and the job is done. Now when the switch is closed your multiple will work exactly as it works now and you will get the 45 amperes; but when you get ready to run slides you shove the lamp house over and pull the switch above described. This throws the single cell into series with the multiple and the result will be that you will only get the capacity of that one cell, viz., 18 amperes, until you again close the switch, when you will once more get the 45 amperes. Eighteen amperes is quite enough for the stereo. As to the lookout hole, it is nothing short of an outrage to ask an operator to work with a hole six inches square. A foot square is quite small enough, and in large operating rooms they should be 12 by 24 inches. No operator can or will do the best work when compelled to "rubber" through a little, inadequate lookout. It makes his work harder, too, and is utterly senseless from any and every point of view.

"ELECTRA" CARBONS AND THEIR MANUFACTURE.

Few of the moving picture machine operators in the United States who handle carbons in the lamp house give a moment's reflection to the importance, from an industrial point of view, which carbons have in the world of manufacture. A good carbon is ultimately the most essential point of the moving picture business, as it is only with the use of a high-grade carbon that a clear picture can be projected; and not alone are carbons used in the moving picture business, but millions are used in various kinds of arc lighting. In fact, this business is so enormous that in the factory where "Electra" Pink Label Carbons are made, of which the above is an illustration, there are nearly 2,400 hands employed. This factory covers approximately twenty acres of ground, does its own printing, makes its own cases and its own high-grade lampblack.

The "Electra" Pink Label Carbons, which are made in this factory, have a reputation of their own and are really in a class by themselves. They are scientifically manufactured of the very highest grade ingredients, especially for use for projectors, and it is for this reason that they stand up so well and carry the heavy current at the arc. In spite of this heavy current, these carbons do not get red hot, but maintain a beautiful white arc under any circumstances. Therefore the "Electra" Pink Label Carbons have been a very great factor in the enormous growth of the moving picture business.

Besides the "Electra" Pink Label Projector Carbons, this factory makes millions of high-grade "Electra" carbons for use in the enclosed type of arc lamps.

The "Electra" carbon is recognized by all central stations to be the standard for quality, and can always be relied upon to produce a brilliant and steady white light with a minimum of deposit.

In this factory is also made the "Excello" Metal Vein Flaming Carbon. This factory was one of the first to make this type of carbon, and on account of the specially patented form of this metal vein the resistance of the "Excello" carbons is almost nil, thus allowing a maximum amount of current at the arc, which is a very essential feature for this type of lamp, and it brings out all the efficiency there is in the lamp.

A complete line of carbon brushes, electrodes, special carbons for telephones, batteries, etc., are made by these works.

The sole importer of this line of carbons is Mr. Hugo Reisinger, 11 Broadway, New York City, who has handled the goods over seventeen years. The mere fact that these carbons have been on the market so long and have now such a very high reputation, is proof of their popularity and efficiency.

We think every moving picture exhibitor and operator who strives to produce good pictures should make himself practically acquainted with the "Electra" Pink Label Projector Carbons, and if he has not already done so, to get in touch with Mr. Hugo Reisinger, at the address given above, in order that he may have an opportunity of testing and trying out these carbons and so convince himself of their fine quality.

Factory of the

"ELECTRA"

High Grade Nürnberg Carbons.

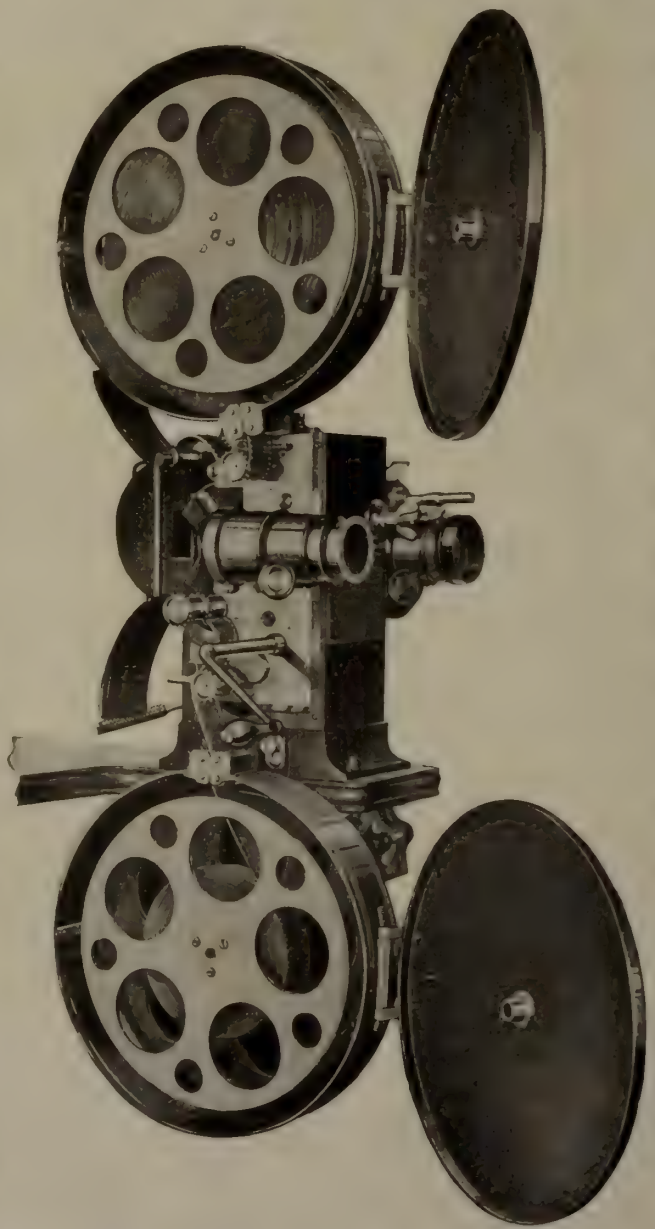


Nürnberg, Germany.

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THE EDENGRAPH

A Motion Picture Machine—Dust-Proof and Flickerless



Built to outwear all others. Projecting a picture perfectly at all times. The illustration shows dust-proof enclosure for all gearing. Note the simplicity of every detail.

All the points of superiority are noted and described in a handsomely illustrated catalogue which will be mailed on request.

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AMALGAMATED FILM EXCHANGE, 221 Madison St., Seattle, Wash.

THE STORY OF THE EDENGRAPH.

Two weeks ago we published a description of the Edengraph machine as it appealed to us during a demonstration at the factory. This week we will supplement it with a brief history of the development of the machine, as gathered from an interview with George Kleine:

"About the year 1900, Frank Cannock, a mechanical expert, thoroughly versed in the use of motion picture machines, had constructed a new model which embodied many features never before used, and placed one of these machines in the Eden Musee, Twenty-third street, New York City. The Eden Musee is famous throughout the country, having been in existence many years, and from the beginning of the public exhibition of motion pictures it has made a specialty of them.

"Among the features used in the Edengraph in the year 1900 when placed in position in the Eden Musee, and which is embodied in the present machine almost without change, is a dust-tight oil box in which are placed the shaft, cam and star wheel which actuate the intermittent sprocket.

"The Eden Musee has projected motion pictures on an average of ten times daily since 1900. Mr. Cannock has informed me that the original oil box containing the original shaft, cam and star are still in use, have never been changed, regulated or altered. Mr. Richard G. Hollaman, general manager and chief owner of the Eden Musee, confirms this statement.

"From time to time Mr. Cannock made duplicates of his original machine for friends in the business, possibly three or four all told. Beyond this the machine was not placed upon the market for sale. The first Edengraph that I myself saw was in use at the Delmar Gardens in St. Louis during the World's Fair, at the exhibitions given by Count d'Hauterives, who is well known to the trade as having the largest individual stock of special hand-colored films of anyone in the United States, and whose reputation is that of projecting as perfect a moving picture as is possible with the most advanced appliances. Count d'Hauterives operated his own machine, which he treated like a pet child, and being very much struck with its efficiency I made inquiries as to its origin, who its maker was and what were the prospects of obtaining it for the market. The Count was reticent and would give no information. I had previously heard of the Edengraph that was in operation at the Eden Musee at New York and suspected that the Count's machine was of the same type, but could not confirm the fact until later.

"In the Fall of 1907 I met Frank Cannock in Montreal, and inspected closely a modified sample of the original Edengraph which he intended to place upon the market. Shortly afterward a company was formed called the Edengraph Manufacturing Company for the purpose of manufacturing and exploiting this machine. The chief stockholders were Mr. Hollaman and Mr. Cannock. The inventor transferred to the company his patents embodied in the Edengraph model, other patents then applied for, and agreed to assign to the Edengraph Company any improvements that he might make thereafter in apparatus for taking or projecting motion pictures. Early in 1908 the Edengraph Manufacturing Company issued advertisements offering the machine for sale on some nearby day. An error was made by the company, however, in attempting to save time, in that they contracted to have the work done in shops which they did not own or control instead of giving the requisite time to the installation of their own factory.

"In the Spring of 1908 I contracted for the Kleine Optical Company, through Messrs. Hollaman and Cannock, to take the exclusive Western selling agency, having been thoroughly convinced by that time that the Edengraph had more points in its favor than any other projecting machine known to me. Owing to the great mechanical accuracy required in the construction of the machine, and the impracticability of having it manufactured in a shop not owned by themselves, the Edengraph Manufacturing Company withdrew its tools, models, jigs and parts of machines that had been made in the outside shop, and Mr. Hollaman finding himself unable to give the necessary time to the handling of this venture, offered to sell to me the entire capital stock of the company held by himself and his friends, which I purchased in August, 1908, Mr. Cannock continuing as a stockholder and director. A complete manufacturing plant was installed at 135 West Third street, New York City, and the Edengraph machines have been manufactured in the factory at that address ever since.

"The original machine did not admit of framing by either changing the position of the film gate aperture or of the mechanism, and framed by moving the objective lens up and down, after the manner of the older French machines like the Lumiere Cinematograph. On pointing out to Mr. Cannock the desirability of keeping the objective lens in a fixed position for optical reasons, he devised a new system of framing the film. He evolved a mechanism which permitted the shutter to remain in a fixed position, which required a width only large enough to cover a single picture, instead of the customary shutter which moves when the picture is being framed, and which must therefore be much larger to cover the aperture when in all positions. This reduced the flicker very materially and gives the Edengraph its reputation for producing a motion picture upon the curtain which is practically flickerless with the machine running at ordinary speed.

"Any exhibitor wishing to test the relative merits of the Edengraph and other projecting machines is invited to set them up side by side, turn on the light and project a disc upon the curtain without a picture. This is the severest test to which a machine can be put to test the absence of flicker, that is to say with only a disc of light upon the curtain, and the shutter revolving in place as when projecting a picture. The shutter is located in close proximity to the film gate—not more than ⅜-inch distant. The purpose of this construction is to permit the use of extremely wide angle lenses, whose rear lens falls very close to the film when in focus. Such lenses are used when projecting from behind the curtain or when the machine must be placed at a very short distance from the curtain, and to project a large picture; it will accept lenses for the shortest to the longest distances.

"The machinery for the manufacture of the Edengraph having been installed in the Fall of 1908, an efficient staff of mechanics was engaged, and in the course of time Edengraphs were finished and sold to various exhibitors and exchanges in the United States and Canada. The experience of many years in marketing projecting machines had taught me conservatism in advertising the Edengraph for delivery before quantities of them were finished and in hand. A limited number of exhibitors and exchanges who were well acquainted with the model took them off our hands as rapidly as they were offered, and not having an advance supply in hand the machine was not advertised.

"The Edengraph Manufacturing Company is now practically ready to fill all orders. A number of applications have been received for selling agencies, but none have been granted as yet, excepting to the Clune Film Exchange, which has exclusive territory in Southern California, Arizona and New Mexico, and the Amalgamated Film Exchange, of Portland and Seattle, which controls Washington and Oregon, to famaximum of perhaps $75.00, when the incumbent would be cilitate deliveries to Far Western customers. An illustrated catalogue will be received from the printer within a few days, and will be mailed free on request.

"The Edengraph is licensed by the Motion Picture Patents Company, and is now being offered for sale to all licensed exchanges and exhibitors licensed by the Motion Picture Patents Company."

GOTCH-ZBYSZKO WRESTLING MATCH PICTURES.

The Gotch-Zbyszko wrestling match pictures became suddenly more valuable, inasmuch as certain agitators from a reformed standpoint, are using certain classes of the press to engender ill-feeling against the release of the great fight pictures made at Reno by the associated manufacturers, rendering it possibly difficult for certain portions of the country to witness them, and as there can be no agitation against the use of the great wrestling picture of the Gotch-Zbyszko film, it will make an excellent substitute where the exhibitor is prohibited from running the fight pictures.

State rights have been selling for some time, as also with foreign privileges, covering the use of this film, but there still remain a few choice States, and it is the intention of Klank & Herman, who control this film, to have these pictures on exhibition in every State of the Union within fifteen days.

The Australian rights were quickly sold. England and the British possessions are using them extensively. Russia, China, Africa and South America are all making earnest inquiries regarding the securing of same.

From a photographic and accurate standpoint this film has been pronounced by those who have seen it, the best and clearest piece of photography recorded in the cinematographing of sporting events. The film can be seen at any time at the Selig Polyscope Company offices, 45 East Randolph street, Chicago.

The National Independent Moving Picture Alliance met at Niagara on July 16 to establish a working agreement between the exchanges and manufacturers. How far they have succeeded is not yet divulged, but it seems that the harmony between the Associated Independent Manufacturers and Sales Company will extend also to the exchanges.

The Editors' Table.

"Haunted by Conscience" is the title of a new Kalem military drama. The Kalem players have been working along military lines for some time and have had the benefit of the coaching and assistance of one of the most prominent officers in the United States Army at the present time, and their producers assure us that the details of military life are correctly portrayed in every particular.

"Brave Hearts" is the name of the Kalem Indian picture of the week, and in this production, as in those which have been put out previously, the Kalem players have endeavored to portray a well-authenticated incident of real Indian warfare.

"Rambles In Many Lands" is the title of a delightful short book of travel, by John Mackenzie, who is chief of the photographic staff of the Kinemacolor Company, London. John Mackenzie loyally dedicates his book to his friend, Charles Urban. He modestly disclaims being either a skilled literary man or a professional journalist, giving us rather the impression of a busy traveller whose province is the making of photographs. There are twenty or thirty short articles in the book, which reads just like a series of letters sent home from Europe, Africa, India, America, either to a friend or a newspaper. And therein lies their value. They are little, spontaneous word pictures by a keenly observing man, and as such we thoroughly enjoy them. We turn over one page at random. "The idol to which they bow is money. For this they sacrific home, and health, and life, and leisure. The 'almighty dollar,' as they themselves term it, and its attainment by 'hook or crook,' is the whole gamut of the average American's religion. For this he works from thirteen to seventeen hours a day, etc., etc." It will be seen that friend Mackenzie is a very close observer of American national habits. Next to our appreciation of this pleasant little book, we would rank the pleasure of another visit from John Mackenzie in company with some more of his beautiful Kinemacolor pictures.

Correspondence.

HAMACEK INVENTS INTERMITTENT DEVICE.

Chicago, Ill., July 7, 1910.

Editor Moving Picture World:

Gentlemen—I have devised and perfected lately a new intermittent motion device and had it patented. This device will play a most important part in the motion picture business on account of its very novel features. It possesses a merit in which the period of rest of the film in proportion to the movement is 7-4 times. Under severe tests, running it far in excess of ordinary speed necessary for projecting motion pictures, in no case has it broken the film. Such a trial sets aside any question as to its practicability as regards the rapid displacement of the film. Furthermore, the period of rest can be increased, if so wanted, or diminished. Some of the advantages derived by the employment of this device in connection with motion picture apparatus are as follows: When used in connection with a projector it permits the speed of the shutter to be increased to more than twofold, if wanted, and still maintain synchronism between the shutter and the intermittent motion movement of the film. Consequently, by its use, it is obvious that the shutter will assume a velocity sufficient to prevent flickering even though the machine is run below ordinary speed. This, of course, means less displacement of the film at the same time. What such a feature means as an advancement in the picture line is most striking and becomes a matter of most vital importance in the production of motion pictures and their projection. Under tests it appeared that an economy of the film could be effected approaching 30 to 40 per cent.; assuming that it was but 20 per cent., it means an immense saving in making up films, together with the raw material.

For another reason this new intermittent motion device is bound to play a very important part in the picture industry, in that it is of a nature which will make it possible to expose films to view, or to the light in photography for a greater period in the line of colored photography. Whether it would be on films of single sequence, or of several sequences of pictures. It shows the advantage plainly even in this one respect where the film may be of several degrees of sensitization and of different natures so as to receive such colors of impression as may be desired, that the exposure can be made any thing out of one period of displacement of the film, by adjusting the sizes of shutters to fit it, and to have them revolve synchronizingly.

This device means one of the greatest advancements in the motion picture industry, both as to perfection of display and economy of production, and the patent rights are for sale. Very truly, ADOLPH F. RAMACEK, Owner.
4645 Evanston avenue, Chicago, Ill.

THE FIGHT FILM WAR.

Brooklyn, N. Y., July 9, 1910.

Editors Moving Picture World:

Dear Sirs—Judging from what newspapers say about the fight pictures, I would like to give and express my opinion of same, and I trust this will interest some at least.

My judgment is that the trouble concerning the fight pictures is due to the public in general.

Long before the fight contracts were settled, I predicted this trouble; not the making of the pictures, but the foolish and insane ideas and actions of the people.

To begin with, I may as well mention this fact: When visiting a show consisting of moving pictures, some people applaud when the hero makes some brave move; others applaud in appreciation when the subject is ended. The former, I claim, is foolish and the latter is sane. The same can be said now in regard to the coming fight pictures that the famous Vitagraph people are to produce.

If the public does not see them, it is not the fault of the producer, but the people, simply for the reason of their insane ideas.

The public wanted to see a fair fight. There is but one way to see one, and that is when the best man wins. The best man did win; what more can be done? When the people who paid to see the battle are satisfied with the results, why should it bother the rest.

There are thousands of people besides myself who are interested in this, and who would like to see the pictures of this fight, but probably must be refused the pleasure, because thousands of others cannot see them without losing their minds, thereby causing riots, etc.

What is the sense of all this? If they only stop to think a little, they would probably see their own foolishness.

Jeffries is white, and fought for the United States; Johnson is black, but fought also for the United States. Should the people not be satisfied, then, when the United States still holds the championship of the world? If each and every citizen could read this, the foolish ones would probably regain their lost senses.

If this trouble comes up very often, moving pictures, one of our greatest amusements, will soon find a resting place, and should it be so the public can only blame themselves.

ALBERT OHLSON.

Delphi, Ind., F. R. D. No. 6, July 9, 1910.

Editors Moving Picture World:

Dear Sirs—The asinine attitude adopted by certain people of authority, in the sadly abused cause of morality, by forbidding the exhibition of the Jeffries-Johnson fight pictures throughout the States (north of the Mason-Dixon line), is without doubt one of the most ridiculous gnat-and-camel affairs ever discussed in our American newspapers.

The chief executive of a city in the Central States, gave out the following for publication: "I will prevent the exhibition of the Jeffries-Johnson fight pictures here, if possible," said the Mayor. "Their influence would be detrimental upon the public mind, particularly upon the young. The exhibition would be a species of the prize-fight itself. I have no use personally for any such thing."

My personal advice to this garrulous, would-be reformer is to subject his own city to a thorough renovation and part his hair in the middle before stampeding into print, to discuss a question of morality far beyond his dogmatical comprehension.

With an exception of the cities numbering a large colored population, already in the preliminary throes of a race war, can a mayor place the ban on the fight pictures, and even then without making a public announcement of his own inability, as chief executive, to govern his city properly?

With the gaming feature of the ring carefully eliminated, I very much doubt if any unprejudiced, well-balanced mind can advance a logical argument to show that prize-fighting exercises a demoralizing effect on the spectators.

If the ring sport has an evil effect on the spectators, how much more than horse-racing, football, wrestling, motor-racing, or the appalling feats performed, high up in the circus tent, by the daring acrobat, before thousands of children?

Should the performer make a slight mistake, or suffer a momentary indisposition, death swift and shocking to behold, must follow; still we look on and applaud.

Why, even to-day in some States under the American flag, criminals condemned to death are hanged in public, which has excited little if any comment, unless it be to depict the morbid details of such a hanging.

The Governor of a State can no more prohibit the exhibition of the Jeffries-Johnson fight pictures through the elastic medium of civil process, than he could suppress Rex Beach's graphic, nerve-tingling account of the big fight at Reno.

In the former we simply see the fight, while in the latter we indulge the five senses to their utmost capacity; in fact, we are there. There at the ringside with the bellowing thousands, we breathe the very atmosphere of the huge amphitheater; we taste the humid air, redolent with that musk ever identified with a vast concourse of people; we thrill with the delirious excitement of the moment, and are glad, insanely glad, we are there.

If all Americans, whose veins pulsate with honest red blood, hot with life, were granted a wish, these effeminate knockers of athletics, these narrow-minded, versatile advocators of muscles to match their own intellectual powers, would be presented with a copy of Dante's famous poem illustrated by Dore, as an indispensable guide book, considering their inevitable destination, and that right heartily.

Yours truly, CHARLES N. SIMS.

Portage, Wis., July 9, 1910.

Editor Moving Picture World:

Dear Sir—Referring to the sentiments that are expressed in the different journals and the Moving Picture World as to the prize-fight pictures. In trying to be a Christian myself, as no doubt millions of others are doing, who think that prize-fighting and the showing of pictures of the same is anything but elevating, to say nothing of the bad influence on the young, I would like to ask you if you do not think it better for a paper that has the good standing in the moving picture business, to try and cut out all or most of the display on the subject of these fights.

You have stood all along for the clean class of films, and the cutting out of the "blood and thunder," and hold-up work, robberies and such stuff. We are all eagerly reading up the elevating part of the picture business, but does it not seem that there is big money enough in the business, without spreading and pushing a subject that is certainly offensive to at least the whole church world, who have a right to put their judgment abreast with any others to the contrary? If we are going to "purify" the picture business, for goodness sake let us begin where it seems to need it the most. The recent declaration of the Christian Endeavorers certainly voices all good sentiments on the question.

When the Governors of many of the States are prohibiting the fight pictures as they would the fight, and when so many of the mayors of the larger cities are doing the same, it would seem that the Moving Picture World can see its way clear to voice the sentiment and still "be fair to all alike." Let the good moral work that even the films can create, go on; but for heaven's sake keep out such "flarebacks" as this, or it will take a year or more to get back to the proper sentiment.

Yours very truly,
H. W. GRIGGS.

[For the benefit of friend Griggs and others we wish to say that we are in sympathy with the Christian Endeavorers and other reformers. But we want to point out that their efforts are wasted. What they should have done was to prevent the fight itself. We have seen the pictures and they are far less debasing than the newspaper accounts of the fight. In fact, there is nothing in them that shows even brutality. Moreover, they will not be exhibited promiscuously in family theaters and no one need see them without a mind predisposed to such exhibitions.—Eds. M. P. W.]

Boonville, Ind., July 8, 1910.

Editor Moving Picture World:

Dear Sir—Of course, editorials are appearing in the papers throughout the States relative to the Johnson-Jeffries fight film, but of all these, the enclosed is the best. In no instance has the idea been expressed so thoroughly, and I am anxious that you copy it for the Moving Picture World. It is clipped from the Evansville (Ind.) "Courier." It's the real goods and resulted in the local mayor and city council favoring the showing of the film in Boonville, and it will be shown here all O. K. Tell "Pop" Rock that he should let us have an early "crack" at that. Just name the exchange and we will do the remainder. Thanking you for this opportunity, we are,

MATTHEWSON OPERA HOUSE,
By Monte W. Katterjohn.

Bring On the Pictures.

This protest against the moving pictures of the fight is extremely silly. The fear that they will incite racial discord is foolish. Why should they? If America has the most superbly developed fighting man in the world, we should be proud of it, whether he is white or black. If every negro were a Johnson they would be a valuable national asset. The army could well afford to have a few regiments of Johnsons. Why should any white man be jealous of the black man, who has triumphed in a contest of strength employed with skill? A negro won the prize for oratory at Yale a few years ago. Is that cause for a race riot? It would be singular indeed if the negro could not outdistance all others along certain lines of development. The white race never rose to supremacy through brute strength. A man cannot cope with a lion in a naked contest. Hurrah for Johnson, the black champion! We are glad that he is an American. Whenever any of our white pugilists feel fit to challenge him, let them go to it. It matters not a whit to us whether the strongest man in the country is black or white.

As for the moving pictures we confess we should like to see this superb black panther in action. If prize-fighting is so brutal as to be revolting to the sensibilities of the public, the best way to stop it is to throw the pictures on the screen and let them see it. They will hurt no one and cause no disorders.

At one of the theaters this week we have the moving pictures showing King Edward's funeral. They are wonderful—as clear and vivid as if one really saw the splendid procession of royal equestrians and equipage moving before his eyes, from Buckingham to Westminster.

The moving pictures are educational. In order to pass intelligent judgment on the subject of the prize-fight and its moral and humane aspects, let us see the pictures of it.

---

204 Osborn street, Wissahickon,
Philadelphia, Pa., July 11, 1910.

Editors Moving Picture World:

Dear Sirs—It is with a strange feeling of exultant pride that I take up the gauntlet thrown down by the daily papers to the moving picture manufacturers, and endeavor to answer the varied and numerous articles on the pictures of the recent Johnson and Jeffries contest.

I will not ask the reader to bear with me long, nor will I preach or rant on the great good that the moving picture has done in the past and will do in the future, but in a series of questions, I will ask the reader to answer to his own satisfaction, and then judge for himself, as to which is the greatest sinner—the newspaper or the moving picture.

1. Was it the moving picture or the newspaper that for the past two years has cried out to James J. Jeffries to bear the so-called burden of the white race and fight J. Arthur Johnson?

2. Was it the moving picture or the newspaper that called the attention of the world to this event and actually made it possible?

3. Was it the moving picture or the newspaper up to this date (July 9) that has detailed the "cut lips, bruised eyes, terrible falls," and the so-called "terrible brutality" of the fight?

4. Is it any more corrupting to our youth to show them the pictures of a prize-fight, than it is to place in their hands a copy of the daily newspaper in which they can read of the filth of some divorce scandal, the horrors of rape, arson and murder? Where by looking at the advertisements of the department stores, see half-nude female figures, clad only in underclothing, or the nude figure of a woman seated in some patent bathtub, or of some barefoot dancer who has not pride enough to cover the body with proper raiment.

Now I would ask you, honored reader, which is the worst sinner, the newspaper or the moving picture?

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GEORGE M. MUNDY, 152 Grand River Ave., Detroit, Mich.

MOVING PICTURES IN CHURCH.

Chicago is said to gather on Sunday evenings one-sixth of its entire population into 466 amusement places where moving pictures are the chief attractions. Other cities compete in their several capacities. "The theaters and five and ten-cent shows are thronged," observes The Michigan Christian Advocate (Detroit), "while the churches are thinly attended." From this statement the following question is an easy transition: Why should not the church be as wise as the world and go in for moving picture attractions? asks the Literary Digest.

The Methodist journal takes the query seriously, as the following shows:

"It is thought that inasmuch as the church attractions would be free, the crowds would prefer them.

"As for the pictures, 'the thrilling stories of the Old Testament, and the beautiful tales of the New Testament, together with modern illustrations of Christian heroism' would, it is said, make attractive up-to-date shows.

"At first blush this suggestion would seem to many like a plausible thing, progressive, 'up-to-date,' and promising of good results.

"It would, perhaps, not be much more of an innovation on old-fashioned worship than much of the hired music is. And it probably would not cost much more than some churches pay their artistic singers. Is it righteous to make artistic appeal to the ear to capture a crowd, and wicked to make artistic appeal to the eye?

"Moreover, on the score of innovation alone, the suggestion could not be condemned, especially by Methodists. John Wesley adopted an innovation when he took to field preaching, which he did not like, in lieu of the regular pulpit, which he did like. Methodists are adopting innovations all the time, and will continue to do so."

This journal is not insensible to the "serious objections" natural to the suggestion "There is probably no form of entertainment so hard on the eye, and indirectly upon the health, as motion pictures in low, stuffy rooms" Moreover:

"Only the most exciting scenes can long sustain interest in such tiresome exhibitions. 'The thrilling stories of the Old Testament' and 'the beautiful tales of the New Testament' would have to be fixed up in very catchy style if the crowds which have been surfeited on prize fight shows and other current excitement are to be drawn to the churches. The official boards, too, would have to come down with a lot of cash to buy new negatives by the thousand feet for each recurring Sunday evening performance.

"It is said that fully $60,000,000 has been invested in picture shows by the fraternity who have converted old stores and halls in every town and village into five-cent picture parlors. Is the church prepared to compete with that outlay?

"But the moving picture business is here to stay, and if the churches wish to combine and send their preachers around giving shows somewhat after the early circuit method, they can thus save some of the expense in 'filling the churches,' or trying to."

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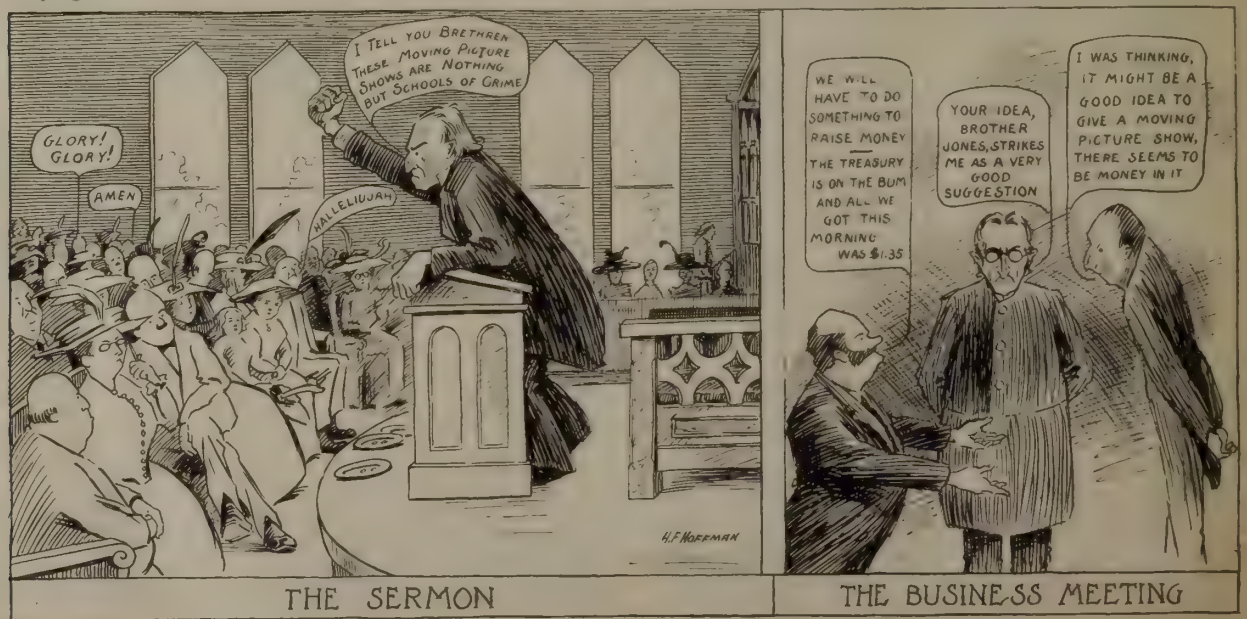
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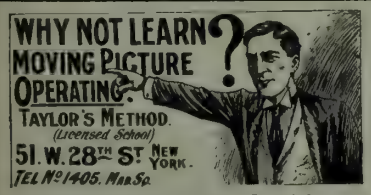
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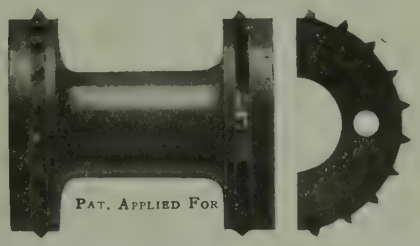
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Lubin—Rosemary for Remembrance (Dr.).....960
Pathe—Mistaken Identity (Dr.).....495
Pathe—Awful Symphony (Com.).....426
Selig—The Phoenix (Dr.).....1000

Tuesday, July 19.

Edison—The Old Love and the New (Dr.).....995
Gaumont—The Failure of Success (Dr.).....975
Vitagraph—Twa Hieland Lads (Com.).....988

Wednesday, July 20.

Essanay—The Thief (Dr.).....992
Kalem—Haunted by Conscience (Dr.).....995
Pathe—Manon (Dr.).....758
Pathe—Catching Lobsters (Edu.).....216
Urban—Through the Enemy's Line (Dr.).....550
Urban—Pekin, the Walled City (Scenic).....440

Thursday, July 21.

Biograph—As the Bells Rang Out (Dr.).....457
Biograph—Serious Sixteen (Com.).....535
Lubin—John Graham's Gold (Dr.).....925
Melies—A Postal Substitute (Dr.).....950
Selig—Mazeppa (Dr.).....995

Friday, July 22.

Edison—A Frontier Hero (Dr.).....450
Edison—Lazy Farmer Brown (Com.).....550
Pathe—The Cowboy's Sweetheart and the Bandit (Dr.).....909
Kalem—Brave Hearts (Dr.).....900
Vitagraph—Davy Jones and Capt. Bragg (Com.).935

Saturday, July 23.

Essanay—The Desperado (Com.).....1000
Gaumont—The Princess and the Fishbone (Com.).580
Gaumont—The Foxy Lawyer (Com.).....430
Pathe—More of Betty's Pranks (Com.).....426
Pathe—Pete Has a Good Time (Com.).....476
Vitagraph—Hako's Sacrifice (Dr.).....995

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Love Keeps the Whole World Young.
Silver Bell.
Back to the Bleechers for Mine.
The Man in the Silvery Moon.
The Chanticleer Rag.
I Won't Be Back Till August.
I Like You.
When the Bells are Ringing Mary.
I Met My Love Mid the Roses.
Sunny Time is the Time for Me.
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Most unique is the plot of this Biograph film story. It shows how a young chemist became infatuated with the youngest of two sisters despite the sincere love of the eldest for him. The young sister's pretty face and attractive personality intoxicated him to such a degree that he fancied she loved him. While working in his laboratory there is an explosion which apparently destroys his sight and hearing, rendering him for the time helpless. This helplessness bores the young wife, and she eagerly accepts diversion. She finally decides to leave him and go on the stage. She leaves a letter to this effect and her wedding ring on the table. This the sister finds and wears to deceive the poor husband until he shall have passed his affliction. The operation proves a success, and the sister hurries to bring the wife back before the bandage is taken off his eyes. This is so that he may never realize the truth. The removal of the bandage takes place in a darkened room, and as the young husband steps towards his wife, she recoils guiltily. In doing so, she clutches at the heavy portieres covering the window. Down they come, letting in a vivid shaft of light, which, striking his sensitive eyes, causes now incurable blindness.

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AS THE BELLS RANG OUT

The daughter of a juggler in high finance is betrothed to a wealthy young broker. Just as the wedding is to take place the financier receives a surprise in the way of an arrest for his connection with a crooked banking deal. The detectives, however, allow the ceremony to proceed, and keep his daughter and the guests ignorant of their presence. The ceremony over, the young couple start off on their honeymoon while the father is carried off to prison.

APPROXIMATE LENGTH, 457 FEET

SERIOUS SIXTEEN

A delightful little comedy of love's young dream. The lovers have a tiff and the girl is determined to give up the world and join the Salvation Army. The young man also through pique decides to become a friar. The extent of their avowals is the purchase of the appropriate costumes of the costumers. However, the world's lure is too strong and they soon patch up matters.

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BIOGRAPH COMPANY.

AS THE BELLS RANG OUT.—The power of dissembling is probably one of the greatest gifts afforded the human being. It has saved us from calamity and disaster; it has prevented woe and sorrow. In this case it allowed to transpire without a cloud the happiest occasion in the lives of two young people—their wedding. Grace, the daughter of Gilbert Allen, is sought in marriage by Wilson Breen, a young man of wealth. The father cheerfully approves of the match and the day for the wedding is set for six months hence. The momentous day arrives and all is in readiness. The bride to be has just left her father for her room, after his reviewing of her attired in her trousseau, when he receives a letter warning him that his connection with an illegitimate trust fund deal has been discovered, and advising him to fly. It is an affair in the like of which many a reputable banker has before been involved; simply an idiosyncrasy of the money market. To fly would be cowardly, besides it might mean the death of his daughter on such a day as this. Well, he makes a clean breast of it to his son-in-law to be, and gives him a chance to back out. That young man, grasping his hand, exclaims: "No, I will not give her up. We need each other now more than ever. We must keep her in ignorance of it." At this point the detectives arrive to take Allen away, but being humane allow the ceremony to take place with them hiding behind a screen. Allen gives his daughter in marriage to Breen and bestows the parental blessing as the happy couple leave for their honeymoon, and before the sound of the wedding bells has died out he is led off to prison by the detectives.

SERIOUS SIXTEEN.—"When love is young all the world seems gay." Thus chants troubadour under milady's window, but——. Well, we must confess there are fleeting clouds and threatening storms during that period. "Serious Sixteen" would seem a paradoxical expression, still the sixteen-year-old can become awfully serious, as we will show. Tom and Adele are sweethearts and decide that they must marry. Papa gives consent, but enjoins that they must wait four years. Four years! a lifetime. They simply cannot abide by this decision, and resolve to terminate an unendurable existence, hence they form a suicide pact. Their courage fails in the attempted commission of it, so they decide to elope. While Adele goes to get her belongings, a couple of tantalizing misses appear and for a lark bestow upon the nerve-shaken Tom undue attentions. Adele arrives and from what she witnesses, becomes furiously jealous, losing her faith in poor Tom, and leaves him still forcibly detained by the mischief makers. Going home, she determines to be through with the world and join the Salvation Army. When Tom hears of this he, too, decides upon the religious and becomes a friar. The extent of their avowals is the purchase of the costumes of the costumers. Her firm purpose, however, is soon weakened by the present from papa of a picture hat. As she dons this, Tom enters, and seeing her backslide, he, too, apostatizes, reasoning it is better to wait four years, than to suffer as they had during this one day.

A FLASH OF LIGHT.—The difference between love and infatuation is generally marked, but how often are we indifferent to the dictates of our soul. The sight of a pretty face and an attractive personality nearly always intoxicates us to such a degree as to make us believe that our impulses are induced by the heart and soul, but what a fallacy. It is by the sight that we are hynotized and though the eyes may be the windows of the soul, still under certain influence an intercepting shade is drawn. This was the condition of John Rogers, a young chemist, who is sincerely loved by the eldest of two sisters, but in a state of infatuation prefers the younger girl, fascinated by what he would call vivacity, but which is nothing less than frivolousness. He marries her, and she soon tires of a life of domesticity. He tries to interest her in his chemical experiments but they simply bore her, although they are interesting to the sister, which interest is born of a pure love which she still holds. While he is working in his laboratory, the wife is either entertaining or being entertained by friends. She is in her element at a dinner party, when an explosion takes place in her husband's laboratory, apparently destroying his sight and hearing. It is a sad house she returns to after her evening's pleasure. There is her husband, deaf and sightless. You may imagine her lot is now more repugnant, as his helplessness annoys her, so she eagerly accepts diversion. This comes in the form of an offer from one of her friends, a theatrical manager, to shine on the comic opera stage. She accepts the offer and on the persuasion of this friend decides to leave her husband and get a divorce, leaving her wedding ring on the table for her sister or father-in-law to find. The sister sees her action, and tries to dissuade her, but in vain. The thought of this second and worse blow to the young man moves the sister to wear the ring, deceiving him until his affliction has passed, for the doctor is sure of restoring his sight and hearing. This deception is easy, as he can neither see nor hear and is ever under hands of the nurse. The operation promises to be successful, so the sister goes to the green room of the theater to bring the wife back. After a heated argument the wife consents to go and see him at least, arriving just as he is placed in a darkened room to have the bandage removed. When the bandage is taken off, the young man sees in the dim light of the room the figures about him. He turns from one to the other until he sees his wife and makes a move towards her, but she with guilty mien recoils and as she does, clutches the portieres nervously. Down they come, letting in a fatal flash of light from the outside, striking the poor fellow's eyes, causing now incurable blindness. Realizing what she has done, she rushes horror stricken from the house. The young man's hearing unimpaired, he learns the truth and now feels in his heart what he failed to see with his eyes.

EDISON MFG. CO.

OLD LOVES AND THE NEW.—John Stanley falls in love with Ethel Winslow and they become engaged. John is the son of a wealthy father who, when his son tells him of the engagement, advises the young fellow that he should learn to make a living for himself before entering the matrimonial field. John takes his father's advice.

The South African gold fields attract him and he goes there, after bidding a fond farewell to Ethel. Meanwhile Ethel meets and falls in love with Austin Brooks, and allows herself to accept from him a love token. John Stanley is successful in his South African work and has discovered gold. We see him at the bungalow home of his friend, Allan Jones, in South Africa, discussing means of interesting capital in the gold prospect which he has discovered.

Helen Jones, the sister of his friend, is on the scene, and we become aware of the fact that John is attracted to the beautiful sister of his old-time friend. A plan is finally arranged. Jones writes a friend in New York to insert an advertisement in the New York papers asking for a partner with ten thousand dollars capital to operate a South African gold mine, communications in response, to which are to be addressed to Allan Jones, Rambezi, South Africa.

Austin Brooks sees this advertisement in New York and having some capital concludes to go to South Africa and look into the matter. He in turn bids good-bye to Ethel Winslow. On arriving in South Africa Brooks meets John at the home of Allan Jones, and a mutual friendship as well as a partnership develops. Neither man makes any mention of Ethel Winslow, though both faithfully correspond with her. Everything goes well with John and Brooks and they develop a very rich mine.

John, however, is taken with fever and is forced to rest at the home of Jones. Here Helen shows a silent devotion for the handsome friend of her brother. Her dream of happiness is shattered, however, when she accidentally comes upon a photograph of Ethel Winslow, on the back of which is inscribed the following:

"To Jack—
With love from your affianced wife,
Ethel."

From this moment Helen is cold toward John, although it is plain to be seen that she is deeply in love with him.

John leaves for New York to regain his full health and, true to his engagement with Ethel, has no other idea than to marry her. During John's absence in Africa his father has been a constant visitor at the home of Ethel Winslow and her mother. He was present when Brooks called to say good-bye to Ethel, and later, while the young men are hewing out their destinies under the burning sun of South Africa, the old gentleman happens to read a letter from Brooks to Ethel, in which he (Brooks) speaks of returning to America and making her his wife. The suspicions aroused at the first visit are now confirmed and he sees Ethel is not in love with his son.

After John's return to New York his father, hoping to prevent the marriage between John and Ethel, cables to Austin Brooks a message which calls him immediately to New York. The day that Brooks receives the cablegram in South Africa he is visiting the home of Allan Jones and his sister who by a strange coincidence are preparing to go to New York. Brooks shows the cablegram to them and they agree to go together. On their arrival in New York they visit John's home. Here the elder Stanley becomes pleasantly aware of the fact that his son John is desperately smitten with the girl from Africa and that the feeling is reciprocated. A new light falls upon him and his whole plan of campaign changes. He manages to bring Austin Brooks to the home of Ethel just as she and John are in close conversation, and just as a tense situation is about precipitated he introduces Helen Jones as the fiancee of his son John. This is a surprise to John and Helen, but it relieves the situation for Ethel. Helen sees that Ethel agrees and she acquiesces.

The scene closes with Ethel slightly pressing the hand of John's father, happiness for both couples and contentment beaming from the face of the clever arranger of the destinies of the four young people.

A FRONTIER HERO.—The action of this story takes place on the frontier of Kentucky in 1800. Inside a stockade several settlers have their log cabin homes. The family with which we are concerned consists of a frontiersman, his wife and four children—the oldest, Tom, a boy of fourteen, the youngest a baby girl, Ruth. The children have a constant playmate in a magnificent collie dog called Shep. One day the father goes hunting with the other men of the settlement. In their anxiety to be early at the hunting ground they forget to close the gate of the stockade. At about this point the adventure which is portrayed in the picture begins.

Ruth sees a favorable opportunity to investigate the region beyond the stockade, and, while her mother is in another part of the cabin and her older sister is busily engaged in poking the ashes in the open fireplace, she quietly walks out of the cabin door and on through the stockade, and rambles off into the hills. On returning to the room the mother misses the child. Tom and his younger brother are bringing in logs for the fire, and to her questions as to the whereabouts of the baby they answer that they haven't seen her. The little sister whose back was turned tells the mother that the baby was "right there," pointing to the place where the baby was playing on the floor with Shep. The mother sends Tom one way and, taking the girl with her, goes in the opposite direction, in the meantime alarming the neighbors in the settlement.

Returning to the cabin in the hope that Ruth may have wandered back, the mother discovers for the first time the open gate in the stockade. A great fear seizes her. Tom, a boy of quick mind, calls Shep, shows him the little bonnet belonging to his baby sister, and talks earnestly to the dog. The intelligent brute seems to understand, for, hardly allowing Tom time enough to slip a rope around his neck and grasp a rifle, he darts out through the door of the cabin and on out the gate. Ruth has meanwhile wandered away, stopping now and then and picking wild flowers as she goes. A hostile Indian skulking near the settlement has found the child and made off with her.

We now see an exciting hunt. Over the ground where we have seen the Indian take the child we watch the boy, led by the dog, following the trail. The Indian, feeling safe from pursuit, slackens his pace and is about to rest for a moment, when Tom and Shep discover him in the distance. He hears the approach of the boy and the dog at the same time and, quickly letting the baby down, turns on Tom and fires. Tom is also quick with his weapon and shoots at the Indian. Shep dashes on toward the Indian, but as the savage falls and struggles away the dog changes his mind and goes to protect the baby girl. Tom struggles, wounded as he is, toward the dog and the child and, taking his handkerchief from about his neck, he ties it on that of the dog and commands him to go home.

The faithful brute seems to realize that something urgent is expected of him, for immediately he receives the command he dashes on and away toward the settlement. For a moment Tom talks to his sister and then suddenly faints away. The little one, not understanding his silence, tries to rouse him by shaking him. Unsuccessful and thinking that he is asleep, she lies down beside him, places her weary little head upon big brother's bosom and finally falls asleep herself.

We now follow Shep in his homeward race for help. We see him cross a beautiful mountain stream, dash on down to the settlement and arrive at the outside of the stockade just after the father has returned with his friends from the hunt. While they are in the cabin listening to the agonizing story of the loss of the baby they hear Shep's bark and rush to the stockade gate to admit the faithful brute. Seeing Tom's handkerchief they immediately start back after the dog, who bounds away ahead of them.

When they arrive at the scene of the fight they find Tom lying on the ground and his baby sister peacefully sleeping with her head resting on big brother's shoulder. For a moment it is feared that Tom has been killed, but when they revive him they find that his wound is slight. The fond parents, of course, are in ecstasies of delight over the finding of the baby, and also over the fact that Tom is not seriously injured. In all this the faithful dog is not lost sight of and comes in for many a hearty pat.

ESSANAY FILM MFG. CO.

THE THIEF.—Sherwin Bramwell, the noted detective, is leaving his apartments, when, in turning into the street walk, he collides with a gentleman coming from the opposite direction. Both are jarred and in the collision the pedestrian's hat is knocked off. Bramwell stoops, recovers the hat, and returns it to its owner with apologies. As he is about to turn away, a fitting expression crosses the stranger's face, which arouses a certain memory in the detective's mind, but he turns away, unable to find a name for the gentleman. This latter carries a cane, is well groomed, and the encounter has proven him courteous and decorous.

Some time later, Carlos Montague, alias "Crafty Nick," our gentleman of the cane, enters his bachelor apartments in a fashionable hotel and makes ready to attend an evening reception at

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ISSUE OF FRIDAY, JULY 22nd

BRAVE HEARTS

Or Saved from the Indians by a Woman's Wit

See the wonderful and unconscious heroism displayed both by the mother and her brave little girl.

A seven year old girl mounts a horse unaided and dashes across a rough country at breakneck speed seeking aid, with which she returns and a rescue is effected, just in the nick of time.

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NEW YORK CITY

one of the homes of the New York Smart Set. Later, arrayed in evening clothes, he takes his cane, looks at his watch and hurries out.

We next return to Bramwell, who has returned from his walk and who immediately endeavors to find some clue to identify the man whom he had encountered as he left his house. After a search through his collection of photographs of famous rogues he comes upon the one he is searching for, the photograph of Carlos Montague, "diamond thief suspect."

We are next shown a scene at the reception where Montague is ushered in and introduced by Mrs. Roberts, the hostess, to her friends who have never met him. However, there are many there who have met him and it is clearly evident that the gentleman has a firm foothold in society.

During the course of the evening Mrs. Roberts, upon the request of certain curious friends, opens a cabinet containing relics and curious, explaining the history of each article. Among these is a stiletto cane with a gruesome history.

After the examination of the curios is through Mrs. Roberts excuses herself to her friends to go to her room and wash her hands. Montague is standing near as she dusts her hands and notes the array of rings on the lady's fingers. A quick thought, and, watching his chance, he slips quietly out after her and hurries cautiously up the stair to his hostess' chamber. There she arrives and removes the rings, placing them on her dressing table. As she disappears into the adjoining room, Montague steals into the room, hides behind a portier near the dressing table and at the opportune moment snatches the jewels and hurries out.

The discovery of the robbery is made a moment later when Mrs. Roberts returns. Frantically she and the maid search the room, then, cautioning silence, she hurriedly descends the stairs, calls her daughter and this latter's fiancee aside and tells them of the robbery. The young man advises that they communicate with Bramwell. Bramwell, in answer to the 'phone call, promises to go to them immediately and a few minutes later he and his assistant are at the place and in consultation with Mrs. Roberts.

Bramwell sees the thief in the crowd and immediately concludes that he has the jewels. Then he reveals his identity and asks permission to search the gentlemen guests. Montague is left to the last, but a thorough search of the clothes of the thief fails to reveal the rings.

Not discouraged, Bramwell waves them off and paces the room vainly striving to locate the jewels. Absentmindedly he picks up the stiletto cane from a chair where it was placed by the hostess, unscrews the top and brings out the stiletto. A sudden thought flashes through his mind as he recalls the cane carried by Montague. The jewels must be concealed in the cane!

The crowd returns and Bramwell calls Montague aside. A moment of conversation, each of the two men working warily around the subject of the cane. Finally Bramwell brings out the photograph of the "diamond thief suspect" and follows up its exhibition with a direct accusation that Mrs. Roberts' rings are concealed in the hollow of Montague's cane. Montague, with a cry of rage, raises the cane to strike, but it is wrenched from his hands and Bramwell coolly unscrews the top and rolls the jewels out into his palm.

A moment later the defeated thief bows his adieu to the guests and goes out with a policeman, while Bramwell returns the jewels to Mrs. Roberts and bids her and her guests good-evening.

THE DESPERADO.—"Black Bart," a Western bad man, is much wanted by the county sheriff and a proclamation to this effect, offering a reward of $5,000 for the bad man's capture, has been posted. At the opening of the film we see the wily criminal laughing good-naturedly at the ominous warning, which he proceeds to riddle with bullets from his revolver before riding away.

We are next shown the sheriff's office. This dignitary is assembling a posse to make a raid on Black Bart in his desert lair and to bring him back, dead or alive. We see them ride away and some time later draw up in a rocky ravine to make explorations in the neighborhood.

Their horses are corralled and left to take care of themselves while the search party climb over the stones up the hillside to a rocky eminence which offers a view of the surrounding country. While they are thus engaged Black Bart rides up the ravine and spots the posse's horses. Struck with the humor of the situation, as he sees it, he resolves to make away with the mounts, which he does successfully, hiding them in another part of the ravine. Then he steals out carefully to reconnoitre.

The sheriff and his gang return and find their horses gone. This is evidently Black Bart's work and they resolve that if he is in the neighborhood to make the capture. To insure a quick search the sheriff divides his party into one and two to each division and sends them out by various and separate paths.

Black Bart is on the lookout and when his worst enemy, the sheriff himself, comes into view behind a rocky jetty, he covers him with his gun and before the astonished sheriff can regain his senses has deprived him of his gun and ordered him to "beat it."

Black Bart hurries off in the opposite direction, examining the sheriff's gun and watching warily for others of the party. A moment later two of the posse come in sight and are confronted by the bad man's gun so quickly that they make little resistance when he also takes their pistols.

There are but two others of the party yet to be corralled and Bart waits for them. A moment or two later they also come into view and the performance is repeated. When Bart has sent them hurriedly on their way the bad man laughs and examines the weapons of his disarmed foe. With a sudden inspiration he hurries back to the corral where the horses of the sheriff's party are confined, ties the bunch to one string and gallops easily off toward town.

By this time the sheriff and his gang have met and are commenting vitriolically on what blundering fools they have been. One man, single-handed, has robbed them of their horses, guns and honor. It is ten miles to town and the sun is shooting little red darts of fire on the long snaky road toward town.

Black Bart canters into town by the alleyway and leaves the horses and the sheriff's weapons back of this latter's office with a curt note to the sheriff and his boys. Later the boys, footsore and limp, drag themselves into town, whereupon the sheriff immediately tenders his resignation to the county board.

Two days later, in answer to the ad. from the county board, a strapping big cowboy enters the office of the board and applies for the job of sheriff. He is asked if he would be afraid to tackle Black Bart. He answers that he will capture the bad man if they promise to give him a permanent job. This is agreed to and the cowboy rides back home to show his wife and baby his star. Then he explains to his wife just how he will effect the capture of Black Bart. She makes a bandage for his uninjured hand in which he slips a short-barreled revolver. Then he kisses his wife and baby goodby and promises to bring the bad man back with him.

Next we see him seated in a stage coach on his way over the hills to the vicinity of the bad man's latest depredations. Bart is waiting for the coach and the usual hold-up occurs. But when he examines the supposed wounded cowboy a bolt of lightning flashes from the victim's bandaged hand and the bad man falls wounded.

A few hours later the experimental sheriff and his captive enter the office of the county board. The cowboy sheriff is congratulated and receives his permanent appointment as sheriff of the county.

GAUMONT.
(George Kleine.)

THE FAILURE OF SUCCESS.—This film tells of a doctor who, during the course of his researches, makes a great discovery. He becomes famous through this, and is invited into society. At a society function he is captivated by the charms of a noted actress, who, however, does not return his infatuation. He meditates suicide, but the sight of a convent child leads him back to his wife and children. The work of the child actors is especially effective, while interior settings are more than ordinarily expensive.

THROUGH THE ENEMY'S LINE.—Officer in camp calls for volunteer to carry dispatches. Hazardous journey started, but met by the enemy. Carrier shot and left for dead. The Little Goatherd, hearing shots, runs to the spot and discovers the wounded soldier. Returns to the house for assistance. Dispatch carrier explains his mission, when the brave boy offers to try and get through the lines. Falls in with outposts, who, not satisfied with his explanation, arrest him and start for camp. The Goatherd waits his opportunity, and pushes his captor over a precipice. Successful arrival with papers into the right hands. Highly commended for his bravery.

PEKIN, THE WALLED CITY.—Order of Pictures: 1. The Cheng Men Gate. 2. Around the Streets of Pekin. 3. The entrance of the Imperial City, access to which is forbidden to foreigners. 4. Body of Chinese cavalry. These soldiers are equipped and armed in European fashion. 5. Departure of a caravan for the Gobi Desert. 6. Another street in Pekin. 7. Chinese beauty enjoying a pipe. 8. Navigation on the Chunzhi Canal. Coolies and quaint junks. The baggage, as packed on deck, gives the appearance of a huge mattress, and the sails resemble gigantic quilts as the primitive boats are navigated on the river bed. 9. Funeral of a Che-Foo mandarin. Procession of mourners, bands, wreaths, trophies and symbols, lanterns, flags and umbrellas of honor in great number; modern carriages, Sedan chairs, strange gods and fat priests.

KALEM CO.

BRAVE HEARTS.—It is a well-known fact that the Indians hold an insane person in great veneration, regarding such an unfortunate as one touched by the hand of the mighty Manitou and hence immune from harm. The story centers around this theme. Marauding Indians attack a little frontier cabin while the men folks are away and the young mother and her little daughter left alone. Knowing the peril of the little girl and ignoring her own danger, the mother feigns madness and boldly walks out among the redskins while the little girl makes a wonderful ride for help and safety on her sturdy cow pony. The mother's madness is so well simulated that she actually succeeds in leading the Indians to a point where it had been agreed that the little girl would bring help, and it is needless to say that the great climax of the picture is the wiping out of the redskins, the rescue of the brave woman and the reunion with her little daughter.

HAUNTED BY CONSCIENCE.—Two young men of sturdy New England stock are in love with the same girl. The favorite lover, however, is somewhat timid and fails to see that he is indeed the choice of the girl. In his disappointment he decides to enlist in the regular army. The other lover proposes and is rejected, and he too decides to enter the army. The young men enlist and are sent with their regiment to the Philippines. There their company is detailed to a chase after Moro bandits. Here the favorite lover proves himself a real hero and loses his life in an attempt to cover the cowardice of his friend. The survivor goes back home after his enlistment expires and attempts to claim the girl. His suit is favored, but continually he is haunted by the ghostly presence of his dead friend, and even before the marriage altar the apparition appears in time to prevent the ceremony.

G. MELIES.

A POSTAL SUBSTITUTE.—When our picture opens, Joe Flynn, a rider in the service of the Government, has been shot from ambush by a masked man and is dying. Grouped at his bedside are his son, Jack, a sturdy young man; the local doctor and the county sheriff. The old man dies and a week later we see Jack delivering the mail. The sheriff has inserted the description of the murderer in the Yuma Gulch Herald, and the country is being scoured to find him.

Jack has a long and perilous ride between the two points of his route and is frequently beset with danger.

Steve Benson, a desperado, who has killed old man Flynn, is living unhappily with his wife in hourly fear of having his crime discovered. His wife has read the murderer's description in the Yuma Gulch paper and the offer of a $1,000 reward. She suspects her husband, and, when in an altercation with her, she becomes convinced of his guilt, she writes to Sheriff Gordon and gives the information necessary to arrest Benson.

She posts the letter with Jack, when he rides by, and her husband suspects what she has done and wrings a confession from her. He knows that his only hope of freedom lies in intercepting the letter, and so follows Jack to the turning point in his daily trip, where he is wont to change horses and dine at the home of George Stone, whose daughter, May, he expects to make his wife.

Benson comes while Jack is eating, and succeeds in slipping a sleeping potion in the latter's coffee. Jack falls asleep, but before Benson has an opportunity to extract the letter from the mail sack, May returns and, being unable to arouse her sweetheart, she rides with the mail back to Yuma Gulch. Benson follows in his endeavor to get the letter, and when he decides that the chase is hopeless, returns to his cabin, collects the small hoard he has there and rides for the mountains and freedom.

In the meantime the letter has been delivered to Sheriff Gordon and he sets out with a posse to capture Benson. Jack, who has recovered, joins them on the way, and after a long chase, they come upon the wounded Benson and arrest him.

Jack is deeply grateful for the services rendered him by his faithful sweetheart, and announces to the assembled cowboys his intention of making May his wife as soon as his father's death is avenged.

LUBIN MFG. CO.

ROSEMARY—FOR REMEMBRANCE.—Rosemary loves Dick Holding, whose good looks and good nature have won her heart. She refuses the proposal of honest Tom Burrows for Dick's sake and it is understood that some day they will be married. A party of "joy riders" ask to be directed to the hotel of the little village, and for the sake of the ride in the automobile Dick volunteers to show them the way. The men are all a trifle intoxicated and it strikes them as being a good joke to carry Dick into the hotel with them and induce him to drink. He is unused to intoxicants and as the sparkling champagne mounts to his head he throws caution to the winds and when he finally leaves the merry party it is two in the morning and he is very much under the influence of his potations. His patient mother has been waiting up for him in the hope of getting him quietly to bed, but Dick will have none of it and his loud talking rouses his sleeping father, who sternly drives him from the house. Dick decides to go to the city to avoid facing the comments of the townspeople, and Rosemary gives him a sprig of her name-plant "for remembrance." Dick means well, but his duties are many and Rosemary inquires in vain at the tiny post-office; though even when Tom renews his proposal and shows that the prosperous Dick is about to marry his partner's daughter, she remains true to her pledge. But the shock of the discovery has its effect and the repentant Dick arrives too late. It is a powerful story unusually well played.

JOHN GRAHAM'S GOLD.—Mrs. Vaughn has been "playing the market" with the usual result. Her husband, she knows, would never forgive her and she has been borrowing the money from John Graham, a friend of the family, whose regard

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for the daughter, Eunice, has been his reason for violating his usual business caution and lending money without security. The debt has reached $5,000 and Graham, now sure of his position, demands the return of the money or Eunice's hand. He knows very well that Mrs. Vaughn has lost her margins and that she will do her utmost to persuade her daughter to the marriage, though Eunice loves a young lawyer. To save her mother she assents to the marriage, but life is even more unpleasant than she had feared, for Graham is a miser at heart, and he is moved to a transport of rage at the sight of the new dress and hat that are Eunice's first purchases. To prevent a recurrence of the extravagance he takes the money from her pocketbook and is putting it in the safe when he hears a sound. Not knowing that it is Eunice, leaving his home to return to her parents, he supposes it to be a burglar, and fearful lest his precious hoard be stolen, he catches up a revolver, prepared to fight for his possessions. The revolver is knocked from the desk and is discharged. The noise alarms the household and when the door is broken in Graham is found dead. The interest is held tense to the last picture and the climax is as unexpected as it is appreciated.

PATHE FRERES.

MISTAKEN IDENTITY.—Heloise Helbronn, married to a man for whom she has little affection, is beloved by a young lieutenant. Count Lanvale, a friend of her husband, has also fallen in love with her, and he finally succumbs to his irresistible desire to tell her so. Heloise begs him to refrain from ever again speaking of the matter.

Unfortunately, Helbronn later on discovers his wife in the act of reading a note from the young lieutenant; he wrests it from her, but in the struggle she is able to tear off the signature. Count Lanvale's recent behavior convinces Helbronn, however, that he is the writer of the note, and he threatens to kill him. Heloise, afraid for the sake of the lieutenant to tell the truth, warns Lanvale of what she has done, begging him at the same time to forgive her. But Lanvale is not a coward, and although he guards her secret, Helbronn's insults oblige him to accept his challenge.

The two men meet, and it is Helbronn who falls. Lanvale gets away, but it is with a heavy heart, for as he bitterly reflects upon the sorry affair, the vision of Heloise united to her soldier lover rises tauntingly before him.

MANON.—Lescaut, a soldier, who is a rollicking good fellow, fond of his glass, receives from his father a message that his sister Manon will arrive in Paris the following day, and requests him to meet her and look after her welfare. In the midst of a round of gaiety Lescaut fails to meet her, and she, arriving without friends, is at a loss what to do, until Des Grieux comes forward and offers to be her escort. They fall violently in love with one another, and it is not until some days later that she meets her brother when promenading in the fashionable Place Vendome. A marquis, the friend of her brother, is introduced and he in turn also falls deeply in love with her. This marquis is a man of great power, and her brother's patron, and in order to remove her from the influence of Des Grieux he has the latter kidnapped and placed in a monastery. Manon then, fickle as all women, agrees to marry the marquis. Meantime Des Grieux has taken holy orders, and Manon, reading one day that he is to deliver his first sermon at St. Peter's attends, and afterward congratulates him in the vestry. Their old love refuses to be smothered, and the marquis finding them together uses his influence and has Manon deported.

AN AWFUL SYMPHONY.—A nondescript band stands in the street giving vent to the most unearthly row. Deafened by the discordant noise the inhabitants around throw water over the musicians, who immediately dissolve and disappear. Suddenly huge humid spots appear on the wall, take the shapes of the musicians, form into solid bodies, and once again the musicians recommence that awful refrain. Marching further along the street they seize some gaudy colored umbrellas. After a number of startling changes, in which the umbrellas take the leading part with very beautiful effect, the musicians return to their shanty and continue to play their awful tune.

SELIG POLYSCOPE CO.

A MAD DOG SCARE.—Josiah Brown and a few of the small town lights are seated in front of the village grocery arguing the merits and demerits of the present Congress when their attention is called to an article in the "Weekly Bugle," just published, warning the populace to beware of mad dogs. Each of the four remembers seeing the dogs in question and begins to feel shaky. A city shap, a drummer from the East, who had arrived the night before, sees an opportunity to wake up Sleepy Hollow and at the expense of the superstitious of the cornerg rocery clientele. Accordingly he enlists the services of the tomp pump comedian and they tie tin cans to the two most ferocious-looking dogs in the village, who at once start on a rampage, running over people and creating more excitement than a circus parade in Mudville. Josiah, big and fat, was a special mark for the frenzied dog, and in the excitement loses a half yard from his trousers. He is more than sure that he was bitten. The whole town is in a turmoil. Going home, the family fly from the house; finally, almost exhausted from excitement, he is roped by the populace and tied on a chair. The town constable sets as a death watch to see that he does not chew the ropes off. The dog is killed and shipped for examination. Three days later a telegram is received that the dog had no hydrophobia, but was only suffering from a case of fleas. Josiah is released amid general tumult and returns to the fond embraces of his family.

A SLEEP WALKING CURE.—A spinster hits upon a plan to cure sleep walking. Accordingly she places a tub full of water at the foot of the stairs. Everyone falls in but the right one. Finally it serves to catch a burglar and proves the efficiency of the old maid's idea.

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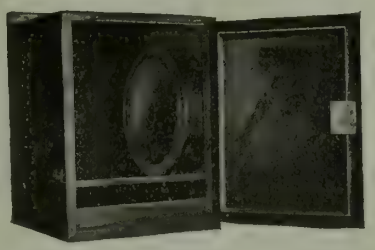
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June 13—On the Border States (Dr.).....990
June 16—The Face at the Window (Dr.).....997
June 20—Never Again (Com.).....590
June 20—May and December (Com.).....364
June 23—The Marked Time Table (Dr.).....996
June 27—A Child's Impulse (Dr.).....994
June 30—Muggsy's First Sweetheart (Dr.).....982
July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997
July 11—What the Daisy Said (Dr.).....987
July 14—A Child's Faith (Dr.).....986
July 18—A Flash of Light (Dr.).....998
July 21—As the Bells Rang Out (Dr.).....457
July 21—Serious Sixteen (Com.).....535

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June 24—The Judgments of the Mighty Deep (Dr.) 1000
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July 1—The Stars and Stripes (Dr.).....1000
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July 8—A Wireless Romance (Dr.).....1000
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July 15—A Vacation in Havana (Com.).....680
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July 19—The Old Love and the New (Dr.)....995
July 22—A Frontier Hero (Dr.).....
July 22—Lazy Farmer Brown Comedy (Com.)...
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July 29—Bumptious as an Aviator (Com.).....250

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June 15—A Honeymoon for Three (Com.).....1000
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June 22—A Victim of Hate (Dr.).....988
June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....
July 20—The Thief (Dr.).....992
July 23—The Desperado (Com.).....1000
July 27—A Fair Exchange (Com.).....635
July 27—A Personal Matter (Com.).....344
July 30—Broncho Billy's Redemption (Dr.).....950

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June 10—The Exiled Chief (Dr.).....
June 15—Mistaken Identity (Dr.).....885
June 17—The White Captive of the Sioux (Dr.).850
June 22—The Wanderers (Dr.).....895
June 24—The Cheyenne Raiders (Dr.).....950
June 29—The Miner's Sacrifice (Dr.).....905
July 1—The Colonel's Errand (Dr.).....935
July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880
July 13—Grandmother (Dr.) 985
July 15—Corporal Truman's War Story (Dr.)..910
July 20—Haunted by Conscience (Dr.).....995
July 22—Brave Hearts (Dr.).....900
July 27—A Daughter of Dixie (Dr.).....900
July 29—Pure Gold (Dr.).....960

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June 6—Grandfather's Gift (Dr.).....710
June 6—Officer Muldoon's Double (Com.).....275
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June 13—On Panther Creek (Dr.).....600
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July 11—The Almighty Dollar (Com.).....350
July 14—The Adopted Daughter (Dr.).....980
July 18—Rosemary for Remembrance (Dr.)....960
July 21—John Graham's Gold (Dr.).....925

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G. Kleine.

July 2—Motoring Among the Cliffs and Gorges of France (Scenic).....315
July 5—The Clink of Gold (Com.).....520
July 5—Life in Senegal Africa (Sc.).....425
July 9—The Invincible Sword (Dr.).....880
July 9—Ruins of Medieval Fortifications in France (His.) 125
July 12—A Hidden Serpent (Dr.).....537
July 12—In the Realm of the Czar (Sc.).....438
July 16—Jupiter Smitten (Com.) 648
July 16—The Jolly Whirl (Com.).....312
July 19—The Failure of Success (Dr.).....975
July 23—The Princess and the Fishbone (Com.).590
July 23—The Foxy Lawyer (Com.).....430
July 26—The Beautiful Margaret (Com.).....410
July 26—An Angler's Dream (Dr.).....315
July 26—Making Wooden Shoes (Ind.).....225
July 30—The Sculptor's Ideal (Dr.).....530
July 30—The Forbidden Novel (Com.).....440

URBAN-ECLIPSE.

G. Kleine.

June 1—Making Salt (Industrial).....230
June 8—The Nightmare (Dr.).....824
June 8—The Mountain Lake (Scenic).....196
June 15—The Gum-Shoe Kid (Com.).....428
June 15—A Trip to Brazil (Scenic).....572
June 22—A Child of the Squadron (Dr.).....545
June 22—An Excursion into Wales (Scenic)....430
June 29—St. Paul and the Centurian (Dr.).....955
July 6—A Russian Spy (Dr.).....688
July 6—Tropical Java of the South Sea Islands (Edu.) 312
July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415
July 20—Through the Enemy's Line (Dr.).....550
July 20—Pekin, the Walled City (Scenic).....440
July 27—The Art Lover's Strategy (Dr.).....580
July 27—Mexican Domain (Scenic).....325

G. MELIES.

June 16—A Texas Joke (Com.).....950
June 23—White-Doe's Lovers (Dr.).....670
June 23—The Stranded Actor (Com.).....280
June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950
July 21—A Postal Substitute (Dr.).....950
July 28—The Woman in the Case (Dr.).....950

PATHE FRERES.

June 24—Catching Fish with Dynamite (Scenic)..459
June 25—The Great Train Hold Up (Dr.).....950
June 27—Caesar In Egypt (Dr.).....456
June 27—Save Us From Our Friends (Com.)..479
June 29—Napoleon (His.).....916
July 1—Rebellious Betty (Com.).....397
July 1—Inside the Earth.....518
July 2—Max Foils the Police (Com.).....571
July 2—Riding Feats by Cossacks (Ed).....338
July 4—The Runaway Dog (Com.).....384
July 4—The Rhine from Cologne to Bingen (S.).525
July 6—Love Ye One Another (Dr.).....502
July 6—Jinks Has the Shooting Mania (Com.)..466
July 8—Big-hearted Mary (Dr.).....777
July 8—Col. Roosevelt Reviewing French Troops (Sc.) 180
July 9—The Champion of the Race (Com.).....950
July 11—Just for Good Luck (Com.).....554
July 11—The Faithless Lover (Dr.).....337
July 13—The Overland Coach Robbery (Scen.)..692
July 13—Verona (Scenic) 256
July 15—A Political Discussion (Com.).....613
July 15—Please Take One (Com.).....348
July 16—A Good Loser (Dr.) 690
July 16—Algerian Stud (Edu.) 279
July 18—Mistaken Identity (Dr.).....495
July 18—Awful Symphony (Com.).....420
July 20—Manon (Dr.) 758
July 20—Catching Lobsters (Edu.).....216
July 22—The Cowboy's Sweetheart and the Bandit (Dr.) 909
July 23—More of Betty's Pranks (Com.).....426
July 23—Pete Has a Good Time (Com.).....476

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June 6—The Barge Man of Old Holland (Dr.).1000
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June 13—Romeo and Juliet in Town (Dr.).....1000
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July 7—The Red Man's Way (Dr.).....1000
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July 21—Mazeppa (Dr.) 995
July 25—A Mad Dog Scare 690
July 25—A Sleep-Walking Cure (Com.).....310

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June 11—The Altar of Love (Dr.).....995
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June 17—Davey Jones' Landladies (Com.).....935
June 18—Ito, the Beggar Boy (Dr.).....962
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June 24—A Family Feud (Dr.).....998
June 25—By the Faith of a Child (Dr.).....885
June 28—When Old New York Was Young (Dr.).950
July 1—Saved by the Flag (Dr.).....570
July 1—Wilson's Wife's Countenance (C.).....427
July 2—Old Glory (Historical).....945
July 5—A Boarding School Romance (Com.)....998
July 8—Between Love and Honor (Dr.).....917
July 9—Becket (Dr.) 998
July 12—Nellie's Farm (Dr.).....998
July 15—Her Uncle's Will (Dr.).....995
July 16—A Broken Symphony (Dr.).....993
July 19—Two Highland Lads (Com.).....988
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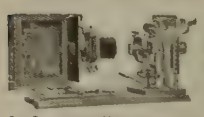
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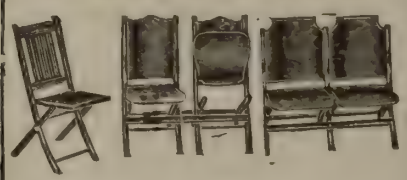
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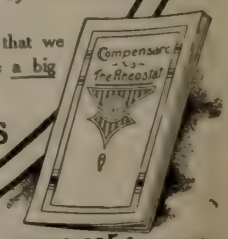
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ATLAS.

THE PROSPECTOR'S TREASURE.—A forty-niner makes a strike, cleans up sufficient gold dust and leaves his claim for the nearest settlement to obtain necessary supplies. During the trip he is surprised and attacked by Indians. During the scrimmage the prospector is killed, but before being mortally wounded he hides his treasure in the hollow of a tree, unobserved by the Indians.

Sixty years later, a well-cultivated farm is situated on the scene of the prospector's death. Farmer Jones, the owner of the farm, has been obliged to mortgage it and is unable to liquidate the debt. Banker Sharp, an aged country financier, offers to cancel the mortgage provided Mabel Smith, the farmer's daughter, will become his wife. The father protests and asks for time to raise the money, but Mabel, not wishing to have her father deprived of the fruits of his years of hard labor and turned out of house and home in his old age, agrees to the proposal of Banker Sharp.

Mabel has been courted by Frank Strong, and they had hoped to wed, but Mabel explains to Frank that her first duty is to her father, and on the day of her wedding, the final parting of the lovers takes place beneath the old oak tree in which the prospector hid his gold dust, sixty years ago.

Mabel tells Frank that she has written him a letter which she placed in the hole of the old oak, and which he is to read after they have parted.

Frank, following instructions, looks for the letter and finds the prospector's gold dust which has been concealed in the old oak for sixty years.

Frank in haste takes his find to the farmer and explains that it belongs to him, as it was found on his property. The farmer realizes that he is now in a position to pay off the mortgage and prevent his daughter's sacrific, and as the minister is on hand to marry Mabel to the old banker, he insists that Mabel and Frank be wedded at once. The consternation of Banker Sharp, who arrives to find that his prospective bride is the wife of another, and the fact that Farmer Jones is in a position to pay off the mortgage, is left to the imagination.

CHAMPION.

A ROMANCE OF AN ANVIL.—A will provides that Grace marry young Carson, so that they both inherit great riches. Should she refuse, he is cut off; but should she die without being married, he gets the estate.

He sets out to treacherously bring about her demise. He bribes a blacksmith's helper to meddle with the shoe of her saddle horse, then causes the horse to run away. Not only is he unsuccessful, but the hired man goes back on him, as is usual. Seeing that the helper cannot be driven from a course of blackmail, he murders him and tries to lay the crime on the blacksmith; and he would succeed, too, had it not been for a little girl who was picking flowers near the scene of Carson's crime, and now comes forward to tell what she saw.

Needless to say Carson gets his deserts, while Grace and the "brawny young smithy" are started on their world of happiness.

ECLAIR.

THE SILVERSMITH TO KING LOUIS XI.—John d'Estouteville is in love with the beautiful Marie de St. Vallier, goddaughter of the King. Owing to their different stations, the young lovers find it difficult to see each other. John, however, manages to send a note to the Princess Marie, naming a rendezvous for the coming evening. The lovers meet and John gleefully discloses a plan whereby they will in future be able to see more of each other and enjoy each other's society. The plan is carried out. John, disguised and well supplied with excellent recommendations, applies for the position of apprentice to the silversmith to King Louis XI., and is accepted.

John is shown in his room, in the attic of the King's palace, and is locked in, according to the custom, in order that he might not be tempted to tamper with the treasure in charge of his master, the silversmith. As soon as all is still in the palace, John arises, forces open the door of his room and climbing out of a turret window, lowers himself by means of a rope to the window of his beloved. The princess is almost overcome with fright at the danger her lover has faced in order to reach her side, but she soon recovers and welcomes him with great joy.

Meanwhile the silversmith, who is a victim of somnambulism, steals and hides his own treasure. When he discovers his loss the next morning, he immediately suspects the apprentice, and calling some of the retinue of the palace he proceeds to the boy's chamber. Finding the door broken open, their suspicions are confirmed and they accuse the youth. John is about to deny the charge when it flashes across his mind that by doing so he would compromise his sweetheart, and so for her sake, he pleads guilty to the accusation. He is immediately taken out to be hanged by order of the King.

Marie has heard of her lover's danger and immediately resolves to save him; she, therefore, rushes to the spot selected for the execution and confesses her love for John, thus proving an alibi. The King delays the execution and begins an investigation, and after setting watch discovers the real robber of the treasure, and John is pardoned. The King, in his royal justice, gives him the hand of his goddaughter, the Princess Marie, but in order to punish John for his escapade, declares that the marriage shall not take place until the expiration of one year!

GREAT NORTHERN.

THE PRODIGAL SON.—A shoemaker and his wife, a most thrifty couple, have one aim in life, and that is to give their two children, Helen and Gus, a good education. Helen, a very pretty girl, is much loved and admired by a young fellow, Howard, who keeps a small grocery store next door, but his love is not returned. Gus has lately developed into a rather careless fellow, and is always found in bad company and spending his money extravagantly. He has run into debt, and is is such straits that he is tempted to steal a bicycle left standing in the street. This he pawns, but is found out and is arrested in his father's house. His son's plight is such a blow to the father that he dies broken hearted. Howard is at this time a great relief to the old mother and her daughter, and after some time, the daughter accepts him as her husband. The three live happily together until one day Gus, released from prison, returns home. Instead of commencing a new life, he continues to be reckless. One night he plans with two accomplices to break into the grocery store, not knowing that it belongs to his brother-in-law. While in the house, the light from his lantern falls on the furniture, which all seems familiar to him. He sees a photo on the table which he recognizes as that of his mother. This so surprises him that he drops his lantern and attempts to run out of the house, but is confronted by his sister, who recognizes her brother in the burglar. She calls her husband who generously offers to let Gus go, but it is too late as the police have already appeared. The old mother has to see the prisoners for the purprose of identification, and the meeting with her son under these circumstances leaves a deep impression on Gus. He is convicted, but after again serving some time in prison, he is entirely changed. He appeals to the society for the support of released convicts, and they assist him with money to pay his way to a foreign country, accompanied with good wishes for the new life he is going to begin.

"IMP."

TWO MAIDS.—Two pretty, witty, mischievous girls pay a visit to a married friend of theirs, whom they haven't seen in a long time. They happen to arrive at their friend's house within a few minutes after her serving-maids have left her service. The long lapse of time has made the girls unrecognizable to their friend, and perceiving the situation, they conceive the novel idea of applying for the positions. They are hired on the spot, and at once don the traditional white apron and cap, and set about their unfamiliar tasks. There are blunders and mishaps galore, and the girls alternately smile and frown at the queer duties they are assigned.

Night and three men enter. The husband of the girls' friend has brought a couple of friends home to dinner—no other than the fiances of the frolicsome damsels. In setting the table, the girls see the men and beat a hasty and inglorious retreat to their room. The dinner bell rings, first pleadingly, then threateningly, and soon becomes a stentorian clarion of sound, but the girls ignore the symbolic command, and an investigation by the household succeeds in solving the extraordinary puzzle and everything is straightened out with many smiles and much handshaking—also some kissing.

BEAR YE ONE ANOTHER'S BURDENS.—George Rand is overcome by a stroke of paralysis in the office of his broker, and after being brought around goes to his home, where he has a second attack, after which he is practically helpless. He is unable even to move about, and his wife decides to take over his business cares and responsibilities. She goes to his broker with certain bonds to arrange a business transaction, but the broker makes it appear that the papers are worthless. Convinced that their fortune is swept away, saddened at the prospect of a bleak and destitute future, but determined to keep the information from her husband, she returns to her home. Soon they are reduced to straightened circumstances, and the wife establishes a little workroom adjacent to the one in which the invalid is confined, and which is so carefully screened from his view that he cannot see the misery and squalor so near to the garnished and gilded trimmings of his own room. When near and about him, Mrs. Rand wears the costly clothes of former days, but in her own little workshop she is content with the cheapest, most coarse apparel, which she keeps in a trunk in the room.

Then it happens. One night the child—their child, of whom much is not seen heretofore—reaches out a little baby hand from under the bed-cover, stretches it far and still a little further, until it comes in contact with the cover on a near-by table, and with a little, sturdy tug, the cover is off the table, and the lamp off the cover and on the floor. Rand sees the danger, but is unable to check the child.

Soon the room is ablaze, and the flame is crawling and creeping. Rand realizes that the lives of the child and himself are imperilled and the knowledge acts like an electric shock upon his palsied limbs. The dormant strength of him comes strongly to the fore, the sluggish blood pulsates and throbs through his veins, and with a supreme effort he springs up. The lust of his new-found strength for a moment staggers him, but the next second he has the child in his arms and is carrying it to safety. He then returns and fights the flames, and after strenuous labor extinguishes them. Then, for the first time in long, dreary months he looks about the apartment, explores nooks and corners, opens doors and closets—and discovers the little sewing room, with its grim, mute tale. He sees the shabby clothing, concealed from him to spare him the pang and heartache of their misery. His wife's sacrific dawns upon him, and he sobs in the way that strong men do.

The last chapter is reunion and a new incarnation.

LUX FILMS.

MA'S NEW DOG.—Willy Fitzgibbons is hanging his hat up at the house of the highly respectable family of the Tomkinses and he is directing all the force of his undying love upon Henrietta, the pretty daughter of Pa Tomkins. Ma Tomkins, upon inquiring into the prospects of Mr. William Fitzgibbons, does not think him capable of supporting a wife and her family, not to mention his own, so does all she can to put a stop to the proceedings. The old lady unfortunately dozes in the afternoon and leaves the way clear to the lovers and for the time being the course of true love acts contrary to its proverbial manner of procedure. But alas and alack, Ma wakes to find the willful maid in the arms of her woeful lover and he is soon the target of unkind remarks upon the part of dear Ma. Consequently he goes marching home minus his sweetheart. Love laughs at locksmiths and soon Willy discovers that Ma wants a bow-wow and he determines to disguise himself as the quadruped in demand. Shortly after a very large and well groomed poodle puts in appearance at the house of the respectable family before mentioned and is installed in due course. Ma takes a violent fancy to the lovely creature and after her adventure with Fitz she determines that the more she sees of some people the more she likes her dog. This is rather annoying to Fitz, who wants to spend some time alone, or rather nearly so, so he determines to pretend that he is mad. Ma is glad to escape from the violent animal and thus leaves the road clear to the lovers once more. The feelings of Mrs. Tomkins can better be imagined than described when she re-enters the room to find her daughter in the arms of a mad dog. Explanations are soon forthcoming and somehow or other the lovers attain their end when Willy promises to buy a real bow-wow to take the place of the departed poodle.

A DEVOTED LITTLE BROTHER.—"Lay your head upon my shoulder, daddy, turn your face to the west." These pathetic strains rendered by a sweet childish voice are wafted on the breezes that blow gently from the garden of a large villa as the curtain rises on this exquisite film. Little Doris, the singer, having rendered the ballad, is sent into the house to find another to sing as an encore. Entering the drawing room, the child encounters John, the butler, who is prying around gathering details for a grand coup which he and his confederates are shortly to bring off. Resenting the intrusion the false butler attempts to frighten the child away, but fortunately her father has followed her and enters in time to witness the action of the scullion. Consequently the butler is dismissed.

By way of avenging the frustration of their plan by the child they resolve to kidnap her. Hitherto our youthful hero has not been very conspicuous, although we have noticed that he accompanies his sister, when she is singing, upon his small violin. When Doris is enticed away by the ruffians he determines to find her. Like his parents, his efforts are but vain until at last he assumes the garb of a little roadside urchin and quite alone he wanders from place to place playing the old tune in the hope of attracting the attention of his lost sister. As the devoted Blondel roamed from place to place in search of his king, so roamed this devoted little fellow in search of his little sister Doris.

The day dawns at last when he finds his quest hidden in a hovel, clothed in rags and in dire despair. The sweet strains are soon working their way to the heart of the little captive until at last she realizes that it is her devoted brother and that the hour of deliverance is at hand.

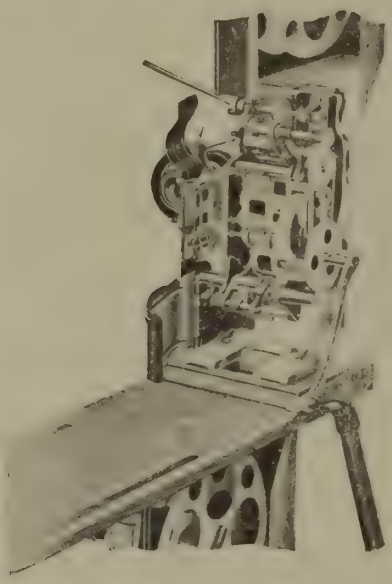
Teddy, for such is the little one's name, recognizes the voice that answers him and rushes off to secure assistance which is soon at hand, and thus the robbers are finally brought to justice and the little singer restored to her parents' arms by her devoted little brother.

NESTOR FILMS.

BACK IN THE MOUNTAINS.—This story opens with young Ned Baker, dressed in his best, about to call on his sweetheart, Alice Halton, who lives close by; in fact they are neighbors and have been sweethearts since childhood, and their courtship has the hearty approval of their respective parents. The lovers meet and spin a beautiful idyl.

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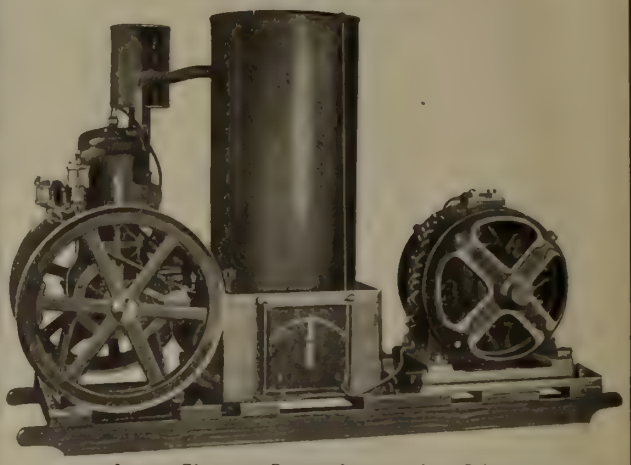
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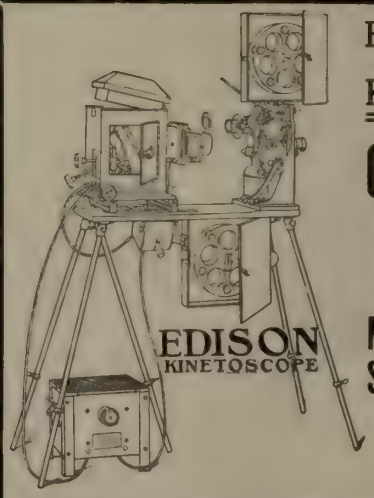
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John Halton, Alice's father a man of fiery temperament, is fairly beside himself with rage and all because the surveyors have found that twenty feet of his land should be turned over to his old-time friend and neighbor, Major Baker. Surveyors or no surveyors, how dare he claim the land which had not only been his, but his father's and his father's father before him? Therefore, he angrily informs the crusty old Major that if he relinquished one foot of land it would be over his dead body. The controversy waxes hot, words fly thick and fast, until Halton gives his neighbor a vigorous whack with his cane. This proves too much for the Major, who instantly whips out his gun, and it is only the prompt interference of the surveyors and old Joe which keeps the two from wounding and perhaps killing each other then and there. They are led away—it is the beginning of a mountain feud.

Ned is struck dumb with amazement when, upon bringing the girl home, her father and brother pounce upon and securely bind him. As is the custom in all such feuds, Halton declares that the entire family of his enemy must be wiped out, and prepares to kill Ned. Neither the tears nor the entreaties of Mrs. Halton and Alice can move him from his determination, but, luckily for all concerned, as Lou Halton throws his sister from in front of the prisoner, she knocks her father's gun to the ground; quick as a flash her mother picks it up and tosses it into the well. However, the enraged old man does not intend to be deprived of his prey, and forthwith sends his son to borrow another gun. Alice manages to slip away in the excitement and rushes to the Baker home, where she finds the Major armed to the teeth and about to call on her father. She gasps out the information of his son's immediate danger, and he feverishly puts into execution the girl's daring plan to save the young man, which is to send a note to her father, declaring that the Bakers had caught and bound her and that she would be killed at the first sound of firing. Old Joe, realizing his mission, runs as though bent on breaking all running records, and reaches the place just as Lou is handing the borrowed gun to his father. With the aid of a spyglass the note's contents are quickly confirmed—Alice can be plainly seen, bound to the porch with the Major's gun coolly pointed at her breast. But the Haltons, father and son, have not seen how careful the Major was in removing the cartridges from the gun. Then they run to the girl's rescue, leaving Ned to be untied by Mrs. Halton and old Joe, and then all three hasten to the Baker home.

While the fight is still on, the surveyors put in an appearance and assure the two wrangling families that an error has been made, for the old survey has proven right after all. Great is the rejoicing as the two old men, pleased yet half ashamed, are finally induced to clasp hands. Alice and Ned fall into each other's arms and vow to marry at once. Everybody is happy, but none more so than faithful old Joe.

NEW YORK MOTION PICTURE CO.

A MESSAGE OF THE SEA.—Wouldn't you be delighted, excited and carried beyond yourself, were you seated on a beach, and a bottle, containing the facts regarding a buried treasure, was washed up from the sea and at your very feet? Helen was all this, and lost no time in running home to tell her father of the glad tidings. He, in company with Capt. Elliott and Mr. Crane, and, of course, his daughter, start off to seek the treasure. They reach their destination and set camp. The father goes in one direction to locate the wealth and Crane takes that chance to make love to Helen; the Captain unintentionally interrupts his most ardent pleadings. Helen and Crane also go their way, while Elliott starts off alone. He is the lucky man, but will let no one but Helen touch the find. The Captain ignores Crane's advances and gains his dislike for that and because of his ill-success with Helen, who shows a marked preference for the Captain. Helen runs after Elliott to say good-night, but it ripens into a love scene; and at the camp Crane is busy having the treasure chest removed from Helen's tent. Just as the unwilling sailors are about to put it on a boat, Helen stops them, and the Captain comes to her aid. He settles with Crane and the chest is taken back. Elliott and Helen engage in rapturous love-making, to the father's approval and amusement and to Crane's disgust.

BLACK PETE'S REFORMATION.—Julia, the hermit's daughter, finds him scanning his gold; and shortly after he shows her its hiding place, he passes away, leaving her alone in the wildnerness. Black Pete, a bandit, holds up a stage coach and relieves the passengers of their valuables, which he loads upon his horse and starts away. He is shot at, however, wounded, and later has the good fortune to come to the shelter of Julia's rough home. To her he confesses his guilt, and after seeing that he is comfortable, she takes his laden mount and goes away. The passengers of the coach, when they arrive at their destination, tell of the outrage committed, and the Sheriff, with cowboys, goes in pursuit of the bandit. Imagine their astonishment when they see the horse standing in the roadway with all the stolen goods upon him. The Sheriff leads it away and Julia comes from her hiding place, well satisfied that that misdeed is rectified. She returns to her home and again attends to Black Pete's wants. He asks her to join her lot with his, and, while she shows amazement, does not repulse her suitor. She finally decides to accept his offer and shows Black Pete the hidden gold, which she gives him. Together they go to her father's grave and here she prays. Black Pete joins in with her and promises to always care for Julia. From the grave they go to the church, where they are married, and then return to their humble, happy home. Black Pete's Reformation is a good moral lesson—no one is beyond redemption.

THE POWERS COMPANY.

COHEN & MURPHY.—Jake Cohen and John Murphy are proprietors of the Palace Hotel in Mudtown, Arizona. Though continually quarreling, they are devoted friends. "Red" Carney, a real "bad man," whose sweetheart is a waitress in the hotel, comes over drunk and starts to "shoot up" the place. Murphy is shot and dies. Cohen offers a large reward for the capture of Carney, but nobody can be persuaded to go after the bad man. Later, Cohen takes from the girl a letter from Carney in which he reveals his whereabouts. Cohen offers the cowboys a thousand dollars if they will go after Carney, but they all refuse. Then Cohen resolves to capture the bad man himself. He provides himself with a bottle of whiskey, goes to Carney's cabin in the mountains, and hides himself under the bed until Carney is dead drunk; and then Cohen comes out, ties Carney, puts him on a wagon and carries him back to town. The crowd cheer Cohen and he presents them with a large, long rope. The boys take the hint and Carney is taken out to suffer his just deserts.

OUR HOUSEMAID.—Katie, the housemaid, is playing on the piano in the parlor when she hears someone coming. She hides under the sofa. An old maid and the minister enter, sit on the sofa and begin to make love. Katie upsets the sofa with screamingly funny results.

A sleepy boarder leaves word to be awakened early. Katie shakes him, slaps him and finally pulls him out of bed.

A dude boarder is about to take a bath. He sends Katie for towels, then sits on the tub fully dressed. Katie enters hurriedly and the dude gets his bath with his clothes on, and Katie gets all that is coming to her.

The cook slaps Katie, who, to get even, pours kerosene into the soup. The boarders are all made sick, and the cook answers their complaints by "rough-housing" the dining room, upsetting the table and everybody in the place.

The cook enters the kitchen and finds Katie tasting some cornstarch pudding. With a yell of rage the cook shoves Katie's head into the pudding, and the finish is a scream.

THE MISSING BRIDEGROOM.—Roberts is in love with Clarice Moulton. George Stamford meets Clarice and wins her love. When Roberts learns of their engagement he decides to avenge himself, and he does so in a dastardly manner.

It is the day of the wedding of Clarice and Stamford. The bride is ready, and the guests are assembled, but the bridegroom does not appear. We see Roberts and his valet enter Stamford's room, chloroform him and take him out. They take him to Robert's roomy old mansion in the suburbs and chain him up to the wall in the cellar. The bridal party are worried over the failure of the bridegroom to appear and the girl's father goes to his room to look for him, but he can learn nothing of Stamford's whereabouts.

The next day Stamford unmasks his captor, who has come to gloat over his misery. Months pass. The girl, believing that Stamford has willfully deserted her, accepts her first lover, Roberts.

Meanwhile we see the wretched lover making heroic efforts to escape from the vile dungeon where he is confined. Gradually he wears away a link in the chain. It breaks and releases him. After a terrific fight with his jailer, the valet, Stamford escapes and goes back to the city. Ragged and dirty, he rushes to the home of his sweetheart, where he learns that she has gone to the church to be married to Roberts. He dashes into the church followed by a policeman. The minister is about to pronounce the words that make Roberts the husband of Clarice, when Stamford dashes in and protests against the marriage. He denounces Roberts; but all think that the dirty, ragged man is a madman until he tells his story.

Roberts is taken away by the policeman and Clarice takes Stamford in her arms.

THANHOUSER COMPANY.

THE GIRLS OF THE GHETTO.—Bella is an emigrant girl doing sweatshop work in the Ghetto of a great city. By saving for some time, she manages to get together enough money to send to the old country for her two little sisters. She meets them at Ellis Island and escorts them across Battery Park to their new home. The three girls live with an uncle and aunt in one poor room in a tenement.

The smallest of the sisters while playing on the sidewalk one day, gets lost and suddenly finds herself in Chinatown. She is dismayed at the entirely strange surroundings, and is weeping bitterly when found by John Magie, a young settlement worker. He dries her tears and takes her safely to her sweatshop home.

John is at once attracted by Bella, whom he meets for the first time when he brings the little one back. He does the family many little kindnesses, bringing them flowers and books, and induces the girls to attend the classes at the settlement.

While teaching his class one evening, John is suddenly attacked with a fever, which is epidemic at that time. All his pupils flee from him in fear, except Bella, who remains and nurses him back to health.

Upon his recovery John makes Bella his wife and they take up together the work of bringing knowledge and happiness to the poor of the East Side.

THE PLAYWRIGHT'S LOVE.—John Russell, an unsuccessful playwright, is in straightened circumstances, but is generous despite his poverty. When a poor woman falls exhausted at his doorway he takes her in, and after her death he cares for her child. This kind action seems to bring him luck, for a play that he had been unable to dispose of is sold for a good sum and he starts on the high road to prosperity.

Ten years later when the girl has grown to womanhood, John finds that he is deeply in love with his ward, but does not betray his passion, believing that it is hopeless. His eyes are opened, however, by Will, who is in love with Grace, and is told by her when she refuses him that she loves John. When John hears this he promptly proposes and is as promptly accepted by the girl.

YANKEE

THE UNGRATEFUL DAUGHTER-IN-LAW.—A well-bred young Polish Jew has followed many of his kind to the land of the brave and the home of the free.

Then, following the precepts of his forefathers, he has married and multiplied the race, which in this instance consists of a young daughter, now aged ten.

Prosperity had turned her back upon this ambitious son of Israel, and a bare existence was all that this fickle goddess of fortune allotted him.

The crisis was reached when he was thrown out of employment, without any provision being made for a rainy day. But God is good to the faithful, and when the clouds of adversity were darkest, a ray of sunshine broke through. The young Pole's mother arrived in America, bearing with her the proceeds of the sale of all her possessions in the fatherland—sufficient to assure a life of comfort to her beloved children.

Without question, the aged mother gave her all to her son and daughter-in-law, and little did she think of the consequences. The daughter-in-law—American born and without the knowledge of the duty due a parent—in the ease and affluence following their sudden good fortune forgot whence it came and to whom it was due.

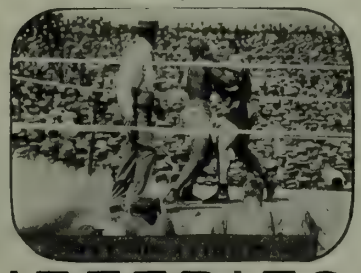
The old mother was in the way, interfered with her son's wife's social aspirations, and, alas! was abused and degraded by her daughter-in-law.

What man has joined together, let no man put asunder; so, rather than come between man and wife, this grand old woman, without thought of self, leaves the comforts of a home which she in fact had established.

Selling papers, peddling and performing menial labor may provide a living for the young and strong, but the load was too heavy for this Spartan mother.

That she was saved from a watery grave she does not now regret, for being restored to the arms of her son and his repentant wife and with a loving grandchild to attend her every wish, the memory of the past seems but a dream.

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NOTES FROM THE MANUFACTURERS

ESSANAY NOTES.

The publicity department of the Essanay Company has issued its mid-Summer edition of The Essanay Guide and it is a creditable number. It is an artistic little booklet of some twenty-four pages and contains, besides its regular film descriptions, a number of newsy articles, which should prove of live interest to exhibitors.

The Bulletin contains an illustrated article on the Essanay Stock Company in the West, an article concerning the leading people of the Essanay's Chicago studios, under the heading "Essanay Personalities," a story of the moving picture end of the Jeffries-Johnson fight, and the announcement article about the Essanay's $100 name contest. The book is artistically illustrated, with attractive headings and borders.

The Essanay Guide is now mailed to about 8,500 exhibitors in America, while a large number are shipped to the London office of the company. The Essanay Company expresses the hope that if any exhibitor has been overlooked he will inform the company's publicity department and his name will be placed on the Guide mailing list.

THANHOUSER NOTES.

The "Thanhouser Kid" appears in both of next week's Thanhouser releases, viz., "The Girls of the Ghetto," issued Tuesday, July 19, and "The Playwright's Love," issued Friday, July 22. In the Ghetto subject she plays the part of an emigrant child and in "The Playwright's Love" she portrays for a time the orphan whom the playwright adopts.

"The Girls of the Ghetto" is a study of settlement conditions in the great East Side of New York City. It was produced right in the heart of the Ghetto to insure a faithful presentation of East Side localities and life. Representatives of all races and nationalities pass through the picture, from the slow-stepping Russian to the gliding Chinee.

A fair idea of the vicissitudes of the aspiring playwright may be gained from "The Playwright's Love," the Friday release, where the troubles of John Russell, would-be dramatist, are pictured. But his troubles are merely incidental to the love affair in which he figures and of which the picture mainly treats.

VITAGRAPH NOTES.

The Vitagraph studio is a hot place, but they always take it cool and never get excited down there; that is the reason they are turning out some hot stuff. Fine photographic weather this, and they are making the best of it, nothing but the best of it. Just at present they hand you one on the 19th of July entitled "Two Hieland Lads." The "lads" are a breezy pair and make you forget all about the weather and everything else.

It's easy sailing when you go along with the tide and the wind and there's nothing that dances over the rippling waves of laughter so easily as "Davy Jones and Captain Bragg" starting on its voyage July 22. Both "Davy" and the "Captain" run afoul, but Davy tacks to the windward. The Captain loses his head, deserts his smack and Davy triumphantly wins the prize. It's a comical contagious comedy; it's a regular side-shaker and makes your timbers shiver from keel to mast. "Davy Jones" is a gay old sea dog, "deevil among the weemin," and a whole comic supplement of fun. From the funny to the serious is but one day, Saturday, July 23, when "Hako's Sacrifice" is offered. A Japanese drama of Eastern splendor with a beautiful story of self-sacrifice, gratitude and love. Those who remember "The Love of Chrysanthemum" and "Ito, the Beggar Boy," will appreciate the richness of scenery and the beautiful tale of "Hako's Sacrifice."

And still they come! Nothing succeeds like success and the Vitagraph gets them going and coming:

Chattanooga, Tenn., July 4, 1910.

Gentlemen: Of all the pictures I have ever seen "Old Glory" is certainly the cream of them all. Never heard such outbursts of enthusiasm in a motion picture theater as we received at every showing of the beautiful, elaborate pictures. Enough could not be said about photography, but how could it be otherwise than perfect? It was a Vitagraph production. Wishing you continued success,

JOHN B. McDOUGAL, Mgr. Bonita Theater.

Chicago, Ill., June 27, 1910.

Dear Sirs: I wish to write just a few lines of congratulations from myself and in behalf of my managers. I own four theaters, the smallest seats 400 and the largest 900. These are all picture theaters absolutely and in all I use "first run." I am in the theatrical business and holder of stock in film exchanges and have watched with keen interest the rapid improvements in films. For a long time Vitagraph films were just one of many producers, but in the last six months you are rapidly gaining the front and you certainly deserve it. Our public lately demands Vitagraph films and that recommends the glorious work you are doing. Keep the good thing up.

A. M. GOLLOS.

LUBIN NOTES.

Several strong comedies are among the early releases of the Lubin Company. One of these is a Western comedy that sounds a new note, and another, even funnier, deals with a man who refuses to take his wife around with him because she is no sport. There is a life and dash to the Lubin comedies that keeps them in demand.

Another interesting release pending is an Indian story written by a former Indian agent who knows the red man intimately, and another strong story by a well-known magazine writer will be presented early in August.

Last week three of the Lubin directors were working in the new studio at the same time, employing from three to five sets each, and yet there was plenty of room to spare under the big glass roof. The spacious studio greatly facilitates production and at the same time the new work is even better from a photographic point of view than the recent splendid productions.

Something of a record was made the other day when one of the Lubin players suggested the plot for a comedy story about noon. The idea was developed and the first scenes made within two hours. It was intended to make it a short release but it worked out so well that it will appear as a full reel comedy crowded with fun.

"The Stepdaughter" and "Wife's Mamma" are the Lubin releases for the week of July 25, "The Stepdaughter" being released on that date and the comedy on the 28th. Like all the Lubin comedies, this mother-in-law story has a distinct touch of originality, for, after doing his best to drive his wife's mother away by such devices as scuttling the boat in which he takes her rowing, the husband learns that she wanted to go home but was staying on because he tried too hard to entertain her. It gives new humor to the mother-in-law idea.

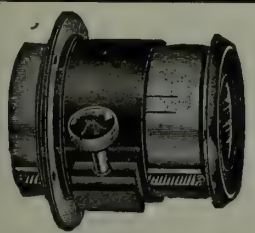
CHAMPION FILM COMPANY.

THE COWBOY AND THE SQUAW.—"The Cowboy and the Squaw" tells a breezy Western story full of wholesome heart interest, showing the rough, manly cowboys performing deeds of heroism that will thrill you and make the blood leap faster through your veins. The story opens with the Sheriff posting a reward for the capture of Jake Simmons, a rustler and all around bad man. Jake happens to be in the crowd, unknown to the others. Mary Loring, a product of the West, rides along and Jake, who is in love with her, presses his suit. Mary is in love with Jim Durkin, a manly young cowboy on a neighboring ranch. As Jake presses his suit Jim rides up—and he and Mary ride off together. Wild with rage Jake swears revenge on both of them and he, with a couple of his band, lie in wait for Mary to make her a prisoner. Mary is captured but manages to dash away, but Jake gallops madly after her and when he gets abreast of her picks her bodily out of her saddle, galloping at full speed, swings



his horse around and gallops to his hiding place. Red Wing, an Indian squaw, who is a great friend of Jim Durkins, on account of Jim having once saved her life, sees signs of Mary's struggle on the ground and rides for Jim, tells him what she saw and they gallop in pursuit. When Jim and Red Wing come upon Jake and his gang, Jake points a revolver at Mary's head and tells Jim he will shoot if he comes a step nearer. Jim, in deathly fear for his sweetheart's safety, offers himself a prisoner in exchange for her freedom. Jake accepts the exchange—and taking Jim further into the foothills, ties him to a wild broncho and sends him galloping to his death. But Red Wing, the faithful friend, sticks on Jim's trail, sends for the posse, and when Jim is galloping to his death, Red Wing gives pursuit and after a mad ride rescues him by cutting the ropes and he falls to the ground unhurt. Jim then mounts Red Wing's pony with her and they both dash back to Jake's camp. Jim fights a duel, with bowie knives, with Jake and conquers him as the Sheriff's posse arrives and takes him a prisoner.—1,000 feet.

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INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

June 8—The Vivandiera (Dramatic) 800
June 13—In Love With the Charcoal Woman (Com.) 370
June 13—The Biter Bit (Com.).....640
June 20—Eugenie Grandet (Dr.) 961
June 23—From Love to Martyrdom (Dr.).....960
June 27—Sorceress of the Surf (Dr.).....620
June 27—Juliet Wants to Marry (Com.).....400
June 30—Faust (Dr.).....
July 4—The King of the Beggars (Dr.).....
July 7—Georgone (Dr.) 1000
July 11—John, the Usher (Dr.).....820
July 18—The Nurse's Trunk (Com.).....485
July 18—To-morrow Is Pay-day (Com.) 395
July 25—The Silversmith to King Louis XI (Dr.).960

GREAT NORTHERN FILM COMPANY.

June 4—The Jump to Death (Dr.).....
June 4—The Car Man's Dream (Com.).....
June 11—The Duel (Dr.) .....
June 18—How Brother Cook Was Taught a Lesson (Com.) .....
June 18—Lake of Luserne (Scenic).....
June 25—The Captain's Wife (Dr.).....
July 2—The Sons of the Minister.....
July 9—The Wonderful Cigar (Com.) .....
July 9—The Launching Machine (Com.).....
July 16—The Prodigal Son (Dr.) .....
July 23—The Stolen Policeman (Com.).....410
July 23—The Elopement (Com.).....466

"IMP."

June 6—The Nichols on a Vacation (Com.).....970
June 9—A Discontented Woman (Dr.).....980
June 13—The Way to Win (Com.).....995
June 16—A Policeman's Son (Dr.).....990
June 20—In the Mesh of the Net (Dr.).....
June 23—A Self-Made Hero (Dr.).....
June 27—The Brothers' Feud (Dr.).....960
June 30—A Game for Two (Com.).....970
July 4—The Fallen Idol (Dr.).....900
July 7—The Call of the Circus (Dr.).....950
July 11—Old Heads and Young Hearts (Com.)..
July 14—The Saloon Next Door (Dr.).....
July 18—Summertime .....
July 21—The Mistake (Dr.) .....
July 25—Two Maids (Com.).....
July 28—Bear Ye One Another's Burdens (Dr.).975

LUX FILMS.

June 2—A Stray Dog.....
June 3—The Slave's Love (Dr.).....777
June 3—What Happened to a Cinematograph Party (Com.) 226
June 14—A Bitter Enemy (Com.).....900
June 17—MacNab Visits the Comet (Com.).....900
June 21—The Devil's Wand.....850
June 24—We Want Your Vote.....400
June 24—An Exciting Yarn.....450
June 28—Witches' Spectacles (Com.).....900
July 1—Charles The Fifth (Dr.).....695
July 1—A Quiet Pipe (Com.).....304
July 8—The Money Lender's Son (Dr.).....586
July 8—Must Be Without Incumbrance (Com.).429
July 15—The Greatest of These Is Charity (D.).540
July 15—Bill's Serenade (Com.) 468
July 22—A Devoted Little Brother (Dr.).....550
July 22—Ma's New Dog (Com.).....344

NESTOR FILM COMPANY.

June 1—The Lily of the Ranch (Dr.).....950
June 6—The Bucking Broncho (Com.).....975
June 13—The Sheriff's Daughter (Dr.).....925
June 20—Boss of E Ranch (Dr.).....956
June 27—The Crooked Trail.....964
July 4—A Soldier's Sacrifice (Dr.).....
July 11—The Call of the West (Dr.).....960
July 20—Back in the Mountains (Dr.).....985

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("Bison.")

June 3—Married on Horseback.....885
June 7—Girls 910
June 10—Saved from the Redmen.....967
June 14—An Engineer's Sweetheart (Dr.).....995
June 17—A Cowboy's Race for a Wife..approx 1000
June 21—The Sea Wolves.....932
June 24—A Mexican Lothario.....978
June 28—Her Terrible Peril.....978
July 1—The Ranchman's Simple Son.....951
July 5—A Sinner's Sacrifice.....922
July 8—The Sheriff of Black Gulch.....992
July 12—A Mexican Love Affair.....970
July 15—Red Fern and the Kid.....988
July 19—A Message of the Sea 1000
July 22—Black Pete's Reformation 957

ITALA.
(By N. Y. M. P. Co.)

June 4—Foolshead as a Porter.....504
June 4—A Pennyworth of Potatoes 408
June 11—Linda of Chamouny 1000
June 18—The New Sign of the Globe Hotel.....400
June 18—Distractions of Foolshead.....600
June 25—The Man Suffragette for the Abolition of Work for Women.....354
June 25—A White Lie.....742
July 2—Catherina, Duchess of Guisa .....app. 1000
July 9—The Abyss 1000
July 16—The Voice of the Blood.....500
July 16—Mother-in-law, Son-in-law and Tanglefoot 500
July 2—Catherina, Duchess of Guisa.....955
July 23—A Cannon Duel 500
July 23—Let Us Die Together.....500

AMBROSIO.
(By N. Y. M. P. Co.)

June 1—A Just Revenge 446
June 1—Prascovia 421
June 8—The Shipwrecked Man 528
June 8—A Jealous Wife 387
June 15—The Emperor's Messenger.....994
June 22—The Story of Lulu, told by her feet...510
June 22—The Tricky Umbrella of Fricot.....252
June 29—The Taking of Saragossa.....975
July 6—The Tamer; Alfred Schneider and His Lions 1000
July 13—The Struggle of Two Souls 500
July 13—Tweedle Dum's Aeronautical Adventure 500
July 13—The Struggle of Two Souls 662
July 13—Tweedle Dum's Aeronautical Adventure 388
July 20—The Romance of a Jockey.....838
July 20—Some Riding Exercises of the Italian Cavalry 214

POWERS PICTURE PLAYS.

June 11—Limburger and Love (Com.).....400
June 14—Wenonah (Dr.) 990
June 18—Her Dad's Pistol (Dr.).....500
June 18—The Phrenologist (Com.).....450
June 21—Nevada (Dr.) 990
June 25—A Plucky Girl (Dr.).....
June 25—Why Jones Reformed (Com.).....
June 28—Mother and Daughter (Dr.).....
July 2—The Man Behind the Curtain (Dr.)....
July 2—The Lady Doctor (Com.).....
July 5—On the Border (Dr.).....
July 9—The Burglar and the Baby (Dr.).....
July 9—Sally's Beaux (Com.).....
July 12—A Mighty Hand (Dr.).....
July 16—A Jealous Wife (Dr.) .....
July 16—The Tattler (Com.) .....
July 19—A Game of Hearts (Dr.) .....
July 23—Cohen and Murphy (Dr.).....
July 26—Our Housemaid (Com.).....
July 26—The Missing Bridegroom (Dr.).....

THANHOUSER COMPANY.

June 7—The Two Roses (Dr.).....1000
June 10—The Writing on the Wall (Dr.).....1000
June 14—The Woman Hater (Com.).....1000
June 17—The Little Hero of Holland (Dr.)....1000
June 21—Thelma (Dr.).....1000
June 24—The Governor's Daughter (Dr.).....1000
July 1—The Flag of His Country (Dr.).....
July 5—Gone to Coney Island (Com.).....
July 5—Booming Business (Com.).....
July 8—The Girl Strike Leader (Dr.).....1000
July 12—The Lucky Shot (Dr.) 1000
July 15—The Converted Deacon (Dr.) 1000
July 19—The Girls of the Ghetto (Dr.).....1000
July 22—The Playwright's Love (Dr.).....1000

CAPITOL

May 16—The Heart of Texas (Dr.).....
June 18—The Turn of the Tide (Dr.).....900
June 25—Cash on Delivery (Dr.).....900
July 2—Trapped by His Own Work (Dr.).....900

ELECTRAGRAFF

May 29—Proposing Under Difficulties (Com.).....
June 15—A Message from the East (Dr.).....890
June 22—An Interrupted Courtship (Com.).....790
June 29—All's Well That Ends Well (Dr.).....950
July 6—No Questions Asked.....900
July 13—Among the Breakers 950
July 20—The Power from Above (Dr.) 900

SALES CO.—FILM D'ART.

June 2—Vitellius and Heliogabalus.....1053
June 9—Children of Edward IV.....987
June 16—The Legend of the Hold Chapel.....950
June 23—Oliver Twist 1003
June 30—Fort Du Bitche.....921
July 7—Jemmy 805
July 14—The End of a Dynasty.....920
July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hiding Place.....900

DEFENDER FILM CO.

June 10—Russia, the Land of Oppression (Dr.).861
June 17—Married in Haste.....880
June 24—Too Many Girls.....839
July 1—Saved from Himself.....907
July 8—The Girl Who Dared.....825
July 15—A Bridegroom's Mishaps.....
July 15—Retribution 1024
July 22—Repaid with Interest.....1000

ATLAS FILM COMPANY.

June 8—The Outlaw's Redemption (Dr.).....
June 15—Settling a Boundary Dispute (Dr.)....950
June 29—The Tenderfoot Parson (Dr.).....900
July 6—That Little German Band (Com.).....
July 6—Manoeuvres of the New York Police Force (Scenic).....
July 13—The Clergyman and His Ward.....950
July 20—Only a Hobo (Com.) 460
July 27—The Prospector's Treasure.....600
July 27—The Kissing Bug (Com.).....

CENTAUR FILM COMPANY.

June 9—Mr. Swell in the Country (Com.).....564
June 9—Blind Love (Dr.).....420
June 16—The Old Maid's Picnic (Com.).....390
June 16—Her Lesson (Dr.) 559
June 23—Getting Rid of Uncle (Com.).....650
June 23—One Good Turn (Dr.).....300
June 30—For Her Son's Sake (Dr.).....
June 30—She Would be a Business Man (Com.).560
July 7—One Man's Confession (Dr.).....
July 11—Aviation at Montreal (Scenic).....
July 14—The Badgers 478
July 14—Grandad's Extravagance 520

MOTOGRAPH COMPANY OF AMERICA.

June 15—A Child of the Regiment (Dr.).....850
June 22—Taft for a Day (Com.).....870
June 29—A Millionaire Tramp (Dr.).....900

YANKEE FILM COMPANY.

June 15—Jeffries on His Ranch.....850
June 27—The Heroine of Pawnee Junction (Dr.).850
July 4—The Ghetto Seamstress (Dr.).....
July 11—The Pirate's Dower.....960
July 18—The Right to Labor (Dr.) 950
July 25—The Ungrateful Daughter-in-Law (Dr.).950

AMERICAN KINOGRAPH COMPANY.

June 21—Tempered with Mercy (Hepworth)....473
June 24—Lieutenant Rose, R. N. (Clarendon)...960
June 28—Under the Reign of Terror (Aquila)...850
July 1—The Plunder (Com.).....825
July 1—Fresh Air Fiend (Com.).....445
July 2—The Plumber (Clarendon).....523
July 2—The Fresh Air Fiend (Wrench).....445
July 5—Boxing Fever 800
July 5—The Boy and His Teddy Bear.....290
July 8—From Gypsy Hands.....570
July 8—A New Hat For Nothing.....350
July 12—Prince of Kyber.....600
July 12—A Deal in Broken China.....337
July 15—A Hindoo's Treachery.....810

CHAMPION.

July 13—Abernathy Kids to the Rescue.....1000
July 20—A Romance of an Anvil (Dr.).....1000

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, July 18.

Eclair—The Nurse's Trunk (Com.).....485
Eclair—To-morrow Is Pay-Day (Com.).....395
Imp—Summertime .....
Yankee—The Right to Labor (Dr.).....950

Tuesday, July 20.

Bison—A Message of the Sea (Dr.).....1000
Lux—(Title not given.)
Powers—A Game of Hearts (Dr.).....
Thanhouser—The Girls of the Ghetto (Dr.)....1000

Wednesday, July 20.

Ambrosio—The Romance of a Jockey.....838
Ambrosio—Some Riding Exercises of the Italian Cavalry 214
Atlas—Only a Hobo (Com.).....460
Champion—A Romance of An Anvil (Dr.).....1000
Electragraff—The Power from Above (Dr.)....900
Nestor—Back in the Mountains (Dr.).....985

Thursday, July 21.

Cines—(Title not given.)
Film d'Art—Mateo Falcone 694
Film d'Art—Andromache 356
Imp—The Mistake (Dr.).....

Friday, July 22.

Bison—Black Pete's Reformation.....957
Defender—Repaid with Interest.....1000
Lux—A Devoted Little Brother (Dr.).....550
Lux—Ma's New Dog (Com.).....344
Thanhouser—The Playwright's Love (Dr.).....1000

Saturday, July 23.

Capitol—(Title not given.)
Casson—(Title not given.)
Columbia—(Title not given.)
Great Northern—The Elopement (Com.).....466
Great Northern—Stolen Policeman (Com.).....410
Itala—A Cannon Duel.....500
Itala—Let Us Die Together.....500
Powers—Our Housemaid (Com.).....
Powers—Cohen and Murphy (Dr.).....

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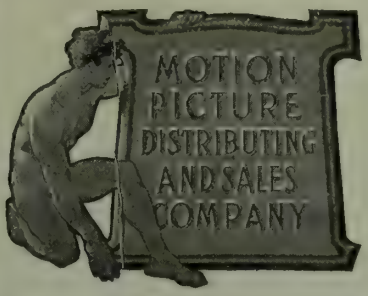
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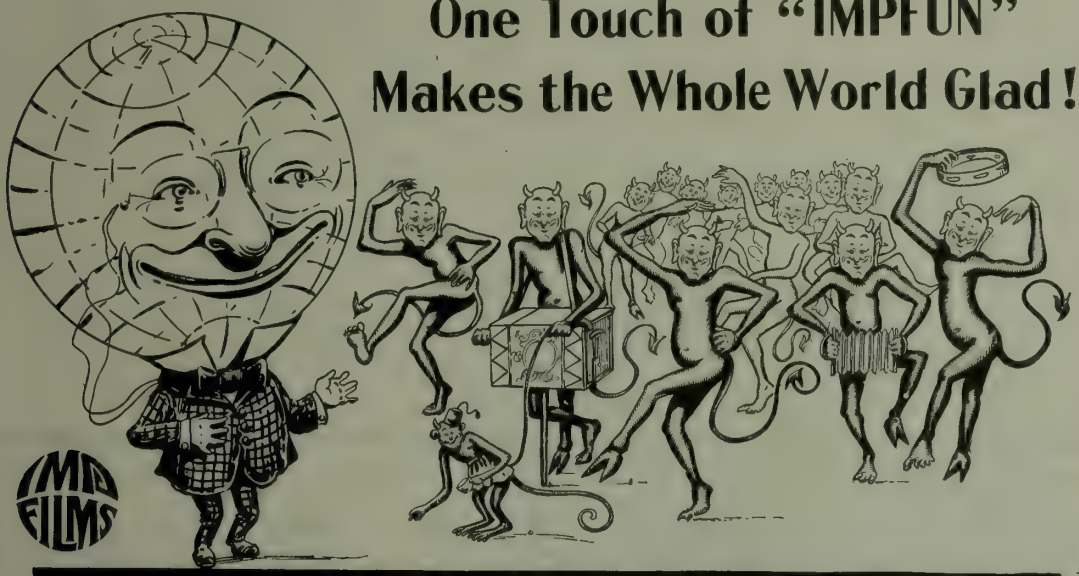
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A GREAT IMP DRAMA

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A mistake in the survey of land causes two life-long friends to come to blows. A bitter feudal war begins, and, as usual, innocent ones suffer. A young man and his sweetheart, children of the feudists, are separated. The girl's father captures the young man and is about to shoot him, when her ingenuity saves him. Here unfolds a most unique twist, and, thanks to the girl's stratagem, she gets back her lover and the old-time friends become more friendly than ever.

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Approximate Length, 1000 Feet **No. 128** **Code Word, Cabin**



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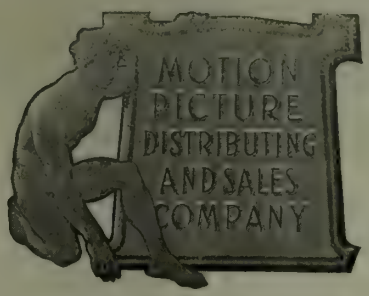
A Great "Seashore" Subject Especially Designed for Summer Release, In Which Is Depicted the Corking Good Scheme a Clever Hotelkeeper Employed to Bring Vacationists His Way. How Well It Worked, How Queerly It Resulted, Is the Story the Picture Tells and It's Funny Enough To Make You Yell!

Approximate Length, 1000 Feet

No. 129 **Code Word, Mermaid**

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AT NIAGARA FALLS, in Convention assembled, the National Independent Moving Picture Allianec went on record as being heartily in acccord with all the plans, purposes and policies of the Sales Company.

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IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

FILM D'ART—Baumann & Laemmle
IMP—Independent Moving Pictures Company

EVERY FRIDAY

BISON—New York Motion Picture Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur
THANHOUSER—Thanhouser Company

EVERY SATURDAY

COLUMBIA—Columbia Film Company
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company

DEFENDER will change to Saturday, beginning Aug. 6th

List of BUYING EXCHANGES, July 6th, 1910

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Globe Film Service, 1073 East Madison St., Chicago, Ill.
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Great Western Film Co., Winnipeg, Manitoba, Can.
Hudson Film Company, 138 East 14th St., New York City.
Independent Film Exchange, 415 Ferry St., Pittsburg, Pa.
Independent Western Film Exchange, Swetland Bldg., Portland, Ore.
Kinetograph Company (for Canada), 41 East 21st St., New York City.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
Laemmle Film Service, 256 Hennepin Ave., Minneapolis, Minn.
Laemmle Film Service, 1517 Farnam St., Omaha, Neb.
Laemmle Film Service Alliance, Pantages Bldg., Portland, Ore.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit, Mich.
J. W. Morgan, 1230 Grand Ave., Kansas City, Mo.
Miles Brothers, 790 Turk St., San Francisco, Cal.
Philadelphia Film & Projection Co., 44 North 9th St., Philadelphia, Pa.
Philadelphia Film Exchange, 934 Arch St., Philadelphia, Pa.
Pacific Film Exchange, Globe Bldg., Seattle, Wash.
Pacific States Film Exchange, 1065 Mission St., San Francisco, Cal.
Pacific States Film Exchange, 323 Lissner Bldg., Los Angeles, Cal.
Paramount Film Exchange, 61 West 14th St., New York City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., New York City.
W. H. Swanson St. Louis Film Co., 200 North 7th St., St. Louis, Mo.
Southern Film Exchange, 17 Opera Place, Cincinnati, Ohio.
W. H. Swanson & Co., 160 Lake St., Chicago, Ill.
Texas Film Exchange, 311 Elm St., Dallas, Tex.
Toledo Film Exchange, Toledo, Ohio.
United Motion Picture Company, 112 Main St., Oklahoma City, Okla.
Victor Film Service, Seneca and Pearl Sts., Buffalo, N. Y.
Victor Film Service, Prospect and Huron Sts., Cleveland, Ohio.
Wagner Film & Amusement Co., 208 North 9th St., St. Louis, Mo.
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"LOVE IN MEXICO"

"AMBROSIO" RELEASE—WEDNESDAY, JULY 27th
"THE ROOM OF THE SECRET"

"BISON" RELEASE—FRIDAY, JULY 29th
"IN THE WILD WEST"

"ITALA" RELEASE—SATURDAY, JULY 30th
"THE TWO BEARS"
"WHERE CAN WE HANG THIS PICTURE"

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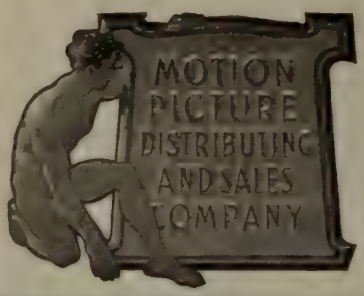
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Moving Picture World

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Vol. 7 JULY 30, 1910 No. 5

Summary of the Week.

The Copyright Law and its application to the picture....233

* * *

The frenzied and inconsistent attacks by the press on the exhibition of the fight pictures.....234

* * *

Motographic history in the making and the ludicrous blunders of a would-be historian.....235

* * *

Paying the Fiddler. By C. W. Lawford. A chapter of sound advice to moving picture manufacturers and others by a theatrical man.....236

* * *

The views expressed by "Lux Graphicus" on the religious picture are criticised by Rev. W. H. Jackson.....238

* * *

What the Sales Company is accomplishing—peace among the independents and the activities of independent manufacturers 239

* * *

"Man-About-Town" has a further word to say about the agitation against the fight pictures.....240

* * *

"Lux Graphicus" indulges in a dissertation on Art—a page that is recommended to the attention of the film manufacturer 241

* * *

Richardson chuckles over the inconsistencies of the newspapers 242

* * *

Wm. Wright, the Kalem advance agent, gives an account to World readers of one of his many trips.....242

* * *

Comments on the films of the week—licensed and independent 244

* * *

Chicago Notes and a word of encouragement to a new independent manufacturer 247

* * *

Operators' Column—Questions and Answers, by F. H. Richardson 248

* * *

New York State Law in Regard to M. P. Machines.....249

* * *

The Church and the Moving Picture—Conversations reported by J. M. B.....250

* * *

The Mirror Screen makes its appearance in New York City at the Varieties Theater.....251

Copyright and the Picture.

Last year we drew particular attention to the fact that a new copyright law had come into force in the United States. Since we wrote about the matter, the number of manufacturers of moving pictures in this country has more than doubled, and inferentially the number of those who prepare the scenarios for those manufacturers has largely increased. Indeed, the entire producing part of the business has expanded to such a great extent these last twelve months, that this question of copyright assumes relatively very great importance indeed.

It would be well, therefore, if we reiterated the fact that from the Government Printing Office at Washington, a copy of this act can be obtained in which the law, as regards copyright, is very clearly set forth. Section 5 of the act specifies the classes of work for which protection by registration can be obtained. These include books, periodicals, lectures, dramatic compositions, musical compositions, works of art, drawings, prints, photographs, etc., and it behooves scenario writers, manufacturers, producers—we might also include exhibitors—to be aware of the fact that it is well within the bounds of possibility, nay, probability, that they are at times, consciously or unconsciously, infringing somebody's copyright in their pictures. Let us give a concrete illustration of the dangers which may be run in the production of moving pictures. The Paris correspondence of one of the leading New York newspapers recently contained the information that a well-known dramatist visited a moving picture show and saw in a picture a reproduction of scenes from his play. He brought action against the proprietors of the show and alternately won and lost in the courts. The Court of Cassation declared that to produce a play on the screen without the dramatist's authorization, was an infringement of copyright. The dramatist lost his case. The courts said he was mistaken, but it was claimed that although losing his case in this instance the dramatist had succeeded in gaining a victory for his profession. The judge decided that every author was entitled to protection against the reproduction of the scenes of work on the moving picture screen. The plot and its situations obviously belonged to him, as well as the dialogue, and to tell in dumb show, by means of moving pictures, a story of which he is the proprietor, would henceforth be as flagrant piracy legally as stealing the words of the play.

Though this case was fought out in the Paris courts,

it is one which might and may conceivably come before the American courts. A re-perusal of the Copyright Act of the United States shows that it gives an author of a book, or a play, or a picture, just as much protection as is given in France; therefore, it behooves all American manufacturers, producers and exhibitors to take careful note of what the French judge said, and of what, in similar circumstances, an American judge may also say.

Week by week we pay special attention to the stories of the films that are printed in our columns, and to the stories of those pictures which are imported, and we are surprised at the frequency with which well-known themes are repeated and reiterated in those stories. Of two things in this connection, we are convinced of, and that is that the authors of many scenarios either knowingly or unknowingly pirate well-known situations and plots and that manufacturers either consciously or unconsciously aid and abet them in what is nothing more nor less than piracy. In other words, week by week, many valuable copyrights are knowingly or unknowingly infringed by manufacturers. Hence, manufacturers and exhibitors are running grave risk of actions for infringements.

We give an instance where we have seen on the moving picture screen reproductions of scenes and incidents from well-known books that are legally protected or copyrighted in this country. Probably the authors of these books have not thought it worth while to assert their rights, but if they did so, we have no doubt in our own mind that, where their cases are clearly put before the courts, heavy damages and penalty might be recovered. On the other hand, we know that many manufacturers when they adapt well-known books for film purposes, set themselves right in regard to copyright matters by arranging with the authors or publishers of them. As much cannot be said, we fear, with regard to the irresponsible scenario writers who furnish manufacturers with scenarios and plots. Amongst these people are many unscrupulous pirates, who do not hesitate to convey plots, situations and ideas from well-known sources. It would argue on the part of the manufacturers almost superhuman knowledge if they could always detect these piracies, so that occasionally an infringement is actually committed, although it may not evoke retaliation in form of a suit.

There is not much originality shown in moving picture scenarios, and the reasons for this are many. The best talent is not universally encouraged, and then again too much reliance is placed upon the work of the insufficiently paid hack writer. An insufficiently paid "hack" writer, in nine cases out of ten, is an unmitigated pirate, a burglar of other people's ideas. The result is melancholy mediocrity in the greater number of scenarios made use of for moving picture purposes. The uplifting of the moving picture, of which so much is written and said, will never get within measurable distance of achievement until more attention is paid to the scenario end of matters. One way of doing this is for the manufacturers, the producers, the scenario writers to respect a copyright law, not to pirate copyrighted subjects, and to encourage original talent.

A coming Thanhouser comedy, "The Mermaid," gives the graceful Miss Violet Hemming and Frank Crane an opportunity to display their physical charms and clever acting. Incidentally several other good actors are introduced and some splendid bits of photography. This week's Thanhouser drama, "Uncle Tom's Cabin," shows a notable effort to condense in one reel a classic story of great possibilities. We shall be pleased to learn how the public receive the pictured story.

Newspaper Neurasthenia.

The Jeffries-Johnson fight and the discussion it has evoked, has taught many lessons and pointed many morals. One of these is that the people of this country are, at times, as hysterical, as emotional, and as stupid, as some of the peoples of the older world,—our French cousins, to wit. The people of France go mad or stupid over the smallest provocation. It was a mixture of madness and stupidity that led to the Franco-Prussian War with all its disastrous consequences. King William of Prussia was said to have insulted a French Ambassador, whereupon the Parisian populace shouted: "Á Berlin!" So for Berlin the French Army started, but they never got there and never got near it. This is a matter of history.

A black man and a white man recently stood up and hit each other in Nevada, whereupon State governors, mayors, clergymen, publishers and others, including the inevitable Mr. Roosevelt, have screamed screams of horror. They have screamed so loudly that anybody would think Jeffries and Johnson were hurt. They were not. Or that anybody else, man, woman or child, in the Union was hurt. They were not. The world, and that part of it called the United States, goes on just the same as if nothing had happened at Reno. To quote from the "Ingoldsby Legends," "Nobody is one penny the worse."

But to the newspapers: Eighteen months ago we felt it our duty to lecture the press of the United States for its attitude of ignorance, prejudice, venom and misrepresentation towards the moving picture.

But that spasm of neurasthenia passed away. It passed away so completely that a few months ago in these pages we took pleasure in congratulating the press of the United States upon its sane, common-sense position towards the moving picture. In other words, the newspaper men were at last beginning to realize that the picture was a serious integer, or factor, in the entertainment of the great American people, so for a time the newspapers began to regard it as such.

Recently we have observed with regret that the ignorant lucubrations of the "cub" reporter have been allowed to appear in the columns of reputable newspapers. Although evil things have been traced to the picture, or rather have been attributed to its influence, we have not gone out of our way to take notice of these things, because we recognize them as merely sporadic. The public, generally, is getting wise to the situation, and does not believe all that the lay newspaper tells them about the moving picture. Possibly it did once, but it does not now, because the public is getting wise to what the picture really is.

But the Jeffries-Johnson episode has revived this newspaper neurasthenia in a very aggravated form. Besides the fight itself, opportunity has been taken by newspaper writers and correspondents to denounce the moving picture *per se,* lock, stock and barrel. Frankly, we have rubbed our eyes at reading a lot of the nonsense that has been printed. It looks to us as if it were dug up from the pages of the newspapers of two years ago. We give one specimen of the anonymous nonsense which even a reputable newspaper like the "New York Times" allows itself to print:

"No notice is taken of the many moving pictures given hourly which must have a far worse effect than any prize fight scenes, particularly in their effect on the young. In one sitting at a moving picture show the writer saw several murders with knives and an old woman portrayed as dying very distressingly of heart disease. In the consequent poverty brought on the old lady's daughter the latter took to drink very realistically. To cap the climax a young and

unsuccessful musician was shown as attempting suicide by gas, stopping up the cracks with paper and so forth. At this show many children viewed these distressing and morbid spectacles, and we all know the imitative capabilities and morbid curiosity of the young.

"It would seem to a casual observer that these bloody murders, sudden deaths, and suicides must have a far worse effect on the impressionable portion of the community than the spectacle of two trained athletes engaged in a contest, which, at the best, is one of the most scientific and interesting of manly games."

The writer of this letter does not sign his name, and does not say where he saw the pictures; he simply indulges in vague, stupid generalities. We are surprised at the "New York Times" printing that letter, because in other parts of the issue in which the letter appeared, there are some sympathetic references made to the pictures as such.

Anybody would think from reading the letter we quote, that the moving picture was utilized as a means simply for exploiting brutality on the screen. Pictures such as this correspondent describes are not made now by any reputable manufacturers. It is safe to say that no reputable manufacturer or importer could exist in the business for five minutes, if he released such pictures as described above. It was the duty of the "New York Times" to rebuke its correspondent, who is guilty of arguing from the particular to the general, a common failing of the prejudiced and the bigoted.

When will the press of the United States thoroughly realize the enormous importance to the community of the moving picture, which keeps thousands and thousands of theaters open, gives employment probably to 100,000 people, amuses millions, and forms the *raison d'etre* of a great industry? Surely it is time that the senseless knocking of the picture which "cub" reporters, underling assistant editors and ignorant writers and correspondents of the newspapers indulge in: surely it is time that this sort of thing ceased. As a rule, newspapers are conducted by men of education and intelligence, but it really seems that when the picture comes into question they take leave of their senses and write or allow to be written the most abominable nonsense about it.

Motograph History in the Making.

The periodical literature of the moving picture increases and expands with its popularity. Four years ago no periodical publication, specially treating of the moving picture, was in existence. Now, throughout the world, there are probably twenty or thirty publications which take charge of the interests of the industry. In the United States there are four; in Great Britain there are two; in Paris there are one or two; Germany, two or three; Italy, one or two; Sweden, Russia, Spain, Australia each have moving picture publications. Others, no doubt, will appear in time, as the industry is bound to expand. The bibliography of the subject, that is, reputable textbooks treating of the moving picture, is, at present, not so extensive; but it may be expected in the course of time additions will be made. First of all there is Marey's classic volume on Movement. This deals with the synthesis of moving bodies, and only has an indirect bearing upon the moving picture as we see it to-day. Marey treats movement from the purely scientific standpoint. He shows how a man moves when either walking or running; how a ball drops, and the like. He analyzes movement, that is, shows how it takes place; whereas the moving picture synthesizes movement, that is to say, shows the thing in the completed form. Hopwood's book on "Living Pictures" came after Marey's. This is the most valuable book for general reference that has been published. Hopwood is, or was, an employee in the British Patent Office. His book, therefore, is stamped with authority. He traces the development of the moving picture from its beginning, gives a list of patents, and very impartially distributes the honors amongst the various patentees. The last edition of Hopwood's book was published ten years ago. C. F. Jenkins also published a book which is a useful contribution to the bibliography of the subject. So did Cecil Hepworth, now president of the Hepworth Manufacturing Company, London. This is a very useful little textbook, also published about ten years ago. These four books constitute a useful little library in themselves. There are other books dealing with the subject, but, generally speaking, they cover ground that is traversed in the four that we have mentioned.

The making of history of any particular subject demands on the part of the historian very rare qualities of mind. A historian must be an honest man, a truthful man, acquainted with the subject, competent to weigh evidence, absolutely impartial, just, and a scholar. The very latest would-be historian of the moving picture does not possess a single one of these attributes. In fact, he is the very negation of what a historian or indeed a man should be. Three weeks ago, under the caption, "A Liar and His Lies," we felt it our duty to expose the monumental ignorance of this individual in regard to some matters of fact in which the name of the MOVING PICTURE WORLD and one of its editors was concerned. In other words, in the interests of the business, its good name and our own, we nailed a series of lies of which this individual was the author. Now, once again, in the interests of historic accuracy, we have to take an equally drastic course, and brand this individual as unworthy of the credence of honest men, honestly engaged in promoting the interests of the moving picture. The last issue of his publication contained a column of mingled facts and fiction directed against one of the editors of this publication as to which the only comment called for is this, that a man who would make use of private letters for polemical purposes in a newspaper is beneath contempt. But there is a little matter of history which must be taken notice of in the interests of truthfulness and accuracy. Historians, as we know, go to all sorts of sources for information for their material. They get all the evidence they can and then sift it down, retaining the wheat, blowing away the chaff, getting at the truth and the facts of the case.

Now, some day somebody will get down and write a good book, dealing with the history of the moving picture, and he will naturally turn to the present periodicals for his facts. Indeed, the ordinary newspapers are doing so now. We often read in these newspapers, articles compiled on facts, first published in our own pages, therefore we are naturally jealous for truth and accuracy. In the MOVING PICTURE WORLD, two or three weeks ago, paper was suggested as a substitute for celluloid for moving pictures. The self-styled "Editor" of the "Moving Picture News" therefore delivers himself of the following statement:

"We showed to T. Bedding, in October, 1908, some paper negs in our possession, taken in a Cinematographic camera in 1886, perforated, etc."

It would be impossible for even an expert impostor and charlatan—even by the aid of his favorite horoscope—to condense more falsehoods into such a short space. A more impudent series of lies was never printed in the "Moving Picture News." In the first place, he never showed any paper negatives to T. Bedding, in October, 1908; in the next place, there was not a cinematographic camera in existence in the year 1886,—that is twenty-four years ago. In the next place, neither the man

Saunders nor anybody else took any paper negatives, perforated or unperforated, in a cinematographic camera, in 1886. No transparencies were made from these paper negatives; also, you don't make transparencies from moving picture negatives. You make positives, which are not viewed as transparencies. Finally, history—true history—says, and says quite accurately, that the first moving picture negatives ever made on a flexible support in a moving picture camera, were exhibited at the Chester meeting of the Photographic Convention of the United Kingdom, in June, 1890. For any man, therefore, to come out twenty-four years afterwards, and such a man as this "editor," and claim to have taken paper negatives in a cinematographic camera in 1886, is nothing less than a piece of imposture quite *au fait* with the other impostures of which this person has been branded guilty over and over and over again.

We are writing this article in the interests of historic accuracy, truth and justice. The personal venom which this charlatan periodically projects at us elicits only our contempt and still further lowers the author in the eyes of all decent men.

In the same number of the publication, which we are showing up to be an absolutely untrustworthy authority on the subject, appears the following paragraph:

"In the year 1300 Mr. Roger Gaynor made a small wooden box large enough to cover him and allowed a small hole in the top—say a pinhole—and he saw by this means an image could be thrown upon a screen. A little later an Italian took a looking-glass and saw that light could hold an image. Gardin, in 1650, invented the convex lense, and he used that in place of a pinhole used by the other man. In 1808 a man by the name of Daguerre conceived the idea that by coating a piece of copper with silver he was able to hold an image, and for forty years he worked and others called him a fool and an idiot, but he gave to the world the Daguerreotype."

Here be more history in the making. It was not Roger Gaynor who made the small wooden box. Gardin did not invent the convex lens; Daguerre did not conceive his idea in 1808, and he did not work for forty years. All the essential facts of this quotation are false, worthless and misleading, as this *soi disant* "editor" should know, if he would take the trouble, or had the intelligence, to consult a few reputable textbooks on photography.

PAYING THE FIDDLER.

By C. W. Lawford.

Why a Meritorious Few of the Present Must Continue to Suffer for the Sins of Many in the Past.

All over this country, and even in Great Britain, has arisen one of the strongest demonstrations ever started in the amusement world, the prohibiting of the recent Jeffries-Johnson fight pictures as any kind of a public exhibition. It would appear from the particular stress laid upon this particular fight, which took place July 4, at Reno, Nev., that the general trend of ill-feeling is not against fight pictures as a whole, because no voice was raised against the Nelson-Wolgast, or the Johnson-Burns fights of the recent past, but against this one exhibition in particular. Why? Consensus of opinion differs, and differs widely; some acclaim brutality; this would not seem reasonable to suppose, for if prize-fighting is in any way brutal, the former pictures of the Nelson-Wolgast mill show more brutality to the square inch than any bull-fight of the old world ever witnessed. Others predict race riots all over the country from the fact that the victor of this championship battle was a colored man; this might be possible in slum districts or possibly in the South, but as a national feeling, never.

The more probable reason, and the one that appears to have the largest support, is the strain and pressure this particular fight, due to the physique of the contestants, brings to bear upon the moral, criminal and civil laws of our country, and principally because they are not a fit class of pictures for young children to see. In support of these probable reasons I submit a recent letter from Mayor Gaynor of New York to Secretary William Shaw of the United Society of Christian Endeavor:

"Dear Mr. Shaw—Your favor of July 8 is at hand. I do not mind saying to you that I am having the matter carefully examined, and examining it myself to see what power there is in the criminal or civil authorities here to prevent these pictures from being exhibited. I have a report from my Commissioner of Licenses that prize-fight pictures have been exhibited in this city for many years, and are now being exhibited, and up to this time nobody has come forward to say that they were immoral or indecent.

"Nevertheless, a thing has to be done for the first time by somebody. In this city it may be that we shall have to await an ordinance by the Common Council, or an act of the Legislature, prohibiting the exhibition of such pictures. Or it may be that I can discover some lawful way of doing it now. If I cannot, I shall not step outside the law to do an arbitrary act.

"Sincerely yours,
"W. J. Gaynor."

Mayor Gaynor is noted for being a learned, broad-minded and decisive official and a man possessed of the higher ideals. His letter is particularly cautious as regards his future action in this matter, and his reference to the past reports of his License Commissioner as regards former fight pictures would make it appear that this national outburst is the culmination of a general disappointment because a white man could not hold the championship belt. But why should all this animosity and persecution be directed against the innocent moving picture? Why all these grafting laws and ordinances? These continual protests that the moving picture theater is the earth's greatest den of corruption and vice and the stepping stone on the road to ruin of many a young girl? Cheapness and commonness, is the answer. By cheapness I mean cheap prices of admission and too keen competition among the exchanges. By commonness I mean overproduction by the film manufacturers before the parting of the ways and later by the Association and Independents, individually and collectively.

You, Mr. Exhibitor, and you, Mr. Film Renter, are chiefly to blame for your greedy and competitive methods, namely, letting the public see something of a first-class nature in the amusement world for almost nothing, at prices like 5 cents and 10 cents, and then not being contented with this slap at the dignity of so high an art as

the moving picture you had to start in lengthening your show by adding more reels, and, as if 5 cents was not a small enough admission, you in many cases gave matinees for 3 cents and a premium. You even went further and engaged poor singers, because you could get them cheap; you engaged poor operators, or allowed boys to run the machine; you rented a cheap store, pulled out the front window, bought a second-hand machine, tacked up a sheet, put in a few chairs little better than camp stools, bought or rented a cheap mechanical piano, opened the doors and sicked this mess of junk onto the amusement-hungry and "something for nothing" public as a motion picture theater. Very few real showmen would do these things, but my remarks chiefly apply to the swarm of near managers who sneaked in when the picture game was young, managers and proprietors who had no more right in the moving picture field than a blacksmith would have in the jewelry business.

Mr. Exchange Man, you are to blame for being too competitive, going after new business too hard, cutting prices, making all kinds of promises to get a customer away from the other fellow, and then giving him junk after you got him—sometimes worse junk than he got before he went over to you. True, you had to keep your films moving to get back your money, but you did not have to keep them moving until they bordered on the scrap heap. You further encouraged some of these near managers by acceding to their demands for new pictures *every day*, or every hour, if they got it into their amateur brains that they wanted them and would give up a little more money, and you could get the subjects. These managers' sole aim was quantity instead of quality in their greedy efforts to close up the other fellow, and you humored them in it to a certain extent, thereby forcing the manufacturer to flood the market, and in order to keep up with the demand he had to put out poorly acted, disconnected and badly staged comedies and Western dramas,—which brings us up to you, Mr. Manufacturer, who are to blame for allowing these wild and inconsistent factions to dominate your output and thus force you to a heavy expense, shortage of subjects and consequently poor production.

Of course I know that many of the above faults have been remedied through co-operation, which was sadly needed, by the way, but there still exists a battling tendency in the picture world that is doing much to cheapen the picture game and surfeit the public of this excellent form of amusement, and while the Patents Company have been altogether too lenient in carrying out many of their promises and rules, they must at the same time be given due credit for ridding the field of many of these amateur managers and junk film exchanges, and for their efforts, also the Sales Company, in trying to place moving pictures on a higher plane. Nevertheless, the facts still remain that pictures in the first place were exhibited at too small a price, and the public have tired of too many picture theaters and above all of seeing too many pictures in one show for so small a price.

Cheapness of price and overproduction tends to make anything common and less sought after, and this applies more to the amusement world than to any article of commerce. Something for nothing is always sought after by the general public, particularly the lower classes, but no man on earth ever gave it to them and made money in the long run.

Ten years ago an actor, Henry Waitte by name, conceived the idea of giving the theatergoing public a repertoire of popular plays and Broadway productions at 10, 20 and 30 cents, the then smallest prices in the show business. This same Henry Waitte lost all he had in the scheme, and the many repertoires that have followed him have fared some mighty good and some very badly, most of them badly, but the point is that repertoire to-day is almost extinct simply because the country was flooded with repertoire companies; the prices were so cheap that the public could go oftener, there were so many of them that in order for some of them to clear expenses they were obliged to put on cheap royalty plays and engage cheap performers, thereby giving a black eye to repertoire that still hangs to it.

I do not claim that the moving picture is a dead issue, not by any means; it is still a popular form of amusement, and had it originally started on a safe and sane business and artistic basis as we would suppose a modern enterprise would be conducted, and by men who know from past experience how to handle the public without tiring them out, you would see to-day one of the greatest forms of amusement and education the world has ever known instead of what we now see, an invention that will slowly drift from the amusement field to the higher fields of learning and science. It threatens to rise over the heads of the poorer classes, thereby losing at least one-third of its value, that of a pleasant form of entertainment, unless, as I have previously hinted, the exhibitor, the exchanges and the manufacturer get closer together, cut down this overproduction, eliminate cutthroat competition and raise the price of admission where it will give all interested a chance to make a dollar, encourage the manufacturer to higher efforts and place the future motion picture on the pedestal it should have been from the start, that of the highest type of amusement, education and help to scientific research ever discovered.

SEEN AT KEITH'S UNION SQUARE.

The licensed releases of Thursday, July 21, presented a program of more than usual strength. Selig's "Mazeppa" is a moving picture classic. This magnificent production must have taken weeks, nay months, of arduous preparation. We had entertained doubts as to the possibility of the story of Mazeppa being translated into a convincing moving picture. We left the show with the conviction that the Selig Company could tackle anything and get there with honors.

On the same bill was Kalem's "Corporal Truman's War Story," one of the best, if not the best thing that the Kalem Company has ever done. Splendidly staged and worked out with infinite care, this picture drew loud applause from the audience.

A Biograph comedy, "Serious Sixteen," kept the audience in a titter all through the piece, and a short Biograph drama, "As the Bells Rang Out," completed a reel that will be popular and profitable. The fourth reel, a well-acted Lubin drama, "John Graham's Gold," ought really to have been replaced by a Lubin comedy to properly balance the program.

An excellent lecture and several vaudeville acts completed a program which drew a well-filled house on a sultry evening.

But then, Keith's is always cool and a pleasant retreat at any hour of the day.

ESSANAY MOVEMENTS.

Mr. G. M. Anderson, who returned to Chicago from Mt. Morrison, Col., where he had been directing the production of the Essanay Western pictures, is busily at work on a number of big comedy pictures to be booked for release at an early rate. The feature of features among the Essanay comedy hits will be a baseball picture entitled "Take Me Out to the Ball Game," which was produced last week. Those who have seen the negative of the picture report it to be one of the most humorous comedy subjects released by the Essanay Company "in many moons," and that means a great deal. Two years ago the Essanay Company released a comedy picture of the same nature under the title of "The Baseball Fan." This picture swept the country like wildfire and proved to be one of the most successful films ever released by the Essanay. The picture just finished is said to be superior even to the former picture. It contains actual baseball park scenes during a game between two big teams of a big league, while the story, its comedy situations and acting will be found to be uproariously funny.

LUX GRAPHICUS AND THE RELIGIOUS PICTURE.

By Rev. W. H. Jackson.

What a complex quantity is Lux Graphicus; having read, and re-read, his dissertation of July 16, I find it necessary to make an analysis of the same to find a solution of the problem he presents concerning the appropriateness of religious pictures in a moving picture theater. At the very outset let me say that I do not agree with Lux Graphicus in either his premises or his conclusions. Desiring the jury of readers to agree with me, let me proceed along the lines laid down by an eminent lawyer, who advises: "When in argument, admit your opponent's truths and facts; deny his fallacies; establish your own conclusions." By this rule I readily admit the truth that "there is a place for everything, and everything should be in its place." Yet, without being facetious, it may be added, the "place" to which many things belong, is not the *only* place in which they may appear. When, therefore, Lux Graphicus asks the question, "Is the religious picture in its place in the moving picture theater?" he provokes the answer: that it may not be at home there, but that does not necessarily mean that it is out of place.

Yankee-like, I would like to ask Lux Graphicus, Can the *reasonable* and *wise* use of anything that is good be out of place anywhere? Admittedly true the moving picture theater is primarily to "entertain and amuse" and not a place to educate and instruct in either a scholastic or religious sense. The introduction of anything along positive educational lines and with that object in view in a place of amusement would not be either *reasonable* or *wise;* but this does not mean that everything which is not strictly entertaining and amusing must be eliminated. There are many subjects, both religious and secular, which because they are *interesting* may be included in any theater. Is it not a fact in all places in which the average normally intelligent human mind visits, that the entertainment shall possess a degree of *interest?* It is true people do not want to be "bored," but they do want to be interested; and while many exhibitions may never show religious pictures, their arbitrary exclusion would be as narrow-minded in a theater man, as if a narrow-minded church minister should arbitrarily exclude from his people the entertaining and amusing.

Now what about the fallacies in which Lux Graphicus indulges? He tells us distinctly that he does not desire to be conclusive in his statements, yet upon two occasions when he feels he can draw anti-religious picture decisions from previous writings, he says, "Them's my sentiments." Twice, also, he carefully informs us, "I am not arguing the matter," yet he devotes about a column to what he calls "pros and cons," which are always argumentative. "Facts" are the matters our friend presents; I have still to learn that facts can be as paradoxical as those he gives.

In the first instance Lux Graphicus tells us he fears that in a moving picture theater "there is a possibility of "vulgarizing these beautiful religious pictures." What! Does a moving picture theater "vulgarize" the good and the beautiful? Lux Graphicus fears so. Is that which "entertains and amuses," "vulgarizing"? Surely in his haste to make out a case he has hurt his own cause. I personally have a better opinion of the moving picture theater, and dissent from this his opinion. Again in another place he fears the religious pictures may "repel" some, and being "repellant" injure the profits of the exhibitor. What a strange "ringing of the changes"! First the surroundings hurt the religious pictures; next the religious pictures hurt the surroundings. Really, Lux Graphicus, kindly inform us what you mean in this paradox. When we know, perhaps we can answer.

Again our friend, while asking for opinions, tries to leave no room for differing with him because he only states "facts," thus: "A business man does not want to be bored with religious matters in business hours." What has this to do with either religious or amusing pictures? What a straining of a point to force a conclusion. If Lux Graphicus will take his own advice and be "frank and honest" he will not deliberately mix things up to prove that they are out of place; and after a good mix-up, point the finger and say, "Don't you see everything ought to be in its place?" It is easy to describe and criticise a condition thus specially created.

Let us come now to some conclusions. We are reminded that if a church fails in its mission it is because it lacks attractiveness and interest; the same applies to a moving picture theater. Many have already failed in their mission because they lacked true attractiveness and interest; therefore they have brought down righteous indignation of authorities upon them, besides tainting the whole moving picture world.

Lux Graphicus asks for "evidence." Surely this is evidence enough, and herein lies the solution of the problem.

The steam engine must have its "governors," the horse must be held with bit and reins, or both would run away; religion is the balance-wheel of the whole human race, and while an indiscriminate mixture of the sacred, secular and profane would produce the sacrilegious, it cannot be said that a judicious introduction of religious pictures in an entertainment can be productive of anything but good; neither can they detract from the true pleasure of the amusing. Whenever a number of people are gathered together there are diversities of tastes, and the successful man is the one who studies these tastes, having in view the purpose for which they are there, and trying to fulfill that purpose without resorting to offensive extremes, or indiscriminate mixings. Trying to please everyone, is as much a fallacy as trying to please one; the average must be met with the greatest good or satisfaction or interest, whether it be in theater or church. Lux Graphicus calls his dissertation a "sermon"; he surely knows that a sermon expounds a truth, text, or subject; if his "sermon" had been upon "The suitability of a portion of a religious service in a moving picture theater," his "discourse" (excluding his paradoxes) would have been excellent; but when he is only speaking of religious pictures in an amusing and entertaining place, he is not true to his text; his arguments are fallacious and his conclusions strained and mixed. Were we called upon for further evidence we should say that we have yet to know that religious pictures proved "repellant"; on the other hand, the lack of something like the balance given by pictures of a higher tone, even if not religious, have repelled many, and this negative gave opportunity for the development of a lower moral tone which aroused criticism. If religious pictures are to be associated with questionable vaudeville or reproductions of questionable plays, the principles we have laid down as those governing "a *reasonable* and *wise* use" will be violated, but we are sure Lux Graphicus has nothing of this in mind. We agree with him, there is a place for everything and everything should be in its place, whether church, school, or theater; that this means there is only one place for each we cannot agree; there is a wise relationship of one to the other and the principles for which they stand;

religion, education and entertainment may find a mutual ground without sacrifice or loss, but rather we hope for gain. Commercially, I agree with Lux Graphicus that classified trade means larger trade, but I do not agree with him that an entirely separated trade would be more profitable, offering in evidence an advertisement of the film of a religious subject as being "beneficial to exhibitors who desired to please church people." While not approving this "sop" like idea, it proves the value or profit of the method. The editor of a New York paper, when asked why he published moral essays and sermons in conjunction with all sorts of objectionable news, replied that he preferred to run the chance of pleasing *all* his readers by giving each their need, besides which there was always the possibility of doing some good.

If in these columns I were criticising the church I could hardly follow Lux Graphicus in his reason for church failures; this is not the time or place; nevertheless, it can with propriety be said that the principles advocated as controlling the religious in conjunction with the secular and the entertaining, may also apply to the latter in conjunction with the former. It is wise to bear in mind that we are governed by principles which, while not necessarily called upon to mix together, cannot escape the truth that they have a relationship one to the other; and the right uses of their relative values is the proper method of securing the best results of either or both.

Paradoxical.

Should moving pictures ever stand still? Strange though it may seem, this is not an unnecessary question. There are undoubtedly times when even as a procession halts for the purpose of an interview or examination of any particular subject or part, so an intelligent exhibitor will know when there are parts in the subject of his film, upon which the beholder desires to know details, and where it is not only proper but essential for the thorough understanding of the scene, that there should be a sufficient pause. This fact became apparent to the writer when watching the marvellous reproduction of King Edward's funeral; there are two scenes the importance and value of which cannot be exaggerated; they are, of course, the group of nine ruling monarchs, the ex-President of the United States and the representatives of the rulers of every other civilized land. The first scene is when riding in London, the second when walking in Windsor, and although most intense interest centers in these particular events, it was absolutely impossible to "pick out" or note even half of the notable and important personages. Here were places for a profitable "halt," giving time for a recognition of the world's rulers in life; also, were it possible to have a "lecturer" he could here make a most instructive and attractive explanatory addition.

Two important things to be remembered in the study of the moving pictures are: First, they are *life* or *living pictures* and as such must represent life in all its phases; second, that while the moving picture machine succeeds and supersedes the stereopticon, it must also do the work which its predecessor did, or there will be a "gap" in its work which will prove a detriment to its full value.

When in its progressive march the moving picture becomes the thorough servant of the instructor or entertainer the many needs of its intelligent manipulation will present themselves, and we are looking forward to the time when all this will be accomplished. It will be a great day when it will be possible to come away from an exhibition fully satisfied with *all* both seen and heard; the constantly recurring remarks, "If we could only have seen this" or "If we could only have known that," or further, "If we could have understood," are in themselves indications of the urgent needs of what things are necessary to make perfect a splendid work, and, although some things may seem paradoxical, knowing their value we believe their possibility is assured.

FILM MEN CONVENE AT NIAGARA FALLS.

On July 16-17 a large gathering of film manufacturers and renters assembled at the Hotel Imperial, Niagara Falls. In some respects it was the most remarkable convention of moving picture interests that has ever been held. The object of the meeting was to bring together the Sales Company and all the independent manufacturers, and show to the exchange men represented by the Alliance that peace reigned in all camps. The manufacturers held a brief session and ratified the board of officers of the Sales Company. They then adjourned to the cafe, where a toast was drunk to the absent president, Carl Laemmle, who is at present in Europe.

Mr. R. G. Bachman, the Alliance president, then called a joint meeting of the Sales Company and the Alliance members at which each ratified the mutual working agreement.

Altogether the gathering at Niagara might be likened to a love feast—only that there was no formal banquet. After the business meeting the delegates organized pleasure parties and had a good sociable time. Mr. Bauman and Mr. Cochrane led a party of venturesome spirits through the Cave of the Winds. Other parties visited the Gorge Route and other points of interest, and as they dispersed the unanimous verdict was that it was a happy ending to a long series of unpleasant business meetings and that now everyone felt free to go home and give up their whole time to the making and selling of good pictures.

* * *

The Moving Picture World slogan of quality is being seriously taken up by the Sales Company members of the trade. David Horsley is talking quality and it is showing in Nestor films. Thanhouser informs us that he is sparing no expense in his effort to make Thanhouser films the most talked-of on the market. The Dramagraph Company, a new concern, shows us their first reel, well up to the average of their competitors, and assures us that when their plant gets into running order we may expect to see some stunning productions. The Owl Company have taken a twenty-one year lease of the spacious studio on West Twenty-first street, built by the late Stanford White. Their specialty will be high-class dramatic productions. The Defender Company, until their own factory is complete, have been releasing subjects made by the ill-fated World Film Manufacturing Company, but the members of the Defender Company are past masters at the game and promise some startling innovations in picture plays. The Powers Company have engaged the best available talent and their picture plays are indeed justly popular. Atlas and Yankee are competing on quality and others too numerous to mention are all talking quality, **quality,** QUALITY.

* * *

But the most obvious and the most stable developments in the independent field are the laboratories and studio that are being erected at Coney Island. The Carleton Motion Picture Laboratories, under the direction of Mr. Carleton, formerly with the Gaumont Company, is a vast undertaking. We visited the plant expecting to see an ordinary converted building. The perfection and magnitude of the plant was indeed a surprise. The latest and most improved machinery and ideas are all there. The laboratory equipment is intended to be the best in this country when completed. The great capacity will be utilized for developing and printing the negatives of the Bison, Owl, Reliance and other producers. The Reliance studio will be in a portion of the building and is so far completed that work is being done there. Money without stint is being expended to get the best of everything, and the quality talk of Mr. Bauman, the head of this concern, is certainly based on sound foundation.

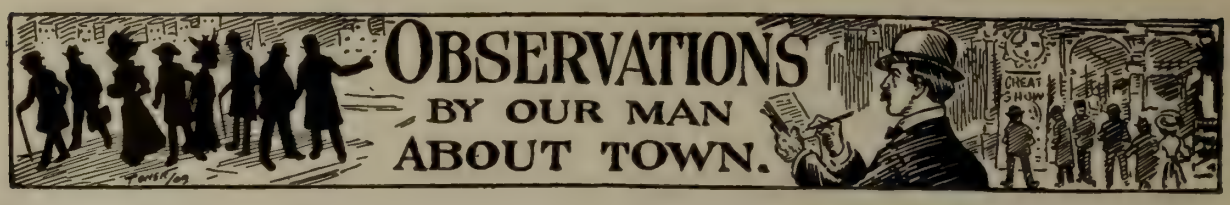
We shall reserve a full description of the Carleton Laboratories and studio until they have been completed and can promise some interesting reading.

Renew your subscription to the Moving Picture World, $2.00.

The BEST for moving picture news.

The BEST for licensed and independent film lists.

The BEST for advertisements. $2.00 per year.



The moving pictures are certainly keeping in the limelight. Nothing has occupied more prominent space in the news columns than the Jeffries-Johnson fight pictures since the tariff was under consideration. A feature of the whole affair is the ridiculous situation in which some of the loudest expounders of morality find themselves, despite the efforts of yellow journals to sustain and encourage them. The "Evening Journal" of New York has been in the foremost rank of the silly brigade. It devoted considerable space and big type the past week to stir up a religious fanaticism, alleging that a prominent leader of a well-known religious organization had been grossly insulted by Mayor Gaynor, who is charged with declaring that the leader was a fool and he represented fools. Of course all who read these articles and knew the prejudice entertained against the Mayor by the paper named treated the charges as they deserved to be received. The reputed leader wanted the Mayor to prohibit the production of the fight pictures in Greater New York. He did not do so. They have been presented in one theater in Brooklyn and two theaters in New York City since June 16, 1910, and in two or more theaters in the same city since the latter part of the week. Had the Mayor been so disposed he would not have allowed an exhibition of the fight after the first night, at which time he or his representatives had opportunity to see them and decide whether or not they were of the degrading character so many people who had not seen any of the pictures had declared them to be.

* * *

Mayor Gaynor refused from the first to act hastily in the matter. He took his time and has since rendered his decision in a special message to the Board of Aldermen of the City of New York. It is this: There is no law by which the case can be settled. The Board of Aldermen should adopt an ordinance either permitting or prohibiting the exhibition of the pictures. The Mayor is powerless in the matter and it rests with the Board of Aldermen to make the matter a penal offence.

* * *

It is well to state here that Mayor Gaynor is an ex-member of that judicial body known as the Supreme Court and during his many years upon the bench he considered and decided many questions of far more importance and weight than the one that has been raised by the bunch of limelight seekers who have been so industrious in their efforts to ruin the people who have made the exhibition of the fight pictures possible.

* * *

Who is the so-called leader of the Christian societies who alleges that when he called upon Mayor Gaynor to have the exhibitions stopped the Mayor branded him and his supporters as fools? The "Evening World" of July 19 seems to answer the question. The man who alleges he was insulted by the Mayor appears to be Alexander A. Lowande. The newspaper supporting him has announced that a mass meeting of the Christian Endeavor Union of Greater New York, the Epworth League, the Lutheran League and the Baptist Union is to be held to protest against the Mayor's action and the exhibition of the fight pictures. The "Evening World" says:

"Leo E. Archer, Vice-President of the Christian Endeavor Union, who, in the absence of the president, the Rev. George E. Merriam, D.D., is at the head of the whole organization, made the following statement to-day to an 'Evening World' reporter: 'Mr. Lowande, I believe, is a consistent reader of the paper which made the announcement. He is also active in politics. Please make it as strong as possible that the Christian Endeavor Union is not behind Mr. Lowande's projected mass meeting, that it does not in any way sanction or indorse it, and that when the president, Dr. Merriam, returns to the city, steps will be taken to discipline Mr. Lowande and put the Christian Endeavor societies in a right attitude before the public and the press.

"'Most of us are personally opposed to the exhibition of these fight pictures. If there is any legal way to prevent their exhibition we would, in common with all other law-abiding citizens, want it enforced to the letter. But we are more interested in spreading the Gospel than in anything else.'"

* * *

That is a pretty good cool-headed slap upon the wrist for Mr. Lowande and his counterparts, isn't it? It is also a sound whack upon the cranium of the prejudiced newspaper that declares Mayor Gaynor dodged action in the fight picture case.

* * *

I have an esteemed friend in Minneapolis, Minn. He is the Rev. G. L. Morrill, who conducts the People's Church in that city. On the Sunday following the fight at Reno he preached a sermon with the fight as his theme and I think that, in view of the widespread attention the fight upon the pictures has attracted, some space should be given his views. In that sermon he said: "The fight pictures won't injure any man who goes to see them. They can't be as lurid and bad as the press pictured accounts which have been forced into our homes in morning and evening editions. 'Race riots' is a cry to 'suckle fools and chronicle small beer.' To say that in Minnesota whites and blacks would go from the fight pictures to pound and punch each other's heads is an insult to the manhood, intelligence and character of its citizens both black and white."

* * *

I take the hand of both Mayor Gaynor and Rev. Morrill and commend them for their spirit of fair play. It is calibre of the kind they display that keeps bigotry, injustice and oppression under control. Were it not for such people many other worthy industries and enterprises than the moving pictures would be repeatedly crippled and ruined through wanton ignorance or design.

* * *

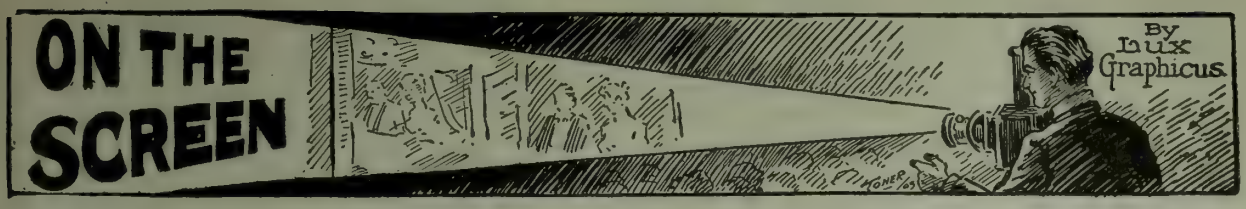
Rev. Morrill refers to race riots. Many of the people who have been trying to suppress the fight pictures have held this same topic up as a fearful result sure to follow the exhibitions. In my last letter I covered the race riot zone, and I believe I conclusively showed that the fight itself was not responsible for the disturbances. For more than a week I have visited the exhibitions of the fight pictures in New York City and in Brooklyn and, although the audiences consisted of both white and colored people there was not the slightest indication of disturbance at any of the exhibition places. I also wish to add that all the managers of these places made it an imperative rule (and saw that their employes carried it out) that no one under eighteen years of age be admitted to the exhibitions. This step was not taken because the pictures were not fit to be witnessed by children, but because the managers wished to avoid further annoyance by being hounded on charges that they were admitting children to the theater.

* * *

The brutality argument against the fight pictures falls as flat as a pancake. I believe I have seen all the moving pictures of fights since they were first introduced and I can conscientiously declare that the Jeffries-Johnson fight pictures are as remote to brutality as any ever made, and far more so than the majority of them. I have seen bull fights, athletic contests, military and other displays that aroused me to a far higher pitch of apprehension and uneasiness than the reproduction of the Reno affair did at any stage of the game.

* * *

To be honest about the matter, I will say I do not look upon fights between pugilists as conducive to the elevation of the moving pictures. Even so-called friendly scientific bouts can be very readily disposed of without the least loss of prestige; but I do not sanction the toleration of such events and an annihilation of the reproduction of them after an immense outlay has been made in good faith, and legally, to secure them. If the opposition to such pictures wishes to prove its good faith it will make such events a violation under the law, and also their reproduction. In the absence of such laws it is impossible to act consistently and with fairness.



I want to talk art this week. What is art? Innumerable are the definitions that have been given in reply to this question. At the moment perhaps the most satisfactory one that occurs to me is this: Art is nature seen through a temperament. Which means to say that art, whether it be graphic art, histrionic art, decorative art, or indeed any form or variation of art, is largely personal. It must be so, of course, in the very nature of things. There is all the difference in the world between the work of John Sargent and James MacNeil Whistler. Both are and were great artists or rather great painters; both have and had temperaments and personalities which show in their work.

* * *

I am, if the reader will forgive the conceit, egotism, or whatever he will have it, a bit of an artist myself. That is to say, years ago I went through something of an artist's curriculum, and thereafter the Society of Arts, in London, gratuituously awarded me a certificate, indicative or expressive of the fact that I had mastered the rules of composition, light and shade, and what you might call the fundamentals of black and white work.

* * *

Years after when I took up photography, I found that early training very, very useful. It taught me to see at a glance whether a thing was right or wrong in composition, whether it was faulty or not in lighting or grouping; whether, in fact, the grammar or elements of pictorialism had been complied with in the making of the photograph. For, as has been pointed out over and over again in The Moving Picture World, a photograph, whether it is a stationary or moving photograph may be either purely photographic, that is, a mechanical transcript of the original, or it may be pictorial. There is no reason why every moving picture that is made should not be pictorial. Again, I say, as I have said over and over again, very few moving pictures are pictorial, in that they mostly violate some or many of the rules of composition, etc.

* * *

Now I want, if the reader will allow me, to take last week's issue of The World as the text of this little sermon. I will take upon myself to point out what should not have been done in certain pictures that are illustrated in the advertisements. I am quite sure that the good sense of the various manufacturers whose pictures I am criticising will prevent them from falling into any misconception on this matter. I am just taking what I would call the ordinary photographic standpoint, and I am submitting one or two criticisms which, if appreciated and availed of in the proper quarters, will prevent, or may prevent, the repetition or the recurrence of what I will call mistakes in the makeup or the composition of the pictures before they were photographed.

* * *

I take the Lubin releases, advertised on page 180; I take the Nestor, advertised on page 223; I take the Vitagraph, advertised on page 224. Let us examine each of these pictures from the purely photographic point of view. In "John Graham's Gold," the Lubin release of July 21, the cut shows three figures—two women and a man—in an interior. With the general posing I have no fault to find. It looks natural. But consider the figures in relation to the background. A fluted column seems to rise out of the man's body. The girl's head seems to look part of the curtain in her rear and, similarly, the elder woman is also standing against a curtain which at first glance seems to form part of her.

* * *

Once you get this admixture of accessories with figures, you cannot lose it. It worries you. It makes you say to yourself: "Ah, what might have been if so and so had been done." All this intermingling of the figures with the scenes or accessories could have been avoided if the figures had been placed on the stage a little more to the left or right, as the case might be, so that their heads, or indeed their whole bodies, would appear in the photograph on the screen, or in the cut in the paper, as framed up by the wall or the open door, or some part of the scene which would form a natural background for a figure. My meaning is made perfectly clear by a reference to the other Lubin release, advertised on page 180, called "The Stepdaughter." Here, while one of the figures is not very happily placed in relation to the background, another of them, a girl, is standing against what looks like to be an opening or panel in the wall, so that her head and bust are sharply outlined against the background and do not seem to blend into it.

* * *

Here I come to the Nestor release, "Back in the Mountains," advertised on page 223. My friend, David Horsely, is, I know, so broad-minded that he will not resent a little friendly criticism. Six figures stand ouside the stoop of a house. In the foreground are three men, between whom are two women. The general posing of this picture calls for little comment. But, will it be believed, that from above the heads of each of the three men a post seems to protrude? These posts look, in fact, as if they were growing out of the heads of the men. This is not a very important matter, but it certainly detracts from the pictorial value of this picture. The posts are ugly, still, perhaps, they could not be dispensed with. At any rate the figures in this picture could have been so posed that they would be removed from the posts, their heads and bodies appearing against the plain background of the picture or wall of the stoop, for such it is. Here again the woodenness, the artificiality of the arrangement in this picture was not perceived by those responsible for its production, whereas, with a little judicious rearrangement and posing, quite a satisfying picture might have been made out of it.

* * *

The third picture that I criticise is the reproduction of "Davy Jones and Captain Bragg," a Vitagraph release of the 22d inst., the cut of which appears on the back page of last week's issue. There are three figures in this. Out of the body of a sailor man or officer, the branches of a tree appear to be growing. Similarly a post and some branches are springing, as it were, out of the head of the woman. Then the fisherman, and especially his profile, is surrounded by some wholly superfluous bushes. In fact, the little picture seems burdened with what I would call unnecessary surroundings. The result is that the composition of the picture is haphazard and unsatisfactory.

* * *

I am applying these criticisms just in the same manner as I have done for years to thousands of stationary photographs which it has been my duty to criticize. The motive is the same. I want to help those who are responsible for the making of moving pictures to get down to the modern idea in the way of composition; the elimination of the superfluous, the unnecessary, the distracting. In each of these three photographs the figures are, generally speaking, well posed. Interest centers in the figures because they are the **dramatis personae** of the films. Yet how confusing the backgrounds **look** and how superfluous the backgrounds **are** when you become sensible of the fact that the relationship of the figures to those backgrounds is unnatural, haphazard, unpictorial and, as I have already said, distracting. Let any intelligent reader of these paragraphs take the pictures or, indeed, take any moving picture which is reproduced in cut form, grasp the main intention of the picture and then eliminate from it all or much of what is unnecessary. It is astonishing what a difference it may have.

* * *

The making of moving PICTURES is no easy thing. This has been said so often in these pages that the careful reader must be getting somewhat tired of it. Yet it is necessary, nay imperative, in the interests of the business that the vital importance of pictorialism in the moving picture should confront us all at this moment, both licensed and Independent manufacturers, renters, exhibitors, press and public. Indifferently popular though they may be in this country, the French, Italian, German moving pictures are undeniably pictorial—almost without exception. The British pictures are not pictorial, besides being unsatisfactory in theme and treatment. The American pictures are here and there pictorial, and that is all.

I submit that there is no reason on earth why all American-made pictures should not be properly pictorial. The foremost painters of the world at this time are Americans. So are the foremost photographers, professional and pictorial. In architecture, music, the drama, literature, America is taking a foremost, if not a leading place, in the world. Nobody, therefore, can accuse me, an Englishman, of a rooted antipathy to things American, if I venture to suggest that a similar avenue to success lies before the American moving picture maker. His work is clever in conception, but, generally speaking, it lacks the pictorial qualities of the French, Italian and German schools. Given those qualities, given the qualities of pictorialism, dramatic fibre in the dramatic subjects, perfect technique in all of the subjects, technical, industrial and the like, then the American-made moving picture will be placed in a position of unassailable pre-eminence.

A WEIRD SPASM OF VIRTUE.

By F. H. Richardson.

It is astonishing, not to say astounding, how saintly and extremely moral those conservators of the public welfare, yclept the newspapers, have suddenly become, concerning the matter of the exposition of the prize fight pictures. Now, the writer does not care to be understood as taking sides, either for or against the showing of these pictures in public. He has noticed, however, the following facts, for which it would seem some lucid explanation might possibly be in order. Before the fight, the newspapers, practically without exception, gave the Jeffries-Johnson fight perhaps the biggest line of advertising any single event of late years has received. Their pages were plastered with the most minute accounts of every action of the principals, and scarcely could Jeffries or Johnson sneeze, or scratch his head, without the fact being duly chronicled and thoroughly illustrated. At the time the fight was pulled off, immense sums were spent for special wires and every possible endeavor was made by each of the daily press to be the first to place the record of this disgraceful (?) affair before the minds and eyes of the public, whom they are now claiming will be so terribly injured by the exposition of the prize fight pictures. Nor was any offer made to keep these papers from the hands of the children who, in thousands and thousands of instances, read the account of the prize fight with even greater avidity than did their elders. It might also be noted that every effort was made to get the photographs taken at the ringside to New York and other places at the earliest possible moment, presumably in order to degrade the morals of the readers of the public press by spreading them upon their pages where both old and young, octogenarian and infant, might gaze to their heart's content upon the horrid sights in the ring at Reno. And why was all this done, may I ask? Methinks the question is easy of answering. It was because **there was money in it**, and for no other reason under the sun. But, now that the daily press has squeezed every possible copper from the public by thus degrading their morals (I use the word degrading because the press is so free with that term in relation to the pictures), they suddenly flop over, indulge in a bath of whitewash, and lo and behold, presto, chango, the prize fight they have so luridly exploited upon their pages, not for weeks, but for months past, becomes a menace and a danger to both young and old through the exposition of the prize fight moving pictures. If this fight was to injure the children and degrade American citizenship, let us ask, why did the newspapers make the spectacle possible by allowing it space in their pages, since I venture to say that had the press remained silent, there would have been no prize fight, or at least it would not have amounted to anything. I notice in a current issue of a New York daily newspaper that one Alexander A. Lowanda, who called upon the Mayor with a set of resolutions against the prize fight pictures, says that he was astonished at the Mayor's bitterness and prejudice. One thing I can say, and that is, I like that man's nerve. I most certainly do! The man who can go upon an errand, the very genus of which is bitterness and prejudice, and then can flop over and talk about those two articles, certainly is worthy of public notice. I think it would be of interest if the daily papers could find time to explain their unique position as hereinbefore set forth. But I can imagine them tearing their coats off to thus explain that which cannot be explained.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

In answering advertisements, kindly mention the Moving Picture World.

KALEM REPRESENTATIVE KEEPS IN CLOSE TOUCH WITH THE EXHIBITOR.

When a manufacturer keeps a man on the road to get first hand information as to what kind of films are most popular with the public, it is but reasonable to expect that they will profit by their knowledge. Almost anything can be sold by judicious advertising, even luxuries, but when a concern goes to the consumer, learns his wants and seeks to supply the want, it places that commodity in the class of necessities, even if it be a luxury. It is a shrewd idea and it has proved to be a profitable one, at least as far as the sale of Kalem films is concerned.

But while it can hardly be called advertising, it is equally expensive or more so. Mr. William Wright, of the Kalem Company, has travelled over 14,000 miles throughout the United States during the past three months. From coast to coast he has visited and talked with theater managers and listened to the comments of the patrons of the show houses. Wright has a winning personality and has no trouble in getting the information he is after. He is also methodical and keeps a diary of his travels. We have been favored with a peep into this diary and extract therefrom the following notes about a recent trip he made to Baltimore, Washington and vicinity:

Washington.

The destinies of the licensed film exchange in Washington are presided over by that king of hustlers, Tom Moore, who is making a record for himself. Out of about 62 licensed theaters in the city the Tom Moore Film Exchange is supplying 43. This is certainly going some. Mr. Moore advised me that out of about 70 moving picture theaters in Washington only seven theaters are running Independent films and the probabilities are that these so-called Independents will be using licensed films shortly. Tom Moore reports business as excellent for this time of the year and in going over the town I found all the theaters located in the shopping district were very well patronized indeed.

A syndicate of strong men in Washington own the majority of the downtown theaters which are manager by Mr. A. Brylawski. Among their theaters in the center of town are a number of really attractive buildings.

The Cosmos, located on Pennsylvania avenue, cost, building and ground, $260,000. The theater seats 900 and runs two reels of third-run pictures and four acts of vaudeville. The pictures are changed daily and the vaudeville weekly. Sunday they run pictures and a concert. The price of admission is 10 and 20 cents. Mr. A. Julian Brylawski is the local manager.

The Meader Theater, owned and operated by the Meader Amusement Company, located in the southeastern part of the city, cost $30,000 and seats in the neighborhood of 550 people. Admission is 10 cents. In this house pictures only are run. They use three reels of fourth run and change daily. As an added attraction this house has a very good orchestra. H. A. Wolf is the local manager. Business is stated to be excellent.

The Colonial Theater, located on Pennsylvania avenue, owned by the Colonial Theater Company, seats 350 people and runs pictures exclusively. The admission is 5 cents. Two reels of third-run pictures furnish the entertainment in addition to a very fine organ that is played by an organist of marked ability. The Colonial Theater Company paid $90,000 for the building and ground. Mr. A. Julian Brylawski is the local manager.

The Pickwick, on Pennsylvania avenue, is a very nice little house and the oldest standing picture theater in the city. The house cost $70,000 and has a seating capacity of only 160. Pictures exclusively are run in this theater, where they exhibit two reels of third run having a daily change.

The Palace Theater, on Ninth street, seats 240 and charges 5 cents admission. Two reels of third-run pictures afford the entire entertainment. Pictures are changed daily.

The Pastime Theater, located on Pennsylvania avenue, seats 450 people and charges 5 cents admission. Two reels of fifth-run pictures furnish the entire entertainment. Vaudeville was tried in this house but proved a failure.

The Metropolitan, also on Pennsylvania avenue, has a seating capacity of 250 and charges 5 cents admission. In this theater they run two reels of fifth-run pictures and one of commercial. Pictures exclusively furnish the entertainment.

The Happyland Theater, located on Seventh street, N. W., seats 250 and charges 5 cents admission. Two reels of fourth-run pictures furnish the entire entertainment.

The Casion Theater seats 159 people, charges 5 cents admission and runs two reels of pictures.

The Scenic Theater seats 330 people and runs two reels of pictures. The admission is 5 cents.

The Plaza Theater, operated by the Capitol City Amusement Company, seats 318 people and runs two reels of pictures, charging 5 cents admission.

The Auditorium Theater seats 2,000 people, charges 10 cents admission and runs four reels of pictures which furnish the entire entertainment.

The Lafayette seats 200 people, charges 5 cents admission and runs two reels of pictures. This theater is operated by the Royal Amusement Company.

Mr. A. Brylawski, in connection with his picture theaters in Washington, publishes a very elaborate program that is distributed at the Cosmos, Palace, Colonial and Pickwick Theaters. This enterprise is presided over by Mr. A. Julian Brylawski. The program is gotten up in a very neat manner and when visiting one of the theaters where it was distributed I noticed the people were very careful to take it away with them. In this program they publish a short synopsis of all the pictures that are running and to be run the coming week at the four theaters mentioned above. Considering this, the month of July, the people in Washington are patronizing moving picture shows very liberally and the downtown picture theaters most certainly are making handsome profits.

Baltimore.

The cool weather we had Monday and Tuesday of last week was certainly a Godsend to the picture theaters. In an automobile I covered all the outlying portions of Baltimore in the evening, visiting the majority of the licensed theaters. In each place I found the houses doing an excellent business and the local managers were praying that the cool weather would last. Many expressed themselves greatly surprised at the boom the cool weather has given business and called my attention to the crowds in a number of instances waiting outside to be admitted.

The Carrolton is a nice little house, seating 186 people, charging 5 cents admission. Hood & Schiltz are the owners and managers. They run two reels of pictures and change three times a week. The pictures furnish the entertainment exclusively.

Just across the street from the Carrolton is a house running Independent pictures. To note the condition, I stepped across the street and for a short time observed a number of people entering and found a marked difference. For every one person patronizing this show from five to seven, by actual count, went into the licensed theater.

Pearce & Scheck rent the Y. M. C. A. Hall, on Carey and Baltimore streets, from the Y. M. C. A. and run three reels of pictures for 5 cents. This hall has a seating capacity of about 415.

The Horn Theater, operated by Frank and Paul Hornig, seats about 192, but will be enlarged this Summer to a seating capacity of 362. They run two reels of ten-day-old pictures and change daily. Business at this house I found was excellent.

The Theotorium seats 500 people, running pictures only and charges 10 cents. Three reels of pictures about two weeks old are run with a daily change.

The Plaza Theater has a very elaborate front and has a seating capacity of 210. The owner and manager is Mr. David Newman. Pictures only are run at this house. The admission is 5 cents and the business is very good indeed.

The Leader Theater has a seating capacity of 382 and is operated by the Victoria Amusement Company. Admission is 5 cents. Pictures and vaudeville furnish the entertainment. Two reels of thirty-day pictures are run and one act of vaudeville.

The Clifton seats 234 and charges 5 cents admission Ward & Viola are the owners and managers. Three reels of pictures furnish the entertainment.

The Majestic Theater seats about 220 and charges 5 cents admission. Mr. A. Anderson is the manager. Pictures exclusively furnish the entertainment at this theater.

The New Pickwick seats 250, charges 5 cents admission and is open from 10 in the morning until 11 at night. One reel of first-run pictures and one reel two weeks old are run in this house, with change days Mondays, Wednesdays and Fridays. The Baltimore Amusement Company operate the theater. Business is excellent.

The Pickwick Theater, on West Lexington street, seats 125 and charges 5 cents admission. They run four reels of pictures with a daily change. William and John Fait are the proprietors. The house is open from 10 in the morning until 11 at night.

The Great Wizzard seats 470. Pictures exclusively are run in this house, the admission being 5 cents. Bohannon, Lewy & Fuld are the owners and managers. This house has a very elaborate front and nicely arranged interior. It is open from 10 in the morning until 11 at night. They run two reels of pictures changing twice a week. The Swaab Film Exchange, of Philadelphia, is supplying the film service very much to the satisfaction of the managers of this up-to-date theater.

The Dixie, on West Baltimore street, seats 187 people and charges 5 cents admission. Four reels of pictures are run. The theater is operated by the Dixie Amusement Company.

The Liberty Theater, operated by the Liberty Amusement Company, sats 189 and charges five cents admission. Pictures exclusively furnish the entertainment. One reel of ten-day stuff, one of thirty-day and two commercial fill the bill.

The Red Moon Theater seats 400 and charges 5 cents admission. In this house they run three reels of pictures, some of them being put on as talking pictures. The program is changed daily. Mr. Charles Whitehurst is the owner and Mr. Horace K. Lutwyche is the manager.

The Victoria Theater, on East Baltimore street, is operated by the Victoria Amusement Company, has a seating capacity of 1,800 and charges 10, 20 and 30 cents. Pictures and vaudeville furnish the entertainment. This house is an exceptionally good paying investment.

In this connection I noticed a remarkable fact. Right near the Victoria, on the same side of the street, is located the Gaiety Theater. This is strictly a vaudeville house, but was obliged to close this Summer through lack of patronage. Directly across the street from the Victoria is the Wilson, also a vaudeville house, which closed up from lack of patronage. Does not this prove that pictures are the magnet that draw the people?

The Grand Theater, at Baltimore and Holiday streets, seats 300 and charges 5 cents admission. The Victoria Theater Company operates this successful house. They run two reels of pictures, only changing three times a week.

The Eureka Theater, on South Fremont avenue, seats about 300 and is operated by the Eureka Amusement Company. The admission is 5 cents. Two reels of pictures are run, changing three times weekly.

The South Preston, located on South Charles street, seats about 250 and is operated by Hartlove & Kohl. Two reels of pictures, changing daily, furnish the entertainment exclusively.

The Royal Theater, on North Monroe street, seats about 100. They run two reels of pictures and change daily. Aursler & Foss are the owners and managers.

The Pleasant Hour Theater, on Fulton avenue, seats 250 and is managed by Donkos & Konstant. They run two reels of pictures daily and charge 5 cents.

The Electra Theater, on North Gay street, is operated by Mr. M. Milhauser. Admission is 5 cents. They run three reels of pictures, changing three times a week.

The Gem Theater, on East Baltimore street, seats about 200 and is run by the Gem Amusement Company. They run two reels of pictures, changing daily.

The Federal Picture Parlor, on Light street, seats about 300. They run two reels of pictures and change three times a week. Jones Bros. are the owners and managers. Admission 5 cents.

The Fairyland Theater, on North Charles street, seats 275. They charge 5 cents admission and run two reels of pictures with daily change. M. Veto is the owner.

The Cupid Theater, at Light and West streets, has a seating capacity of 200 and charges 5 cents admission. Harig & Staylor are the owners. They run three reels of pictures and change three times a week.

The Colonial Theater, on North Gay street, charges 5 cents admission and is operated by F. H. Durkee. This house has a seating capacity of 275. Three reels of pictures furnish the entertainment and are changed three times a week.

Th Amusa, located on East Baltimore street, is operated by the Victoria Amusement Company and has a seating capacity of 275. They run one reel of pictures, changing daily.

Pearce & Scheck have the only licensed rental exchange in Baltimore. In addition they operate about 14 big paying theaters in this prosperous burg. Among these 14 are some of the handsomest moving picture theaters in the city. They are all clean, well ventilated and in charge of local managers who know their business. Both Messrs. Pearce and Scheck hope to attend the F. S. A. convention at Detroit, but as the coming president is expected in Baltimore very shortly they may not get to the city on the lake.

I found the business of the licensed theaters in Baltimore exceptionally good for this time of the year. Several of the theater owners were doing almost as much business now as they had done during the Winter. This was due to the fall in the temperature.



"A Child's Faith" (Biograph).—Interest centers in the simple faith of a child who believes in the efficacy of prayer, and when a shower of gold comes down the chimney she accepts it as a gift from heaven. The miser to whom it belongs is the father of the little one's mother, from whom she became estranged years before. The faith of the child touches the old man's heart and a reconciliation follows. The principal feature is the little girl's faith, and that alone makes the picture notable. Its influence is wholesome and it might make a difference in the viewpoint of some of the men of the world who may see it.

"The Adopted Daughter" (Lubin).—A melo-dramatic picture depicting the troubles of a young girl who is treated like a slave by her foster parents, and endeavors unsuccessfully to escape the caresses of a Mexican. Enter now the rescuer, who chases away the Mexican, incurs the usual hatred and in the end takes the girl home, where all the evidence tends to show that her troubles are over.

"The Golden Secret" (Melies).—Even an Indian may communicate valuable information, and if one falls at your feet in the desert, imploring you to give him water, don't kick him. He may repay the kindness with telling you where to find a gold mine. The interesting feature of this film, the race of the young wife for the land office, is exciting. To see her go down the mountainside, swinging far out on a lariat, is startling enough to arouse the most jaded consciousness. It is a good picture, and one feels like extending personal congratulations when the sheriff arrests the villain and the wealth belongs to the young couple.

"A Vacation in Havana" (Edison).—A love comedy quite out of the ordinary. The scenes are laid in romantic Havana, and as the lovers go about from place to place the audience has opportunity to see a great many of the interesting sights. Of course these two never seem to see them. They are much too busy with their own affairs to know much about Morro Castle, or any other features of scenic interest. A troublesome father intervenes very persistently, or the crowds of sightseers are more than ordinarily strenuous. The climax comes, however, when they succeed in thrusting the father into a dungeon, where he is left to his own devices for an hour or two. When they return a ring glistens on her finger, nor will they release him until he consents to the marriage. The sympathetic acting and the picturesque background combine to make a picture which is realistic without being dull, and lively without being silly. Altogether it is an excellent picture, worthy of the house from which it comes.

"How Bumptious Papered the Parlor" (Edison).—The same Bumptious who had an adventure with an owl a while ago. The audience that can sit through this picture without roaring must be composed principally of dead ones. The numerous difficulties encountered by Bumptious are too laughable to be adequately described. But if you can imagine a room after a well developed cyclone had cavorted through it you can gain some conception of how this parlor looked after Bumptious fell off the ladder. These Bumptious comedies are funny and will give a lively touch to any program.

"A Political Discussion" (Pathe).—A curious end of a supposed murder. Here are two friends engaged in a political altercation. One hits the other and apparently kills him. Then follows some lively complications, including the revival of the supposed dead man, and finally both are placed in the same cell in prison. Mutual recognition and reconciliation follow. The interest lies in the unexpected ending rather than in any material strength in the story.

"Please Take One" (Pathe).—Bonehead gives evidence of returning intelligence in this picture, changing a handbill sign "Take One" from bills to a fruit and vegetable stand. The result is about what might be expected, and when the proprietor calls for the police they distribute the various articles to the crowd, and finally arrest him when he continues to complain. That Bonehead should exhibit a spark of intelligence is the interesting feature, and the way he makes it manifest adds to the fun.

"Corporal Truman's War Story" (Kalem).—Scenes incident to the observance of Memorial Day by the veterans are followed by a dinner at which Corporal Truman is asked to tell the story of his empty sleeve. The story is told in pictures, and told so graphically that one almost rises at the end to cheer the gallant veteran. Perhaps no more exciting war pictures were ever placed on the screen, and apparently everyone feels like joining in the outburst of applause which follows the corporal's toast to the Stars and Stripes.

"Her Uncle's Will" (Vitagraph).—A clever society comedy drama, telling how the snobbish father of a young man was pulled down by a clever heiress who he mistook for a dairy maid. It is a love comedy, with more than the ordinary degree of interest, and throughout its entire length, of practically 1,000 feet, it hasn't a dull moment. Acted with the snap and dash which characterize the work of the Vitagraph players, it will fill a half hour very pleasantly.

"Trailed to the West" (Essanay).—A story of grim vengeance. Perhaps it would be unwise to say that either of the men did right, and yet there is a sympathetic feeling in the breast of every man which would influence most of them to condone an offence against the laws, which had a basis like this. When a home is wrecked in this way one sometimes feels that almost anything is justifiable. The effect upon an audience may not be altogether desirable, but there can be no question about the interest the picture excites. Somehow such a scene touches one's heart and there is more or less sympathy with the man who inflicts his own punishment instead of appealing to the law.

"Jupiter Smitten" (Gaumont).—Representative of a little joke by Jupiter who, because things are dull in his domain, impersonates another man and goes to his wife. Some excitement ensues when the real husband returns and objects to Jupiter's presence. Then Jupiter changes back, and frightens the couple. But being in a joking mood he forgives the husband the blows and leaves the reunited pair to their own devices.

"The Jolly Whirl" (Gaumont).—A trick picture purporting to exhibit the marvelous powers of a medium. The way he mixes things is a caution. The excellence of photography under the circumstances is remarkable. A good many amusing combinations result, adding to the merriment of the audience.

"A Good Loser" (Pathe).—An interesting love episode, in which a young man's desire to help his friends without their knowing it is frustrated by a telltale letter. At any rate, the fellow who helps the mother and daughter in their need gets the girl, while the other young man proves himself a good sport, and even though he loses congratulates the couple heartily. While the picture can make no claims to any special dramatic strength it is not disagreeable. The acting is sympathetic and pleasing and the scenes seem natural and convincing.

"Algerian Stud" (Pathe).—A good picture maintained in Algeria by the French government. It is a record picture, intended to convey accurate information of what the government is doing in the development of thoroughbred horses. The photography is remarkably good. The difficulties of the subject were all overcome and every figure is clear and clean cut.

"A Broken Symphony" (Vitagraph).—A dramatic love episode, depicting very graphically the hopeless, unspoken love of a poor, deformed fiddler, who ultimately marries another. The character of the fiddler, pathetic in its representation of misery and utter hopelessness, will attract by its power. It stands out sharply from the others, yet the remainder of the company give good support. It is a picture which will linger in the memory, whether one chooses to have it or not.

"A Flash of Light" (Biograph).—A strongly dramatic picture, yet not altogether pleasant. A love story representing a man sorely deceived, and after an accident depriving him of sight and hearing cruelly deserted by his wife. Then she is induced to come back as the bandages are removed from his partially restored eyes so he may not know the truth. The climax, when the former wife pulls down the curtains, and lets in the blinding flash that destroys the partially restored sight forever, is not pleasant, and yet it adds a strong ending to the play. Acted with the ability shown by the Biograph players, this picture will be popular, even though disagreeable, because it arouses the emotions. No matter if they are depressing, the fact that the emotions are stirred is sufficient to make the film popular.

"Rosemary for Remembrance" (Lubin).—A love story gone wrong, with a disappointed girl grieving her life away, and eventually falling dead as her lover returns, and he eating his heart out alone grieving over something for which he was not originally to blame. The strength of the story cannot be questioned, and this is perhaps proved by the distinct feeling of sadness which follows the film. The dramatic opportunities are made as much of as a capable company can do, and one is quite willing to compliment them upon the accurate interpretation of the piece. The memory of the pic-

ture will linger long, despite the fact that one might wish to forget it.

"Mistaken Identity" (Pathe).—A mix-up in the love affairs of a married woman that terminates in a duel between the husband and the wrong man, and the husband falls. This leaves the wife free to go with another man who she really loved. If any more complicated plot could be conceived for a motion picture the author deserves a prize. Tangled love affairs form a basis for a considerable proportion of the mo-

"Awful Symphony" (Pathe).—A comedy which introduces some novel scenes, notably those with the umbrellas. It is interesting to see what can be done with such awkward objects as this. The alleged music by the band, aand its effect are cleverly portrayed, and the dissolution and re-appearance of the musicians are cleverly managed.

"Old Loves and the New" (Edison).—A love complication which comes perilously near the shipwreck point, but serious consequences are averted by the intervention of the father of one of the young men, who quietly, but effectively, straightens out the tangles and prevents one of those tragedies which frequently embitter whole lives. The scene shifts from New York to the South African gold fields and back, and the characteristic features of these widely separated and different backgrounds are maintained throughout. The play is well developed dramatically and the features keep the interest up throughout.

"The Failure of Success". (Gaumont).—What sometimes happens to a plain man unexpectedly elevated to success is here clearly depicted. Fortunately the doctor is saved from succumbing to the wiles of the actress and again, in another way, it is the action of children that prevents it. The feature of the film is the acting of the children in it.

"Twa Hieland Lads" (Vitagraph).—A comedy, novel in its conception and filled with rich humor. It gives opportunity for two very funny characters to lose themselves in a series of funny situations. The Vitagraph people have produced in this a picture which will make an audience laugh, regardless of where it is and what it is. It is lively enough to suit the most fastidious person, regardless of his particular taste in fun.

"The Thief" (Essanay).—A novel detective story, which illustrates the cool effrontery of a diamond thief and the remarkable intuition of a detective who located stolen jewels by analogy. The picture is made interesting by representing the thief at a reception, showing how he steals the jewels and finally by showing the detective at work. Whether this picture would come under the classification of those who assert that motion pictures sometimes suggest methods of committing crime is a question not easy to determine. At any rate it is an interesting film and will be deservedly popular.

"Haunted by Conscience" (Kalem).—A military drama, out of the ordinary and abounding in absorbing situations. Care in preparation and unusual care in acting have been lavished upon this picture. Everyone who admires a strong drama will like it and everyone who likes good acting will want to see it again. The improvement shown by the Kalem people in all departments of their business is marked and this film is one of the most pronounced of any of them.

"Manon" (Pathe).—A French love story, turning upon the fickleness of a French woman. Whether or not the same implied charge would be true of any other woman is a matter which each individual who sees the picture may determine for himself; but it is plainly enough charged here, and the doings of the young woman bear out the implication. She is so uncertain about which man she does want that her most powerful lover becomes disgusted with her actions and has her deported. Probably this story has a deeper meaning abroad than it has here. At any rate it is not sufficiently interesting to American audiences to warrant the waste of film required to produce it.

"Through the Enemy's Line" (Urban).—A war story representing a boy goatherd as taking important dispatches from a wounded carrier and after some adventures, including the pushing of his captor over a precipice, he puts the papers in the right hands and receives merited commendation.

"Pekin, the Walled City" (Urban).—A trip to the mysterious old city of Pekin. And one likes to make these trips with Urban's camera man. He understands the most effective point at which to place his camera to secure the best picture. And when one has made the rounds of Pekin in this way he has acquired a knowledge of the most important phases equal to that obtained from a visit to the city. The life of the city is also accurately reproduced, and one can see what the people actually do in their daily round of duties and pleasures. It is an excellent piece of work and the firm deserves commendation for producing it.

"Catching Lobsters" (Pathe).—An industrial film, illustrating lobster catching, which, when seen in this way, becomes an exceedingly picturesque and interesting subject. All the operations in lobster fishing are reproduced with fidelity and one may sit in a comfortable theater and acquire all the information required to understand this industry.

INDEPENDENT.

"The Prodigal Son" (Great Northern).—A story of a convict reformed under the influence of his mother. He serves his time and disappears in a foreign country. It is a graphic confirmation of the old observation that every person, no matter how bad he may be, has some good in him, provided the right influences can be brought to bear to bring it out. Often it is the mother who accomplishes this apparently impossible task, and in this picture it is the mother who causes the prodigal to turn from his evil ways. The old father has to die, but it seems an artistic necessity and need not be too much regretted. But the others live on to be happy after the clouds have disappeared from their domestic skies.

"Granddad's Extravagance" (Centaur).—An interesting commentary upon the pleasure which a child may enjoy with his grandparents. The old boy and the young boy are mutually satisfied. The father of the boy turns the old man outdoors, but realizing what might happen to himself in the future, he recalls the old man and allows things to go as best they can. It is quite well to enforce the lesson that as one treats the old, so he will be treated when he gets old. The picture is a good one, full with little human touches that increase its attractiveness.

"The Saloon Next Door" (Imp).—A lively love story, with an objecting father who keeps a jewelry store. That store is afterward robbed and the suitor succeeds in running down the thieves. After that objections are abrogated and he gets his girl. This, after all, is the main proposition, but there are many interesting features to the story before the fellow gets his girl.

"Red Fern and the Kid" (Bison).—An Indian love story with the trimmings required to make it interesting. It may be said that the cowboys strike the wrong trail as usual; otherwise this story would lack interest. But, however that may be, and however many complications may arrive, the ending is satisfactory, since Red Fern and the Kid are happily united and she becomes his Squaw for life.

"The Greatest of These Is Charity" (Lux).—A well acted and pretty story, portraying with much sympathy the love of a little girl for her grandfather. The lady who assists the little girl when the grandfather is in the hospital, and finally takes them both to her home, is a type of charitably disposed persons who are doing much to improve the condition of the unfortunate. One sees this film disappear with a more emphatic impression of the beauty of charity properly bestowed, and of assistance worthily rendered.

"Bill's Serenade" (Lux).—A comedy depicting the misfortunes of a young military man who went serenading. But landing in a butt of water, where he is found by his superior officer has a tendency to cool his ardor and the imagination can form a picture of what happens to him at the barracks.

"The Converted Deacon" (Thanhouser).—Sometimes even a deacon can be converted to ways that may seem to him wicked. And here is one that overlooks his objection to the theater when he discovers that his daughter has made a success of it and proves it by performing for his benefit.

"The Lucky Shot" (Thanhouser).—That a shot from a toy bow and arrow should open a secret door and disclose a store of wealth is the main features of this picture. This novelty raises the film above the ordinary, which nothing else discloses. A child in shooting his arrows about a room accidentally hits a secret spring, opening a door which shows the wealth left by his grandmother. It solves the problem for himself and his mother, and because of this is a happy ending for an otherwise unpleasant outlook.

"The Voice of the Blood" (Itala).—A dramatic picture, affording opportunity for this capable company of actors to present a picture of power. It holds the attention from beginning to end, and whether one agrees with it or not one must admit that the story is well worked out and convincing as shown.

"Mother-in-Law, Son-in-Law, and Tanglefoot" (Itala).—Here is a combination that will excite your risibles, no matter how gloomy you may be, and you will agree that there are occasionally fresh applications of the old mother-in-law joke. What happened to the son-in-law will surprise you somewhat.

"A Jealous Wife" (Powers).—The doctor in this picture, who was devoting too much attention to a handsome dancer, got a good scare, but a happy re-union followed, with all cause for jealousy on the part of the wife removed. Evidently the wife had good cause for jealousy, an improvement upon some instances, where no cause exists.

"The Nurse's Trunk" (Eclair).—A lively comedy, representing the consequences of the trick of a pair of young scamps who dress in women's clothes and fool a family into employing them. The stunts with the trunk are lively enough and surprising enough to keep the audience laughing and guessing at the same time. Considering the rapidity of the movement in some places the film is well photographed.

"To-Morrow is Pay Day" (Eclair).—Not everybody has the same experience when longing for pay day to come, though in a less aggravated manner this gentleman's experience and feelings are perhaps repeated in almost all instances. The tantalizing nightmare may arouse memories in others; but then pay day comes at last and everybody is happy.

"The Right to Labor" (Yankee).—A strike story that may carry more of the true conditions attending many strikes than shows on the surface. Often enough the difficulty is due to the oppressions of a manager, and goes on only because the owner is indifferent, or lives at a distance and does not know true conditions. Few owners are so selfish that they will not grant reasonable demands if they are made to understand the situation; and this picture teaches the lesson very forcibly. Unfortunately it will not meet the eyes of many employers. On the other hand, it may do good by showing to dissatisfied, or possibly anarchistic employes where their trouble is in some instances, at least. Some of the horrible consequences of a strike are clearly shown, and the entire film is calculated to foster a better spirit between employers and employes. In that respect it performs a distinct public service.

"A Message of the Sea" (Bison).—A love story woven around the quest and discovery of a buried treasure. The villain interposes obstacles in quite the customary way, but the treasure is found and the lucky discoverer gets the girl, too. Isn't that a sufficient reward for a little hard work in digging? The novelty is the coming ashore of a bottle containing information by which the treasure is found.

"A Game of Hearts" (Powers).—A thrilling runaway and rescue, a feature of this picture, will make it popular. There is an amusing exchange of lovers, with representation of some very ardent lovemaking after the exchange is made. Much comedy results from this which adds materially to the pleasure aroused by the film. Some clever acting is introduced, and the broker is particularly lively when his rich sweetheart breaks with him, returns his ring and leaves him free to make love to his typewriter.

"The Girls of the Ghetto" (Thanhouser).—A pretty love story laid in the East Side sweatshop district. The scenes in Chinatown, where the lost child wandered, will be recognized by those who have been there. The episode of the fever and the nursing of the grateful girl adds to the dramatic strength of the picture. And then comes the wedding, and two people doing settlement work instead of one. Love is the same in all stations and all localities and there is much in this picture, with its reproduction of East Side conditions, that will tend to rouse the charitable impulses of the thousands who will see it.

"Romance of a Jockey" (Ambrosio).—A story having the spirit of the racing turf in it and working out to a satisfactory and dramatic conclusion. The actors perform their parts with sympathy, and there is a rush and swing to it which carries one forward almost irresistibly.

"Some Riding Exercises of the Italian Cavalry" (Ambrosio).—Startling performances by Italian cavalrymen, representing dangerous and altogether sensational feats of horsemanship. One scarcely knows which to admire most, the performances of the men or the horses, in some of the complicated work shown. It represents long and arduous training of both men and animals.

"Back in the Mountains" (Nestor).—A feud over a boundary dispute, interwoven with a love story, and action so swift that it keeps one's interest at the fever-heat mark, make this film a thriller. But just before any real killing is done, though it must be agreed that the action at times approaches perilously near that point, the surveyors return and settle the dispute. Then everybody, including the lovers, falls into everybody's else arms, and the dove of peace contentedly circles over the erstwhile warring neighbors. The ending is satisfactory, and as long as no one was killed the picture may be considered unusually interesting.

REMARKABLY LONG LIFE OF GENERAL ELECTRIC RECTIFIER TUBE.

That the General Electric mercury arc rectifier for moving picture machines is more than fulfilling the claims of its manufacturers is evidenced by a letter from D. H. Rockwell, manager of the Coast Theater, Tacoma, Wash., which reads as follows:

"June 18, 1910, was the anniversary of our mercury arc rectifier tube, with 4,745 hours to its credit. We think that is going some." It will be a great satisfaction to the many users of this device to know that it is making such records as this. The great saving which it effects in current consumption and the improvement in the pictures due to the white, clear, steady light delivered on the screen have made it an indispensable part of the moving picture man's equipment, and led to its universal adoption.

EBERHARD SCHNEIDER GETS A MOVE ON.

Eberhard Schneider, of the German-American Cinematograph and Film Company, manufacturers of cameras, perforators, printers and other film making machinery and which manufacture is known as "Miror Vitae Products," has bought the Pensacola Club house, 219 Second avenue, near Fourteenth street, this city. This beautiful building, which is a five-story brown stone on a lot of 26 by 112, will be altered into a "home of modern cinematography," provided with all necessary machinery to manufacture everything in the moving picture line of an elevated grade from his own patented ideas only, which are protected by over 87 United States letters patent. The new single illuminant double dissolving stereopticon moving picture machine combined, of which some very beautiful demonstrations have been given lately, will receive Mr. Schneider's most careful attention. The new Miror Vitae Product Building will run its products on strictly neutral lines with a welcome to everyone.

PATHE'S AMERICAN COMPANY MAKING GOOD.

When Pathe Freres first proposed to make pictures in this country, exchangemen and exhibitors awaited their first American release with interest, for they knew that if Pathe Freres could produce good American subjects with the same photography and finish that they placed in their French films, they would have some great features for their audiences. They were not disappointed. The first release of an American production by Pathe Freres was "The Girl from Arizona" on May 16, just two months ago. This was followed by some fine features, the best of which have probably been "The Flag of Company H," "The Great Train Holdup," and "White Faun's Devotion." But Pathe Freres with their well-known energy and push are never satisfied, and are always striving for something better. They are now announcing for early release some American productions that they state far excel those mentioned above. The most pretentious is "Under Both Flags," announced for release on Wednesday, August 3. This is a tale of the civil war portrayed in the most realistic manner and staged regardless of expense. The story is a good, interesting one and the battle scenes are most vividly shown. They will release on Friday, July 22, a Western drama, "The Cowboy's Sweetheart and the Bandit," which is full of snap and go, and which is as good a Western picture as was ever projected on the screen. Two full reel comedies are also slated for release. "Tommy Gets His Sister Married" will appear on Friday, July 29, and "Her Photograph" on Saturday, August 5. Both of these are crackerjacks and full of original situations that are sure to please. This last film is especially good and has won great praise from some of the film men who have seen the sample.

Here's Another Champion

For Wednesday, August **3rd**, that makes a new high-water mark

THE SPITFIRE

A full reel sermon of the heart with a touch of moral force that adds great value

HAMMER FOR IT!

Don't forget the Cowboy and The Squaw, the Breezy Western Story Released Wednesday, July 27th

CHAMPION FILM CO.

27 Lexington Avenue, New York City

MARK M. DINTENFASS, Manager

Champion Films are sold through The Motion Picture Distributing and Sales Company

CHICAGO NOTES.

Although many persons try to make us believe that the moving pictures have seen their best days and that the industry is going to the dogs, we are pleased to hear that many exhibitors are still making good money and are far from being discouraged.

Mr. M. Christie, proprietor of the Majestic Theater, of Victoria, B. C., is in town on his way to New York and a pleasure trip to Europe, a sure proof that a well-conducted moving picture theater can make some money and allow a pleasing vacation to its owner.

We do not deny the fact that the industry is suffering in certain districts, but it is what we have repeated many times, the fault of the exhibitor. Although Chicago is ahead of New York on moving pictures, Chicago has not yet the perfection, and Mr. Christie told us that if he was to manage his Majestic Theater like most of the exhibitors of Chicago he would have a hard time to meet both ends. If Mr. Christie was not pleased with Chicago what will be his impression of New York? J. M. B.

Woodlawn offers many advantages for high class picture houses, in that it is a centralized outlying business center in which the family enjoys the evening together, visiting the shops along Sixty-third street, and other diversions within their bounds. There are four moving picture theaters on Sixty-third street, and two of these being closed for the Summer leaves but two to offer amusement for the many people who pass along this busy street every night. The Comus Theater, an Independent house, is located at Sixty-third street and Cottage Grove avenue and the other, the Palace Theater, is at Madison avenue and Sixty-third street. There lies a wide area of separation between the two.

Mrs. Henry, who owns and manages the Comus, seems to be a shrewd and capable business woman who personally attends to the running of her house, which has a large patronage. This theater is of a good size, seating in the neighborhood of 200 people. The operator, Mr. Hagle, who seems to know his business, projects a clear picture on the screen.

Numerous electric fans keep the house cool and comfortable even on the warmest night, which is one reason for its good patronage. The side lights here are of purple and green, properly shaded so as to reflect the light away from the curtain and not in the eyes of the audience. The seats are so arranged as to give an excellent view of the screen from any part of the theater.

In the Comus was brought to notice the fact that many families were present, showing that the patronage was for the most part regular. This, in our estimation, is what counts; that steady, praise inspiring patronage that spreads publicity broadcast and unsolicited.

The Palace Theater, a licensed house, owned and managed by Mr. Chas. Fecher, gets the strollers from the other end of Sixty-third street and was crowded with all ages and sexes on the night visited by our representative. The seating capacity here is about 250 and so well arranged that an excellent view is obtainable anywhere in the house.

The operator, Geo. Govey, projects his pictures in first class style. He has the same difficulty to contend with as Mr. Hagle, of the Comus, **old films.** But he, in spite of this fact, makes a good showing and pleases the audience to the utmost.

Fight pictures seem to have taken a fast hold on the concessionaires of the leading amusement parks as a money-making proposition in the show line. Out at Riverview Exposition, in the Passion Play building, was just finished a most successful run with the Johnson in training pictures, the first of this class of films to be shown. Mr. De Shon, who manages this concession, wears a beaming smile of satisfaction, which denotes wealth in the symbols of the show business, and is more than pleased with his new find. Fully convinced of the worth and public interest in such films, he has now taken on the portrayal of the Nelson-Wolgast contest, issued by Mr. B. E. Clements, the Chicago representative of the Great Western Film Company, of San Francisco. The result has already pleased him beyond all reason of bounds and promises well for the future.

Sans Souci Park also has these pictures and reports show an enormous increase for the concessionaire, and this success we attribute to the fact that people have now come to realize that the picture show is all that is painted on the display boards outside and that the showman in charge has no reason for exaggeration.

Mr. De Shon, of Riverview, has stated that if possible he fully intends to obtain the big fight picture for his concession as soon as they can be placed on exhibition in Chicago.

The Haymarket Theater, located at West Madison and Halsted streets, has asked for a permit from the police of Chicago to run the pictures of the fight between Johnson and Jeffries. It has not been given out whether this permit will be granted or not, but the general opinion is that there will be no interference if the management will consent to certain provisions that will eliminate harm to the younger set.

* * *

SLIDES OF THE PUGILISTIC CONTEST.

A set of highly colored and photographically perfect slides depicting the most interesting incidents in the fight between Johnson and Jeffries at Reno, have recently been placed at the disposal of the exhibitors by the Cosmopolitan Slide Makers, of Chicago, who have established a reputation by the high-grade quality of their work.

These pictures were taken at the ringside and show the fighters at so close a range that each move and facial expression is clearly and easily discernible. Each set of these slides is sent out with a printed reader, covering the fight round by round and greatly adding to the interesting features of the pictures themselves. Another added attribute is a large photogravure showing in one poster eleven views of the fighters in characteristic poses, which makes a most attractive lobby display.

There are fifteen slides in this set, each of which is colored by hand by experienced color artists, who stand unsurpassed in their line of work. The pictures when projected on the screen present to the view a sight as natural and in reality more interesting than the original fight which took place on July the 4th, in that little town of Reno, the outcome of which defied the laws of physics and allowed darkness to conquer the light, long before the sun set in the "Golden West." C. J. P.

THE DRAMAGRAPH COMPANY.

A New Independent Film Manufacturing Firm.

This newly formed company commands our sympathy and good wishes in virtue of the fact that they have been quietly at work for several months, have not been precipitate in the matter of releases, and are in no hurry to release now. In fact, it will not be for a month hence, before their pictures are on the market. It is too much the fashion with new manufacturers in the Independent field to succumb to the fascinations of the **virus photographica.** Do we not all know the Kodak aspirant who has a feverish passion for making his exposures and getting his prints? We have observed something of the same trait amongst the Independent manufacturers, who have come into the game these last twelve months. They have been in too much of a hurry to make releases. The consequence is that neither photographically, dramatically nor in any respect have they done themselves justice. So they have had to "try back" and begin all over again, learning the useful but expensive lesson that the making of moving pictures—**good** moving pictures—is something more than is involved in the possession of a respectable balance in the bank.

Mr. Shaw, who is the manager of the Dramagraph Company, is a successful New York exhibitor, who should know what the taste of the public is. The company has adapted premises in a convenient section of New Jersey at Fort Lee, where, amongst agreeable surroundings, they have every opportunity for making good studio and out-of-door pictures. We feel some pride in welcoming the Dramagraph Company into the field. A year ago there were no Independent manufacturers round about the city of New York. Now there are many, thus constituting the Empire City the world's metropolis of the moving picture. The two sample Dramagraph pictures that we inspected this week, "Beyond Endurance" and "Only a Jew," show that the Dramagraph Company have command of very fine dramatic talent and have certainly, for new beginners, climbed high up on the ladder of photographic technique. Indeed, in this latter respect the company is to be distinctly congratulated; it was the consensus of opinion of those before whom their pictures were shown that, despite here and there some slight faults, if we may so term them, of dramatic construction, the general photographic and productional qualities of the pictures were quite the equal of the best Independent subjects. The Dramagraph Company has made an auspicious start upon which we expect them to improve, because Mr. Shaw and his able partner, Mr. Sherwin, have so much intelligence and enterprise that we are confident they will not rest content until the Dramagraph picture is the equal of, or superior to, the best that is made in this market.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

A Seeker After Information.—Mr. George L. Cochran, Pittsburgh, Pa., sends in the following pathetic plea for information: "Having been a regular visitor at the moving picture shows of my town, also being interested in good workmanship on the part of the operator, I take the liberty of addressing you, asking some information in relation thereto. Through a friend of mine, an operator, I have been enabled to read some of your articles in the Moving Picture World, and judge from same that you require too much at the hands of an operator, since from your viewpoint he should be an optician, mathematician, mechanic, electrician and what-not in order to be competent. If he is to acquire this knowledge from a correspondence school, why not pay a trifle more, go a step higher and become competent at either one of the above-named vocations. He would then be able to earn more, as well as work in more congenial places, to say nothing of shorter hours he would be required to work. Can a man be considered incompetent because he is not able to figure on paper how to measure the focal length of lenses and how to determine the size of lens required to project a given sized picture at a given distance, both moving picture and stereo? To my mind this is entirely up to the man who deals in equipment. The uppermost question is, however, as to whether or no a man should go a step further in his studies, as before indicated, I would be pleased to have you answer. Also I would like to know if a man should be required to know thoroughly the practical end of equipment and know all the technical electrical terms to be a competent operator."

First and foremost, I wish to remark that friend Cochran reads my articles "by someone's courtesy." He isn't a subscriber of the paper whose articles he presumes to criticise! In the second place he is NOT an operator, therefore not quite competent, I suspect, to butt very strongly into matters concerning practical operating. Nevertheless I shall answer, since his queries raise a question as to how far the operator should perfect himself in knowledge of matters pertaining directly to projection. **I should also like readers of the Column to set forth their views on this important matter.**

Answering Mr. Cochran: Yes, if knowledge of light and lenses, in-so-far as relates to the projection of pictures, makes one an "optician" then the operator must be one. I suspect, however, that the man who started in to earn his bread as an optician, equipped only with that amount of lore, would discover that the "step" friend C. speaks so glibly of really would amount to several long, high jumps. If ability to figure out a few simple problems in additions, subtraction, multiplication and division makes one a mathematician, then most surely the operator must be one, but—see what is said about long jumps above. As to being an electrician, well, the competent operator has to go pretty far along that particular road, that is a fact, and naturally he must to some extent be a mechanic. I believe I have said nothing at all as to the operator acquiring his knowledge through a correspondence school, though I may possibly have said such a course would be benficial and worth all it would cost. No, I would not call a man incompetent simply because he could not figure lenses—**neither would I consider him fully competent.** As to that "step further" matter I would simply say that such talk is mere foolishness. But I'll say no more just now, as I want to hear from readers of the column regarding their views as to how far operators should go in the matter of acquiring knowledge. My own is, as you all know, that the operator should learn all he possibly can and that the more knowledge he has the more competent he is. Also that the man who is satisfied with anything less than the best knowledge he can possibly obtain of his vocation is too shiftless to make any large success in anything under the sun.

Position Wanted.—Operator, Pipestone, Minn., gives references and asks that his name be remembered should there be any call for a good man. Two men owning machines have communicated with me, one by wire and one by mail. I have forwarded their addresses to the party who asked for machine owning operators, though it is most likely too late. When I suggested that competent operators leave their names with me I meant those in or quite near New York City. I will file names from anywhere in the country, but as the distance from New York increases, the likelihood of results decreases, since when one wants an operator one wants him, as a rule, without much delay.

Condensers.—Milt. C. Hagan, Utica, N. Y., writes: "I notice in the Operator's Column that some of the men are having trouble breaking condensers. Well, I had my own troubles, too, until I tried out a little idea of my own, which ended it. That was six or seven months ago, and I haven't broken a single condenser since. Before that I broke an even dozen in one week, and it is said that necessity is the mother of invention. I conceived the idea that perhaps the glass did not have sufficient temper, so I laid several lenses on top of the rheostat and let them heat and cool for three or four days. I have not broken a single condenser lens since. I only hope my brother operators will try this scheme with equal success."

Surely, if this works out, and it costs nothing at all to test, we are all deeply indebted to Brother Hagan. Will others test this matter and report. By the way, Neighbor Hagan writes that the house where he was employed closed (presumably for the summer) last Saturday. He wishes employment, in Western or Middle New York or Pennsylvania. Describes himself as careful, sober and reliable, with six years' experience with Powers and Edison machines. Friend Hagan has ideas, as is above shown, therefore should be a good man. His address furnished on application. He has worked in one house for five seasons. He will furnish references.

Formostat.—Some weeks since I answered an inquiry from the West, by a man who was using a "Formostat." I told him I was unacquainted with that particular transformer. I am now in receipt of a circular, unaccompanied by letter, setting forth the alleged merits of the machine. It gives eight amperages, change from one to the other being made by merely lifting something that looks like a wire (in the picture) from one notch to another while lamp is burning.

The exhibitors were appealing to the finer senses instead of jarring them. It was now up to the pictures to make good.

Makers claim it will stand short circuit of lamp leads for hours without overheating or will stand 100 per cent. overvoltage with no bad effect at all—pretty large claims, it strikes me, though not impossible of fulfillment.

Operating Room, St. Paul, Minn., writes: "We are about remodeling our house. Have ample room for operating booth. Wish to have the best. We enclose sketch and elevation of interior of auditorium. Will you kindly draw sketch of operating booth, floor plan and elevation, with locations of necessary openings for two machines, a spotlight and dissolver. Kindly give full and complete data in form, so that architect can comprehend and forward same by express, C. O. D. amount of your bill."

The sketch and elevation showed, as intimated, ample room. Aside from the sketch forwarded, I advised as follows: Build walls of three or four-inch hollow tiles, set in rich cement mortar, with longitudinal grounds of ½-inch soft wood between each joint, beginning three feet from floor and ending seven feet from floor, same being to receive screws holding shelf brackets, etc., etc. Openings in walls (lens holes, lookout holes, etc.) to be finished in very rich cement mortar. Interior of walls to be plastered with patent hard plaster, locations of grounds to be marked with small nail at either end of each ground. Ceiling to be fireproofed by tile construction or in other approved manner and floor to be covered with layer of macadam three inches thick, finished with top dressing of cement, or instead of foregoing, the whole room to be fireproofed by asbestos millboard ¼ to ⅜ inches thick, securely fastened to proper backing. From center of ceiling a vent flue of sheet metal, two feet in diameter, to extend through, and three feet above roof, terminating in suitable protecting hood. Machine lookout holes to be 12x18 inches in size, located at height so that operator will just see bottom of picture when seated in operating position. All openings to be fitted with sliding shutters so arranged that all will drop on pulling a single peg. Size of room to be 8 by 18 feet, with ceiling as high as possible—the higher the better. Rheostats, or transformers to set on shelf of marble or slate, with marble or slate slab next wall, but away one inch therefrom. Proper locker for each operator to be built into wall as well as supply cupboard. The above outlines the more important points contained in matter sent St. Paul. It is published for the reason that it may prove of benefit to others planning oper-

ating rooms. The asbestos mill-board is excellent fireproofing, but is exceedingly hard to work. Once you get it on, however, it makes a splendid job. Sheet iron backed by asbestos may also be used, but I cannot recommend it for high class, permanent work.

Trouble Found.—Some time since it will be remembered a correspondent, Iowa, I think it was, complained that every time a figure in his picture moved it would blur. It was a case which had the editor puzzled, and at the time no satisfactory solution was found. It now develops that the machine was finally sent to the factory and the star was found to be loose on the shaft. Just why this should produce this particular effect is not quite clear,—but it did.

New Song-Slide Box.—Gentry & Humphreys, Wallace, Idaho, send in description and pictures of their new song-slide shipment box. It consists of four grooved compartments in which the slides are held apart from each other, thus doing away with danger of breakage and packing. The slides are simply slipped into the grooves, the box closed and it is ready to go. The package for twenty slides is 3½ inches deep, 7½ wide and 9½ long. The sole right to manufacture is for sale or they will consider a proposition of royalty, the sum named being five cents per box. The box seems far superior to the old style shipping box, and we wish Messrs. Gentry & Humphreys all success. Bye the bye, if Dave Coates, Editor, is still in Wallace, kindly say hello to him for me.

Film Buckling.—Rosedale, Miss., writes that a certain make (one of the best manufacturers we have) of film buckles, or gets out of focus every few inches. I have written the makers of the films in question, Rosedale. Frankly, you have "got" me. If other films run all right in your machine I can imagine no possible reason why the ——— should not also. Still, I have heard the same complaint once before. Therefore I have written the manufacturer, since it may be possibly due to some peculiarity in the finish of the stock. More later.

A Red Hot One on Salt Lake City.—From Salt Lake City comes a letter roasting the performances seen in that village to a brown turn. The letter tells of its writer visiting several picture shows, in one of which the machine was motor driven, the operator sitting by the window reading a book, with yellow shadows half way up the curtain more than fifteen minutes at a stretch. Another turned the crank by hand, but was talking to some one, his head turned away, while the picture remained out of frame almost ten minutes. The writer says that if those men be called good operators he never wants to see a poor one (right, brother). The writer of the letter continues as follows: "I think every operator should understand thoroughly the theory of electricity and gas and be able to define their units. The operator while running should watch his picture continually, keep his focus sharp, allow no shadows at all on the screen. He should be able to do small mechanical jobs such as confront one in the operating room." How about this, Salt Lake City? I haven't set forth all that the letter contained by any means. I know your ten acre blocks and wide, shady streets, with white poles down their centers, well, for I ran an Rio Grand Western engine out of your city in 1889. Can it be possible that conditions set forth in the letter are true. Let us hear from you; also let us hope it will be honest denial and not excuses.

NEW OFFICES FOR HALLBERG.

J. H. Hallberg, formerly of No. 28-30 Greenwich Ave., New York City, has taken a long lease on the fourth floor of No. 36 East 23d St., which is one of the most convenient and desirable places for theatrical and moving picture managers and operators to reach. Mr. Hallberg expects to be fully established sometime before the 1st of August, and the arrangement of his offices and show room will be the most modern, and will be particularly instructive and useful to operators, because Mr. Hallberg will make a full display of every electrical and mechanical device for the theater. There will be shown new and novel current saving devices and the latest in the moving picture machine line, and a large and complete stock of supplies, carbons, etc., will always be on hand at the lowest market prices.

A complete stock of repair parts will also be carried for all standard machines. A complete working exhibit of the "Hallberg" incandescent lighting system with economizer will also be subject to inspection. The building is provided with the most modern passenger and freight elevator service, and everybody is invited to call.

The New York State Law in Regard to M. P. Machines.—The legislature at Albany has passed a new law governing the licensing of motion picture operators in Greater New York. The Editor of this column has been asked many times, both orally and by letter, what are the provisions of the new statute. For the benefit of all and sundry it is quoted in full:

AN ACT

To Amend the Greater New York Charter, in Relation to Licensing Operators of Moving Picture Apparatus and its Connections.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Section 1. The Greater New York charter, as re-enacted by chapter four hundred and sixty-six of the laws of nineteen hundred and one, is hereby amended by adding, after section five hundred and twenty-nine, a new section, to be section five hundred and twenty-nine-a thereof, to read as follows:

NO PERSON TO OPERATE MOVING PICTURE APPARATUS AND ITS CONNECTIONS WITHOUT A LICENSE.

Sec. 529-a. It shall not be lawful for any person or persons to operate any moving picture apparatus and its connections in the city of New York unless such person or persons so operating such apparatus is duly licensed as hereinafter provided. Any person desiring to act as such operator shall make application for a license to so act to the Commissioner of Water Supply, Gas and Electricity of the city of New York, who shall furnish to each applicant **blank forms of application** which the applicant shall fill out.

The Commissioner of Water Supply, Gas and Electricity shall make rules and regulations governing the examination of applicants and the issuance of licenses and certificates.

The applicant shall be given a practical examination under the direction of the Commissioner of Water Supply, Gas and Electricity, and if found competent as to his ability to operate moving picture apparatus and its connections, shall receive within six days after such examination a license as herein provided. Such license may be revoked or suspended at any time by the Commissioner of Water Supply, Gas and Electricity. Every license shall continue in force for one year from the date of issue, unless sooner revoked or suspended. Every license, unless revoked or suspended, as herein provided, may at the end of one year from the date of issue thereof be renewed by the Commissioner of Water Supply, Gas and Electricity in his discretion upon application and with or without further examination, as said Commissioner may direct. Every application for renewal of license must be made within the thirty days previous to the expiration of such license. With every license granted there shall be issued to every person obtaining such license a certificate, made by the Commissioner of Water Supply, Gas and Electricity, or such other officer as such Commissioner may designate, certifying that the person named therein is duly authorized to operate moving picture apparatus and its connections. Such certificate shall be displayed in a conspicuous place in the room where the person to whom it is issued operates moving picture apparatus and its connections. No person shall be eligible to procure a license unless he shall be a citizen of the United States and of full age. Any person offending against the provisions of this section, as well as any person who employs or permits a person not licensed as herein provided to operate moving picture apparatus and its connections, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by a fine not exceeding the sum of one hundred dollars or imprisonment for a period not exceeding three months, or both, in the discretion of the court.

Sec. 2. This act shall take effect immediately.

As to the practical effect of the law, it amounts to the placing of the entire control of examinations and licensing in the hands of the Department of Water Supply, Gas and Electricity, and forbids the licensing of any except citizens of the United States who are of full age. It is not yet decided, however, whether in case of foreign born citizens, first papers will be accepted, this point having been referred to the Attorney General for an opinion. It is my understanding that there will be no radical changes in the examinations which will in future, as in the past, seek to determine the applicants qualification, or lack of it, as the case may be, by a fair, practical test.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

The Church and the Moving Picture.

WHICH IS THE MOST MORAL PLACE OF THE TWO?

Heard Around the Lobbies by J. M. B.

Mr. Ehibitor—The clergy with the newspapers and others of the enemies of cinematography have waged such a hard fight, taking for an excuse the fight pictures, that the industry will be ruined unless we put our shoulder to the cart and once for all denounce our enemies, show them up as they should be.

WHAT THE CHILDREN SAY.

The Church.

John:—Say, Mary, why did you go to sleep at church?

Mary:—Oh, the preacher made me sleepy with his long, dry words; and in the name of common sense, why don't they call the folks of the bible, Charley, Jim or Tom, instead of using all these names so hard to memorize. What was it? Nack-ha-bu-naz-arr. What a name to make you sleep. On the day of rest they should not force us to work so hard with such names.

John:—Why, I don't go to Sunday School to listen to the preacher, but for the fun. If you had not been sleeping, you would have laughed at our teacher, he could scarcely keep awake, and every time that he dropped his head to dream I sent him a little bullet with my blow-pipe.

Mary:—What a wicked boy you are.

John:—No; I was rendering a service to the school, otherwise our dear teacher would have snored to wake up the whole class.

Mary:—What did you do to Jim that he pulled so hard on me?

John:—Jim wanted to sleep and I called him back to his senses with the point of a pin.

Mary:—Well, if you had your fun I was mad. I had said to mother that I could not go to Sunday School because I had such a bad headache, but she told me not to miss the school as she knew that Catherine would be there with her new French dress; but this stupid of dolly did not show up.

John:—Did you drop your nickel in the basket?

Mary:—I made believe that I was fast asleep when the basket passed. And did you drop it?

John:—Never on your life. A nickel means 10 cigarettes and I am always provided with enough pants buttons to drop in the basket.

Mary:—I bet you that this old miser of sexton collects your pants buttons and sells them.

John:—I would be surprised at nothing from these church rats.

The Moving Picture Theater.

Jimmy:—Mother, dear, can I pick some flowers in the garden?

Mother:—What do you want to do with them?

Jimmy:—I want to take them to this poor sick little girl in the back alley.

Mother:—What is the matter with you, my boy, to be so thoughtful of others?

Jimmy:—Well, mama, you gave me a nickel last evening and I went to the moving picture show. There I saw a wonderful story.

Mother:—What was the story?

Jimmy:—A poor boy is sent on a farm by the Fresh Air Fund. There he has a bully time, but he remembers a sick little friend and when he returns home he carries with him many good things for the sick.

Mother:—It was very kind on the part of the boy to remember the afflicted little girl.

Jimmy:—Yes, mother, but it made me feel cheap.

Mother:—So you profited by the lesson and you want to try to imitate the good little boy?

Jimmy: Yes, mother. If you allow me to pick a few flowers for our sick neighbor I am sure that the sight of the flowers will bring a little sunshine in her soul and I will feel well rewarded if I can bring a little smile on her thin face.

Mother:—You are a good boy. I am very much pleased to see you think of others and this will be the best news for your father, when he will return from his work. Yes, my son, you can pick some flowers for the sick little girl, and while you are in the garden I will prepare you a basket of good things

Jimmy:—Thanks, mother, dear. How happy the sick child will be and how happy will be the poor mother to receive these good things.

Mother (alone):—I feel humiliated to be taught a lesson by my own boy. I should have thought of this poor afflicted family. And they say that moving pictures are bad. No; they have not corrupted my boy, but made a little man out of him.

WHAT THE WOMEN SAY.

The Church.

Mrs. White:—Well; my dear, what do you think of our minister? Is he not a grand preacher? And so handsome.

Mrs. Smith:—What a foolish question. You know well that I do not go to church to hear the sermon. I go to see the fashions.

Mrs. White:—And to keep our social standing. Although I take very little interest in his sermons, I must tell you that you cannot find a finer man, so well educated, so polite, it is a pleasure to visit him.

Mrs. Smith:—And you should say so fascinating, as you seem to have a little fancy for this man of good manners. Does he visit the poor?

Mrs. White:—Certainly, and I generally accompany him; but you know we cannot go right in the slums, it would be too degrading for a man of his standing.

Mrs. Smith:—As others, you leave this slum work to the Salvation Army.

Mrs. White:—Certainly. The salvationists are recruited in the low classes, it is natural for them to do the slum work. But what is the matter with you, that you cannot find a kind word for our young preacher?

Mrs. Smith:—Well, to tell you the truth, my dear, I am mad. Did you see your neighbor, this Mrs. Black?

Mrs. White:—She is very wealthy; she is a pillar of this church, but, mercy, she does not know how to dress. Put on her the finest dresses and she looks like a pack of rags.

Mrs. Smith. That is why I am so mad. When Madam Ladijon made me my dress she told me that no one else would have the same pattern, and I see your Mrs. Black with the identical same dress. It is an outrage.

Mrs. White:—I see now. Because you were so absorbed in looking at Mrs. Black you could not see the good manners of our preacher. You must cool down and not be jealous, as Mrs. Black has not your poise, and what looks lovely on you looks like nothing on her. Then did you notice her bad taste, to have with a light blue dress such an extra large hat trimmed in dark green and red. She is truly a parvenue.

Mrs. Smith:—When you talk of hats I think that women who cannot pay their bills, like this old Miss Demijohn, should not make such a show of extra large ostrich feathers.

The Moving Pictures.

Mrs. Jones:—I was down town and I certainly enjoyed a fine moving picture show.

Mrs. Brown:—I always enjoy a moving picture show, but my husband always reprimands me.

Mrs. Jones:—If both our husbands had witnessed the show of to-day, a wonderful Biograph production, they would give us a little more of their time and not kill themselves at making money, as the picture of to-day proves to us that happiness is not in wealth.

Mrs. Brown:—I bet the picture you saw to-day is named, "Gold is Not All," of the Biograph Company.

Mrs. Jones:—Yes, that is the title. In this picture we find a finely drawn parallel of the rich and of the poor. The poor envies the rich, while the rich has nothing to be envied for. The wealthy pair starts on a journey full of thorns and of disappointments, with a selfish and loveless existence. The poor pair has at least that great gift of filial and parental love. Clouds are over the household of the rich, while sunshine bathes the humble home of the poor.

Mrs. Brown:—I was deeply touched with such a story, and although it was sad to see the rich mother lose her only child, while the poor parents have lovely affectionate children, I could not but say to myself that it was true

Mrs. Jones:—And to say that this Miss Somebody is always talking against moving pictures and claim that they debase our children.

Mrs. Brown:—You should have mercy on Miss Somebody, she is an old maid, she would rather nurse and play with her cat than with a baby and you know she is from this very saintly place called Boston.

Mrs. Jones:—Yes, I know she comes from Boston and I know that she was there some twenty years ago and a leader in a war waged by the good Christians of Boston to prevent the cooks from boiling the lobsters alive. Yes, they had arrests made and it was a great conflict.

Mrs. Brown:—Lobsters scarcely suffer when they are thrown in a pot of boiling water—their agony cannot last one minute.

Mrs. Jones:—We know this and this is why folks made a ridicule of this great sympathy for lobsters. But hear what the good folks of Boston did. At the same time when they wanted to

Mrs. White:—This is the trouble in this tony neighborhood, we have too many persons living above their means. Our dear preacher knows them all and when he wants some money he knows where to go, too.

Mrs. Smith:—Why is it that Mrs. Springs did not shake hands with your minister?

Mrs. White:—She is from an old aristocratic family, but ruined by her foolish husband. As she is stuck on etiquette, not very congenial and not in a financial position to support the church, our pastor cannot waste much time on her, consequently she is spiteful.

Mrs. Smith:—Has she not a soul to save?

Mrs. White:—Have we any time to think of our souls in this high social turmoil? If we had to take religion seriously we would have to close our houses and dress ourselves like nuns.

Mrs. Smith:—Yes, the church is nothing else than the Sunday social parlor.

* * *

WHAT THE MEN SAY.

The Church.

Smith:—What is the trouble with your pastor, he badly knocked Curran?

White:—Our pastor is a paid man, he preaches to please his congregation.

Smith:—You mean to say that your pastor will gladly expose members of another faith and pass under silence the sins of his flock?

White:—Yes, such is our pastor.

Smith:—Then why do you go to church?

White:—By mere necessity and convenience. It pays me to go to church, it even pays me to hire the best pew and to give freely. We are a certain light in this neighborhood and it would be impossible for my wife to keep up her social functions if we were not seen every Sunday in our pew. I am considered some one because I am a regular church member.

Smith:—Do you mean to say that it advertises your business?

White:—Without a doubt. Many of our neighbors would never visit my store, never pay me my prices, if I was not a pillar of this church. I pay no attention to the sermon. I come here to advertise myself. I am well thought of and, although the pastor knows that I play cards, even on Sunday, that liquor is sent to me by the back door, etc., he would never dare say of me what he said of Curran. Our pastor is a wise guy, he likes too much protect the dear lobsters, they had a murderer in jail, a man that was to be hanged. It seems that the day previous to the execution this condemned man secured a razor and so badly slashed his throat that if help had not arrived he would have died in a few minutes. The folks who had such sympathy for the poor lobsters could not miss the chance of having a man hang at the end of a rope, so the Governor quickly respited the man to give a chance to the best doctors to fix the neck of the murderer. This murderer would have enjoyed to be a lobster, for if he had been one they would have allowed him to bleed for a couple of minutes longer and it would have been the end. He was not a lobster but a brother, and human beings do not deserve the sympathy of the good Christians.

Mrs. Brown:—These are the folks that want to kill moving pictures.

The Moving Pictures.

Jones:—I did not see you last evening.

Brown:—No. I was detained down town and I went to a moving picture show.

Jones:—What, a moving picture show; do you patronize such immoral places?

Brown:—At one time I had the same bad opinion; in fact I was so opposed to moving pictures that I had more than a row with my wife for her letting the boys go to such places.

Jones:—I think too much of my reputation to go to such places and you will never convert me. Look at this fuss on the fight pictures.

Brown:—This fuss on the fight pictures is nothing else than spite work and a political game on the part of the ministers and newspapers

Jones:—You are getting to be quite an eloquent preacher. Who converted you, may I ask?

Brown:—Selfass invited me to take supper with him and after he took me to a moving picture theater and I was not sorry of it.

Jones:—What did you see there? A man assaulting a woman? A murder? A burglary? What can you see in such places?

Brown:—You can see things that talk to your heart, that give you a good lesson, that help to make better men and women. I saw a French picture.. The title was, "Love Ye One Another."

Jones:—With such a title I his comfort to have me against him. You know that my wife is of the committee to see that the pastor is well taken care of, and my money has paid many of the good things found in the parsonage. Curran is a member of another faith, and as he refused to make a reduction on a bill of goods supplied by his firm for one of the entertainments, the pastor is getting even with him by denouncing him as a card player and a drunkard.

Smith:—When you invited me to go to your church I was a little ashamed of myself, as I had not been in a church for over 20 years.

White:—You are as well off, because out of the church you can retain certain illusions, while on another hand, you lose entire confidence when you see what is going on in what they call the house of God. Just wait a minute, I hear these ladies coming down and you will be edified when you hear them talk of what they saw at the church.

Smith:—In this case you will not get me to go with you this evening.

White:—Beg your pardon. You will have to accompany us to church; you are our guest and it is obligatory for us to give you the good example. We would be sharply criticized for not taking our guests to church.

Smith:—Are we still under slavery?

White:—Yes; under social slavery. The poor does not know how happy he is.

see that it was a religious mockery.

Brown:—Not on your life! it was no mockery, but it was to me the revelation of our daily injustice towards the poor fellow.

Jones:—Well you know that these beggars do not want work.

Brown:—I was under the same impression because I had been misled by the so-called charitable institutions who warn us to pay no attention to these beggars, but to turn them to their societies. What are these so-called charitable institutions doing? They employ a big force of loafers, men and women who would not do an honest day's work, and to keep this army of loafers on the payroll, the charitable societies invent all the red tape they can to drag the cases, and a man really starving has the chance to die several times before he can get help. In the said picture we see a man out of work, he begs, he asks for work, he is willing to do anything, but he is turned down like a good for nothing. Was he a good for nothing? No. The last scene shows us the farm buildings burning down and the only man with enough courage to save some precious lives is the beggar, the man that everyone turned down. Is it not a strong moral lesson to mankind? Is it not better than the finest dry sermon? Pictures talk to our senses, while too often the words of the minister are as dry as an empty well.

MIRROR SCREEN IN NEW YORK CITY.

Through the efforts of Tuck & Manning, 406 Gaiety Theater Building, New York City, who represent the mirror screen in this part of the country, one has been installed in the Varieties Theater, 112 Third avenue, just below Fourteenth street. The Varieties Theater is owned and operated by the Goodwin & Hartel Amusement Company, Harry Hartel being the active manager. They certainly deserve credit and the praise of the Moving Picture World as being the first theater in New York to make a large investment simply for the purpose of giving their patrons a better picture.

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But "New York has woke up," as Mr. Porter says, and if theater managers do not appreciate the demonstration which Mr. Hartel is always ready to give, it is because they are wilfully blind. We would be accused of partiality if we say more, but our readers will be well repaid by a visit to the Varieties, at 112 Third avenue.

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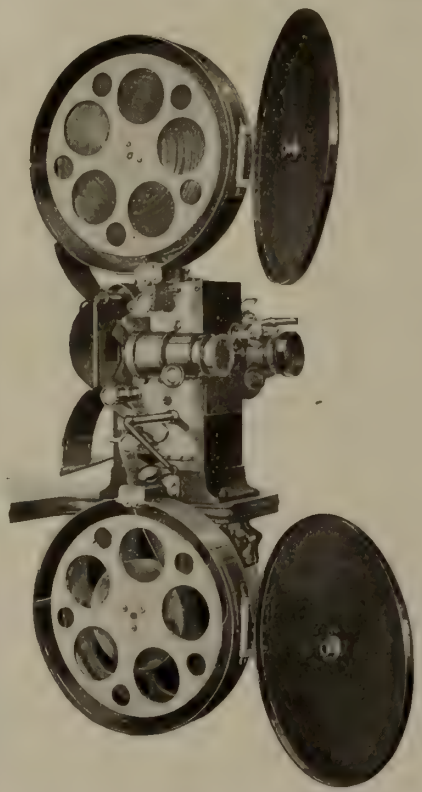
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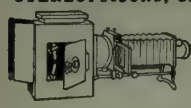
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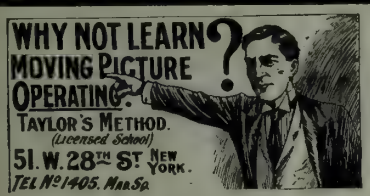


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The CALL TO ARMS.—No period of the world's history is so attractive as the Mediaeval. It was so fraught with picturesque romance that the mere mention conjures up thoughts of brave warriors, noble women, love and sacrifice. But as in every other time the good had always to battle with the evil. The moral of this Biograph production is the powerful influence of covetousness. When cupidity is aroused there is seldom any counteracting element in the human make-up strong enough to dispel it. Hence it was that when the Feudal Lord and his bride were visited by their cousin at a time when this Lord was presenting to his bride the family heirloom—the Great Ruby of Irskaat, the cousin coveted it, and was determined to secure it. The Lord receives a call to arms, and in this the cousin sees a way to achieve his design. The Lord, however, appreciating the danger of leaving this valuable jewel unguarded, buries it in a secluded part of the grounds. His soldiers now assembled, he departs, leaving his wife to the care of his trusted servants. No sooner had he left than the cousin returns with the subterfuge that he will stay at the palace guarding the wife until the Lord's return. This the wife at first appreciates, believing his tender well meant. Surreptitiously he rids the palace of the servants, placing his own in their stead. The poor woman is now in the absolute power of this despicable villain. By entreaties and threats he tries to make her divulge the whereabouts of the ruby, but he finds her adamant. Not wishing to use violence, he will pursue another course—flattery and wine. While he gets the wine, the wife writes a note and dispatches her page, whom she discovers in the garden beneath her window, to her husband with it. Off the page goes on a mad dash only to become exhausted before the end of the journey. Meeting a band of gypsies they give the boy refreshments. The drink induces sleep and when the boy awakes he finds several hours have elapsed. Arriving at the Lord's tent, he delivers the missive and the Lord leaps into the saddle and dashes toward the palace. During the time of this wild ride, a horrible thing has happened at the palace. In her endeavor to keep the traiterous cousin at bay the wife has accidentally fallen headlong from one of the parapets of the palace to the walk below. Out rushes the cousin, only to find that the fall resulted fatally. He carries her inanimate form in, and now he fully realizes the enormity of his deed and falls cowering at the foot of the altar in the little chapel. At this moment the Lord dashes up. Entering, he finds his wife cold in death. Stunned for a moment, he rushes into the next room, where the cousin grovels, with one object in mind—vengeance.

UNEXPECTED HELP.—We should not place too much confidence in our will power, by going too close to the edge of propriety, feeling sure of our power of resistance. While the spirit is willing, the flesh is weak, but our will may most times whip the flesh to be submissive to the spirit; still conditions may occur to make us helpless tools of our inclinations. Hence, absolute avoidance is safer than power of resistance. John Bradley is a trusted clerk with an oil company. Enjoying a fair salary, he is comfortably fixed in a modest little village home with his wife and two small children. Starting from home in the morning he is accompanied by the two little ones, who always looked forward to each morning's scamper in the hills with pleasurable anticipation. He is met at the office door by the manager and handed a large sum of money with instructions to carry it to the bank. This is witnessed by a well known gambler of the town, who being in hard luck, resolves to get that money by hook or crook. Making a short cut across the little town, he manages to intercept John on his way to the bank, and in the course of their conversation invites him to have a drink, as it is half an hour before the bank opens. The invitation is accepted and while in the saloon the gambler tries to inveigle John into a game, but here his will serves him and he resists the fascination. However, he drinks at the serving of the gambler and is the next moment sitting helpless in a chair. The drink was "fixed." When he awakes they all pretend he lost the money at the card table. The influence of the gambler makes this story believed even by the United States marshal to whom he appeals. The poor wife is beside herself with grief when John tells of his misfortune, so she goes about the town imploring her friends' aid in her husband's behalf. They, of course, have heard such stories before, and give her little heed until she meets the parish priest and his assistant. They listen to her tale of woe, and having on them pistols, which they carry for protection while passing over the hills, feel sure of getting at the truth of the situation with these terrifying implements. Making their way to the saloon, they take the gambler unawares. Under the menace of these two big six-shooters his hands go up, and while his assistant and the wife hold the guns the old priest searches the gambler, regaining the purse of money intact. This the wife joyously carries to her husband, who takes it off to bank. The old priest, however, admonishes John, warning him to avoid such chances in the future. It is needless to say that John has been taught a lesson.

EDISON MFG. CO.

LAZY FARMER BROWN.—One day Brown visits the country store to buy some smoking tobacco. To the amusement of the farmers and idlers gathered about, after completing his purchase he stretches himself out comfortably beside a barrel, and with his head resting upon a convenient hamper gradually falls asleep. While Brown is slumbering a bright idea strikes one of the farmers. Borrowing a piece of cloth from the storekeeper he writes on it a notice, made the more impressive by a crudely drawn representation of a skull and cross-bones, to the effect that in 1709 Captain Kidd had buried near this spot a chest of treasure. Going to Brown's farm the village wags bury the cloth near the log on which Brown takes his frequent siestas.

The next day, in passing by the place on a pretended fishing trip, they ask Brown to allow them to dig for bait, which permission is lazily granted. One of them finds the rag with the inscription on it, and waking Brown from his nap, they show it to him. The effect is magical. Brown seizes a mattock and begins to dig vigorously among the weeds to the intense delight of the farmers, who see their scheme working to perfection. After digging for some time Brown is almost exhausted and, concluding that he will take a little rest, he stretches out and promptly falls asleep on his favorite log.

While asleep he dreams that Captain Kidd and his pirate crew visit the spot and point out where the chest is hidden. He suddenly wakes, grasps his mattock, and with redoubled energy attacks the ground. The farmers return about this time to enjoy again the sight of lazy Brown working like a madman. Suddenly Brown's mattock strikes something hard in the ground, and to the amazement and chagrin of his friends and the unbounded joy of himself and his wife he brings forth an old treasure chest filled to overflowing with gold, jewels and silver plate.

PEG WOFFINGTON.—Two men, Sir Charles Pomander and Ernest Vane, both fall in love with Peg at the same time. Pomander's offer, on account of the manner in which it is made, Peg resents as an insult. Vane's, on the other hand, is agreeable to her, for she falls desperately in love with this handsome young country gentleman.

All goes well, and Peg things Vane's love is honorable and that he intends to make her his wife. Great then is her surprise when, at a banquet given in her honor at Vane's home, Mrs. Vane unexpectedly arrives. Peg, not knowing who she is, and seeing the strange woman rush into the arms of her suitor, asks: "Who is this woman?" This is my wife" is the reply which transfixes Peg as if she were struck by a thunderbolt. Mrs. Vane asks her husband to introduce her to the company and he tries to give some excuse. Peg, concealing her feelings beneath a brave air, steps into the breach and introduces the entire assemblage, saving the day for Vane and permitting the company to withdraw gracefully. Vane tries to explain matters to Peg and suggests that they elope, but she spurns him and his offer. Pomander, seeing the breach between Vane and his pretty, charming wife, attempts to make love to the latter and receives from her the same treatment that Vane did from Peg.

In his anger Pomander tells Mrs. Vane of the attentions which her husband has paid to the famous actress, Peg Woffington. He then withdraws. As Mrs. Vane is about to leave the room Peg and Vane enter. They do not see her as she is in the doorway. Vane is pleading with Peg to go away with him. The scene is interrupted by Mrs. Vane coming toward her husband and, after upbraiding him, fainting in the midst of her angry outburst. Peg views the scene before her with mingled emotions. She still loves Vane, though she has rejected him, and sneers somewhat at the sentiment of the wife.

We next see Peg in the green room of a theater trying to study the lines of her part. Mrs. Vane is ushered in and pleads with Peg to give up her husband. Peg at first is inclined to be cold, and the other woman sobs in her despair. Peg is moved to pity and, taking Mrs. Vane in her arms, she promises that she will help her. The question now is how a reconciliation can be effected between Vane and his wife. A brilliant idea suggests itself to the mind of Peg. She writes a letter to Pomander under Mrs. Vane's signature, in which she asks him to meet her (Mrs. Vane) at the rooms of Triplet, the playwright, at two o'clock the following day. Mrs. Vane objects to the sending of this note until Peg explains the nature of the trick. Peg writes another letter to Vane, telling him that if he wishes to save scandal to his name he will be at the rooms of Triplet the following day at two o'clock. This letter is signed, "A Friend."

Mrs. Vane now becomes a willing confederate of Peg's. Triplet, by the way, is a poor playwright with whom Peg has made an appointment to read one of his tragedies. His home is in a garret, and Peg comes there the next day before two o'clock for a reading of the play. We see the generosity and bounty of Peg in the way in which she relieves the distress of Triplet, his wife and children, and makes the poor man happy, for the moment at least. When Triplet finishes reading his tragedy Peg expresses her delight with it, and indicates to him that it is a work of art. At this point Mrs. Vane arrives, and Peg explains to Triplet that she wishes to receive some friends in the room. Triplet withdraws. Peg disguises herself in Mrs. Vane's cloak and sends Mrs. Vane out of the room.

Having received their separate letters the men concerned arrive in proper order. Pomander thinks he is making love to the wife of his friend and is becoming very ardent in his declarations when the indignant husband dashes into the room. The two men are about to fight with swords, when Peg casts off her disguise and brings each man to a full realization of the error of his ways. Vane, who has learned to value the affection of a true wife, is happy when she comes to his arms, and Pomander, the foppish villian of the story, is politely shown the door. Happiness comes to all save Peg, whose heart has received a wound which only her great ability as an actress enables her to conceal.

ESSANAY FILM MFG. CO.

A FAIR EXCHANGE.—The story starts with an accident in the kitchen of Dr. Nokure's home, when a water pipe bursts. Bridget discovers the leak and hurries off to tell her mistress about it. After further examination on the part of this latter and the cook Mrs. Nokure does the next best thing in telephoning to the plumber, advising him to rush somebody up to fix the pipe immediately.

Mr. Plummer calls out his force of able men and tells them to hurry up to the doctor's house. "Just take your time about it, boys—we need the money." With significant nods the little army of six plumbers hurry out to the scene of action.

When they arrive they investigate the leak, merely a small crack above the hydrant, and go into consultation as to how it can best be fixed. During this important prelude to the actual work "Shorty" is rushed out to a nearby saloon for beer. Finally all agree it will be necessary to begin somewhere in the parlor and there they go and begin rummaging lazily about the room, tearing up the carpets and otherwise destroying order in the house. Mrs. Nokure finally finds them loafing on the job and sends them back to the kitchen. Then she calls up her husband and informs him about what the plumbers are not doing.

In the kitchen Mr. Plummer's force contrives to do everything but mend the leak in the pipe, but when Dr. Nokure comes on the scene every plumber's son of them is working with all his stored up energy. The doctor, however, is finally soused with a spray from the leak and beats a hurried retreat. However, there is an end to everything and after four or five hours of pottering around and killing time, the leak is mended and the robbers make their departure to report to their chief.

The next day Doctor Nokure is enraged when he scans the figures of the plumber's bill. The whole amounts to some $411.44. The doctor takes his troubles to the plumber but this individual argues that the figures are correct.

A week later Mr. Plummer limps into his office and drops weakly into a chair. He is suffering with all sorts of pains and when his wife enters a few minutes later she immediately advises him to go see a doctor. "Ah," thinks he, "here's a chance to get some money on that bill, or at least get my money's worth!"

He is helped into the doctor's office by his wife and a clerk and the doctor hurriedly makes an examination. During the course of the examination the doctor is planning a brilliant stroke for revenge and, calling his assistant aside, he tells him to hurry out and bring in a force of some six or seven medical students.

Then Mr. Plummer is forced into the operating chair, bound and gagged and strapped securely, while the doctor and his assistants get busy. Before the job is through Mr. Plummer has received all sorts of treatment, good and bad, from the pulling of a tooth to a shoe shine. He leaves the place swathed in bandages and is advised not to become excited at anything on the penalty of death.

A week later Dr. Nokure delivers his bill for the sum of $411.44 with a carefully itemized list, which is exceedingly humorous in itself. He is about to storm out of the office, but remembers he must not get excited, so he goes peaceably and enters the doctor's office to make inquiry about the bill.

The two men argue, then exchange bills. The accounts balance. Seeing the humor of the situation, both burst into hearty laughter.

A PERSONAL MATTER.—Our hero Henry has been into mischief again, as we are informed when he does a few capers over a certain personal advertisement which he has clipped from the newspaper. This item reads:

> Will gentleman in light checked suit, white derby hat, Main street car, Tuesday afternoon, meet lady in pink at the fountain in the park, Wednesday at 4 o'clock?

Now, Henry was the chap who had met the lady on the Main street car at the time specified in the note and he recalls now with joyous recollection that happy meeting. However, further than this we are not told what occurred, but the case is clear; Henry is wanted to be seen again by this fair lady.

Mrs. Henry comes into the room as Henry is clipping the item from the paper and notes with suspicion his happy smile. She demands an explanation and he gives it to her in the statement that he has just discovered a bargain in his choice Havana cigars. This satisfies his wife for a time

KALEM FILMS

ISSUED WEDNESDAY, JULY 27th

A Daughter of Dixie

Length 900 Feet

Another war story picture of the Kalem kind. That means splendid photography, brilliant action and scenic surroundings that absolutely fit the picture.

ISSUED FRIDAY, JULY 29th

Pure Gold

A Thrilling Western Drama

Length 960 Feet

From a New York Stock Brokers Office to a wild and wooly mining camp our story takes its course.

Full of stirring interest from start to finish.

A Story of Western Adventure

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co. of Cleveland, Ohio

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23rd St.

NEW YORK CITY

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, July 25th.

Biograph—The Call to Arms (Dr.).....994
Lubin—The Stepdaughter (Dr.) 900
Pathe—Getting Even with the Lawyer (Com.)...676
Pathe—Breaking Up Ice in Finland (Edu.).....303
Selig—A Mad Dog Scare.....90
Selig—A Sleep-Walking Cure (Com.).....310

Tuesday, July 26.

Edison—Peg Woffington (Dr.).....990
Gaumont—The Beautiful Margaret (Com.).....410
Gaumont—An Angler's Dream (Dr.).....315
Gaumont—Making Wooden Shoes (Ind.).....225
Vitagraph—Uncle Tom's Cabin—Part I. (Dr.)...935

Wednesday, July 27th.

Essanay—A Fair Exchange (Com.).....635
Essanay—A Personal Matter (Com.).....344
Kalem—A Daughter of Dixie (Dr.).....900
Pathe—Detective's Dream (Com.) 587
Pathe—On the Ethiopian Frontier (Scenic).....387
Urban—The Art Lover's Strategy (Dr.).....580
Urban—Mexican Domain (Scenic).....325

Thursday, July 28th.

Biograph—Unexpected Help (Dr.) 968
Lubin—Wife's Mamma (Comedy) 870
Melies—The Woman in the Case (Dr.).....950
Selig—The Cowboy's Stratagem (Dr.).....995

Friday, July 29th.

Edison—A Frontier Hero (Dr.).....450
Edison—An Unexpected Reward (Dr.) 750
Edison—Bumptious as an Aviator (Com.).....250
Pathe—Tommy Gets His Sister Married (Com.)..850
Kalem—Pure Gold (Dr.) 960
Vitagraph—Uncle Tom's Cabin—Part II. (Dr.)..1000

Saturday, July 30th.

Essanay—Broncho Bill's Redemption (Dr.).....950
Gaumont—The Sculptor's Ideal (Dr.).....530
Gaumont—The Forbidden Novel (Com.).....440
Pathe—Cagliostro (Dr.) 1000
Vitagraph—Uncle Tom's Cabin—Part III. (Dr.).

EDISON FILMS

Aug. 2nd, 1910

WITH BRIDGES BURNED

A Novel subject with an exceptionally strong plot and as well worked out as any film that was ever released.

A young American business man in the face of fearful odds, accomplishes almost the impossible in securing a big English contract, insuring his own future success and the happiness of his brave little wife.

Approximate Length, 1000 Feet

Aug. 5th, 1910

U. S. SUBMARINE "SALMON"

Evolutions off Provincetown, Mass., June, 1910

A wonderfully interesting film. This is the largest submarine ever built and she is shown at sea in a series of thrilling manoeuvres. Instructive as well as intensely entertaining.

THE MOTHS AND THE FLAME

The three charming daughters of an artist along in years fall desperately in love with a young German musician, whose room is across the alley-way.

How they worshipped—how they met the object of their adoration—and how their hopes were shattered—you must see to appreciate. A most artistic comedy played with great finish.

On one reel, Approximate Length, 1000 feet.

HAVE YOUR EXCHANGE BOOK—"THE LADY AND THE BURGLAR"—Released August 9th

Write About LOBBY DISPLAY FRAMES Send for the "KINETOGRAM"

EDISON MANUFACTURING CO.

72 Lakeside Ave., ORANGE, N. J. 90 Wabash Ave., CHICAGO, ILL.

and Henry bies himself off to the bedroom to make ready for the meeting in the afternoon.

Dragging out his checked suit and derby hat, he hurries to the kitchen, puts an iron on the stove and proceeds to make creases in the trousers. His wife, however, is unable to contain her suspicions and goes out to purchase a newspaper which contains the personal.

During her absence Henry busies himself fixing up his clothes, but as he is in the midst of this process the telephone bell rings and he hurries out to answer it. While he is gone a tramp steals into the kitchen, purloins the suit, the derby hat and other of Henry's attire and makes away with them.

Henry returns and finds the suit gone, and realizing that he cannot now keep the appointment, he dons his business suit and goes to his office.

The tramp in the meantime has found the personal in the coat of the light checked suit and resolves to keep the appointment with the lady himself. But at the appointed time Mrs. Henry comes on the scene and what follows is sad to relate—for the tramp. Henry has come on the scene and rescues his frustrated wife from the police, after she has discovered that the gentleman in the checked suit is not her inconstant Henry. The tramp thief, however, does not get away so easily, and after restoring the clothes to Henry he is taken away by various officers of the law.

BRONCHO BILLY'S REDEMPTION. — Broncho Billy, our hero in this instance, is a bad man of the first water, cattle rustler, black knight of the road, and his depredations number countless midnight raids on stray cattle bunches, stage hold-ups in lonesome mountain passes, and a few "shooting-up" affairs. However, Billy's record is getting too strong for even the sheriff of the county and a posse is organized to take the bad man in his lair. Yet Billy does not lack friends, as is evidenced by the following note from an unknown friend:

Friend Broncho:

The Vigilantes Committee suspect you of cattle rustling. The sheriff is on your trail. You will stretch a hemp if you are caught.

A FRIEND.

Words go a long way in the West, and Billy, who has received the note at his shack, hurriedly saddles his pony and rides away.

An hour later he draws rein at a prairie schooner outfit, pulled up under the trees of a little grove, the horses cropping the grass round about and a sweet faced young girl cooking coffee over a campfire. In the wagon an old man is lying and he is informed by the girl that her "daddy" is sick. She offers Broncho a cup of coffee which he accepts with thanks, then mounts into his saddle and hurries on his way.

We return again to Millie Merrill, the girl of the prairie schooner, who has broken camp, hooked up the horses and is driving away. As evening comes on, Millie halts at the door of a shack, untenanted, investigates and finds it will prove habitable and more comfortable for her sick father. This latter has grown constantly worse and his exertion in getting out of the wagon has used up all his little strength. He drops in a heap on the shanty floor, and the girl, apprehensive and worried, goes to the door and looks out. Just then Broncho Billy rides into view, she signals him, and turning his horse he hurries up to her. She explains, when they enter the shack, that her father is in a very grave condition, that they are without medicine, and begs him to ride to town and fill her prescription. Broncho Billy realizes that to return to town will mean his capture and death and he tells her so. However, he takes the prescription and says that if he cannot find another messenger he will go himself.

Billy rides off and comes across a Mexican. He explains to the latter and asks him to go to town for the medicine. The Mexican's eyes twinkle when he sees the silver and he nods his head, but as Broncho Billy rides away he tears the prescription into bits, pockets the money and goes away exultantly.

Some time later Billy passes a herd of cattle and the old desire to rustle takes the better of him. But as he is stealing off with the bunch he again comes across the prairie schooner and believing something to be wrong crosses over to it. It is empty and the horses, with the lines under their feet, are cropping the grass. Broncho turns the cattle loose, dismounts from his nag and mounts the seat of the wagon. Then he drives back to the shack, pounds on the door, and receiving no answer to his knocking, he bursts down the door and finds the man and his daughter stretched out on the rough board floor, apparently unconscious. Under the intense strain of caring for her father and assuming command of the caravan, she, too, has fallen ill.

Broncho Billy curses the thieving Mexican who had stolen the money, carries the two into the wagon, and mounting the seat, whips the horses into a gallop. Some time later he draws up in town, jumps from the wagon and throws up his hands as the guns of the sheriff and his posse are leveled at his head. He indicates the wagon and the two sick persons are taken out and carried into the doctor's office. Then he turns to the sheriff and holds out his hands, but this officer of the peace hesitates about putting the handcuffs on his captive and finally ends by telling Billy he is free to go if he will promise to mend his ways. The bad man, redeemed, shakes the sheriff's hand and gives his promise.

GAUMONT.
(George Kleine.)

THE PRINCESS AND THE FISHBONE.—A beautifully colored humorous film, with several novel incidents. A princess is breakfasting heartily, when she swallows a fishbone. The doctors endeavor to remove the obstacle, but all to no purpose. Hearing that an eminent physician is living in the woods, two messengers are sent out to fetch him in. A woodcutter has been having "a few words" with a fair companion, and eventually leaves her, and she, to have her revenge, informs the messengers that the physician is pretending to be a woodcutter, and that they will have to resort to violent measures to get him to come. Upon finding him, after some persuasion, necessitating resorting to the "strong measures," they bring him to the Princess, who is rapidly choking. Here the woodcutter again essays to convince them that he is no physician, but, compelled to do so, approaches the unhappy Princess, who suddenly laughs, thereby releasing the bone. There is general rejoicing, and eventually the Princess marries the woodcutter, amid great acclamation.

THE FOXY LAWYER.—We see him pouring forth his eloquence in court, nothing stopping him, not even a dry throat. After a few hours of it, the court being in peaceful slumber, our lawyer quietly allows his client to go.

THE BEAUTIFUL MARGARET.—The events that transpire in the drama are too well known to require reiteration here. All showmen and most auditors are familiar with the story. This makes the burlesque possible, for without a common knowledge of the original drama a portion of the comedy would be lost. The various parts are played by puppets in the hands of clever and careful operators.

AN ANGLER'S DREAM.—Reciting the grotesque dreams of a fisherman who was unfortunate enough to fall asleep while enjoying the gentle sport of angling. He is captured by a school of fish and suffers at their hands (or fins is a more proper word) the very hardships they would have suffered at his in case he had been able to capture them. After torturing him in their happy, childlike, fishy way they hold deep counsel and decide to fry him in their huge spider. That is enough to wake any man. He awakens to find he has hooked a fish of such magnificent proportions that it makes away with his line.

MAKING WOODEN SHOES.—This series presents the various stages of development leading from the block of wood to the finished shoe. It is truly astonishing to note the rapid progress made by the rustic manufacturer with his exceedingly primitive tools. The method of shoeing oxen by swinging them entirely free from the ground is a novel sight to any American audience.

THE ART LOVER'S STRATEGY.—The struggles of artists are proverbial. In this case our hero, a young painter, has met with so much ill-fortune that both he and his sweet wife are in dire danger of starvation. Daily he has visited the various art stores of Paris in vain attempts to market the products of his brush. On the particular morning that our story opens the young husband starts upon his trying trip from one store to another. Now his wife, feeling she is adding to the burden he has to carry, resolves upon ending her life. Meanwhile, the husband succeeds in selling his first picture and hastens home to give his good wife the news. He arrives to find a note bidding him a fond farewell. During this time the purchaser of the painting has providentially saved the wife from suicide and takes her to his home. The wife here recognizes the picture as one made by her husband.

Then the philanthropist and his daughter plan a pleasant surprise for the young artist, presumably for the purpose of having some portrait work made. The wife is not informed of his promised visit. The meeting justifies all the care in arrangement.

MEXICAN DOMAIN.—With deeply interesting views of Mexican daily life and traffic are interspersed pictures illustrating the varied recreations of a pleasure-loving people.

1. The beach of Vera Cruz. Mixed bathing. High diving—close and distant views.
2. The streets of Mexico and their traffic.
3. Parade in force of the fire brigade—engines, escapes, ladders and men.
4. A military funeral. Impressive.
5. Festival at Luna Park. State visit of the President. Imposing escort.
6. Parade of girls in white past the President and the camera.
7. Recreations at Luna Park. Dancing. Various performances. Holiday crowds. Picturesque uniforms, etc., etc.

THE SCULPTOR'S IDEAL.—Arias, a famous sculptor was in want of a model but was not able to find the particular type he desired. One day in a vision he saw the girl he wished and resolved to find her. He forthwith set out on his search. He wandered through the Gardens of Cyprus without success, but at last, coming to the slave market, was presented with the model that he sought. He bought her, and hurrying home immediately commenced work upon the wonderful statue he had in his mind. A friend of his, however, calling upon him, fell in love with the maiden, and later, when in the act of declaring his love, was detected by the sculptor. Arias, enraged, ordered him from the house, and returned the model to the slave market. Later, the lover finds her there and purchases her freedom.

THE FORBIDDEN NOVEL: or, DON'T DO AS I DO, BUT DO AS I SAY.—A young footman enters the servants' quarters reading a novel, which, despite the cook's curiosity, he keeps reading to himself. So engrossed is he that he fails to hear his mistress approach, and when she catches sight of the book, she tears it away from him, and angrily rebukes him. In the privacy of her own room she looks at the novel, and she commences to read and is discovered by her husband, who repeats her performance. He in turn is caught by his mother, who is eventually discovered by the old father of the household, who is so engrossed that the family, who have been waiting at lunch for him, investigate matters in a body, when they discover the old gentleman reading for all he is worth. Like a lamb he is led out of temptation, and finally the forbidden novel is captured by the cook, who triumphantly stuffs it in her blouse.

KALEM CO.

PURE GOLD.—In the opening scenes are shown the offices of two different stock brokers on the day of a panic. As the tape reels out from the ticker one man sees his fortune vanish while in the other office the same ticker tells the story of an honest fortune lost. The loser is the hero of the story.

In the opening scene he had proposed to a swagger New York girl and had been accepted. The girl thought him to be as wealthy and prosperous as he was young and handsome. When he goes to her after the panic, however, and tells her he is a poor man with nothing to offer her but himself, the girl is not quite so enthusiastic as before. In fact, she ends the engagement then and there and the young broker, thoroughly disheartened, decides to go West and seek a new fortune in the mining camps.

The second period of the story takes us to the gold country. A new strike has attracted to the district all kinds and conditions of men. One of the best claims has been entered by an old prospector and his daughter, a plucky, attractive young girl of the typical Western type. The good fortune is no sooner known, however, than their claim is jumped by a party of "rustlers," and they would have been in a bad way had it not been for the timely arrival of the young stock broker and his outfit. Of course the young broker wins the confidence of the father and daughter and soon is established on paying claims of his own. A lucky strike follows his efforts as well, and he determines to go back East and law his new-found fortune at the feet of his former sweetheart. But when he gets back East and sees how quickly the New York girl is willing to take him up now that his fortune has been re-established, and when he recalls the true friendship of the little Western girl in the mining camp, he experiences a revulsion of feeling, and back to the mining camp he goes, there to claim the hand and heart of the little Western girl whose love he finds to be the purest gold of all.

A DAUGHTER OF DIXIE.—The opening scenes takes place just as the war was being declared. Miss Betsy, the heroine, has two lovers, one of Southern tendencies, the other loyal to the North. The Northern young man has been previously favored by the girl, but when he has announced his choice he is cast aside and leaves to join the Northern army with the idea that his sweetheart is lost to him forever. As the war is about to close, however, the action brings his regiment into the neighborhood of the girl's home, and while on special duty he is pursued by Confederates and is forced to take refuge in the girl's house. The girl, wavering between love and duty, yields to the former, and the fugitive is hid in an old linen chest and his pursuers turned off the track. He is captured later on, however, and is condemned and is about to die as a spy when the news comes that the war is ended. Convinced by the girl's interference in his behalf that she still loves him, he returns to her home and claims her hand. He is not wrong in his surmise. She loves him as much as before and he is again accepted, although not before he and his former rival, the Confederate captain, have shaken hands and have pledged to forget the past and renew the friendship of the Blue and the Gray.

LUBIN MFG. CO.

THE STEPDAUGHTER.—A mechanical engineer, Gordon Harvey, has married for a second time, the new wife having a daughter of about the same age as his own daughter, Mary. So long as Harvey lives there is merely the secret enmity that women know so well how to conceal, but when a telegram is received announcing the death of the engineer, all pretense is discarded and Mary becomes the household drudge, while her stepmother and Gladys enjoy the income from the comfortable fortune that Harvey left. In time the situation becomes so intolerable that Mary leaves her home and supports herself as the bookkeeper in a restaurant. Word is received from Frank Underhill that he has returned to America from Brazil and is now possessed of great wealth. He announces his intention of calling upon his childhood sweetheart. Mrs. Harvey conceives the plan of substituting her own daughter for Mary, since the letter makes it plain that Underhill has not seen the girl since she was a child, and the deception proves mildly successful until they chance to visit the restaurant in which Mary

"MAZEPPA"

or, THE WILD HORSE OF TARTARY

FROM LORD BYRON'S POEM.

An unusual dramatic offering by the Selig Polyscope Co., released July 21st. The film story is based upon absolute historical facts taken from a poem by Lord Byron. The story of this great subject has recently appeared in the columns of the World and our readers are no doubt familiar with its many sensational characteristics.



Roping the wild horse of Tartary, bringing him to subjection, that he may be the instrument of death to the despised "Mazeppa."

A vast amount of time was required to secure the proper horse, say nothing of the artist who was willing to be strapped helplessly upon the back of the animal and left to the mercies of kind providence.

The entire story is given in a manner sensational in the extreme and is destined to become very popular with the picture patrons who demand high-class film productions.



The rescue of "Mazeppa" by the Tartar Chief from the exhausted wild horse.

Following closely upon the release of "Mazeppa" comes the sensation of the age,

"RANCH LIFE IN THE GREAT SOUTHWEST"

This picture has created more actual comment and brought forth more inquiries from the great sea of exhibitors throughout the world, than any subject ever put upon the market, with possibly one or two exceptions.

B. P. O. E.

The meeting of the Grand Lodge of Elks at Detroit the past week was made in picture by the Selig Polyscope Co. and will be ready for release in a day or two. Owing to the fact that a great majority of the exhibitors are "Bills" this subject is sure to be very popular, and already over 75 per cent. of the exchanges have placed their orders, having been deluged with requests from the exhibitor. Many theater owners are arranging to feature this picture and are advertising a regular "Elk Night."

Selig Polyscope Co., Chicago, U.S.A.

Released Monday, July 25th

WIFIE'S MAMMA

The Longest Laugh of the Season



Perhaps you don't like to laugh but your audience does and here's just about the best laugh you've set eyes upon in a long time. It's rather short but it's just crowded with laughs, not titters or chuckles, but full throated laughter that keeps up from the second scene to the end of the little farce, with an encore laugh just as you think the fun is all over. Ask for it now and kick until you get it.

Length About 870 Feet

Released Thursday, July 28th

Three Hearts



Synthia promises her dying father that she will marry Jasper though Dick is the man of her choice. Jasper is in a railroad wreck and when he recovers he is not only blind but horribly scarred. That is the interesting situation developed in this fascinating play. The solution of the problem is interesting. Several novel effects are introduced and in many ways the film is a notable one.

Length About 980 Feet

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue
LONDON: 45 Gerrard Street, W
BERLIN: 35 Friederich Strasse

has found employment. The women do not see her until it is too late to retreat, but they would have escaped detection even then had not the little locket that Mary had worn constantly become detached from its slender chain. Frank restores the locket and is surprised to find it the one he gave his little playmate. Explanations follow and the wrong is righted to the satisfaction of all except Mrs. Harvey and her scheming daughter.

WIFIE'S MAMMA.—The announcement that mother is coming to make a visit is hailed with delight by wifie, but that's as far as it goes, though hubby dutifully trots down to the train and makes mamma believe that she is most welcome. Mamma soon starts something with the cook and Bridget makes it plain to the mistress that she will not stay if mother does. Hubby quietly advises cook to throw mamma out of the kitchen, and after throwing her out of the culinary domain cook follows up her advantage by throwing mamma out of the second-story window as well. Mamma isn't hurt, and hubby is distressed. Bridget is a good cook, and good cooks are not as plentiful as mothers-in-law, so he decides upon desperate deeds. He takes mamma out in the auto and fixes things so that she will fall out. He takes her horseback riding and makes mamma's horse run away. He takes her out on the lake and scuttles the boat, and there are other lively happenings. Mamma patiently submits to these various entertainments and saves hubby from a watery grave to boot, but at last she tears herself away and hubby is tickled to death at the results of his strategy. He is pluming himself upon being one of our best little planners when a letter comes from mamma. It seems that she wanted to go home the day the cook started something, but hubby was trying so hard to make things pleasant for her that she felt she had to stay on, even though hubby was not succeeding very well. Wouldn't that upset you? It upset hubby for fair.

G. MELIES.

THE WOMAN IN THE CASE.—The West Texas Borax Company is practicaly insolvent. John Graham, the president, has been unable to find the white mineral in sufficient quantities to satisfy the eastern stockholders, and a letter from his partner arrives which brings the disagreeable news that their backers are about to back out, unless, in the language of Missouri, they "are shown" something.

Graham is in a quandary, and appeals to his stenographer for advice. That young woman has had so little to do in the office that she is overcome with surprise and confusion.

The postman enters and hands Graham a letter and a package. Listlessly the president opens them, but his manner changes and he leaps to his feet with a whoop of joy. There is a chance of saving the company, for the sample of borax is excellent and the letter which accompanies it reads: "Boraxville, Tex., July 2, 1910. President, West Texas Borax Co. Sir, am sending you sample of borax just discovered on my ranch. Will sell property at once for fair offer. Willis Johnson."

He and the stenographer rush to a map on the wall and find that Boraxville is not so far away. Graham leaves the room to prepare for his journey and a rival in business, Francis Murray, enters. He sends his card to Graham, and while the stenographer is gone he looks about the room. The sample of borax attracts his attention and he discovers the letter which Graham has carelessly left lying on the table. Hurriedly he reads this, makes up his mind to possess the property himself and, when the stenographer returns, he tells her that he has no time to wait for Graham and rushes out to secure his automobile and race to Boraxville.

The quick-witted stenographer divines the situation and tells Graham when he returns. Graham has his horse saddled and rides away. On the way he is overtaken by the auto, and has little hopes of beating it, when it stops for gasoline. This gives him a brief advantage, and he arrives in the neighborhood of Boraxville ahead of the car.

In the meantime Murray has arrived at the ranch and, upon inquiring for Willis Johnson, has been directed down the road which he had so recently traversed. He drives back and comes upon Graham escorting the young woman home, having given up hopes of seeing the unknown Willis Johnson ahead of his rival. He is surprised when Murray rushes up to the young woman and makes an offer for the borax property and more surprised when the young woman announces that she is Willis Johnson. When Graham tells her that he is also negotiating for the property, she informs him that she will sell to no other on account of his gallant conduct in rescuing her. She also denounces Murray for his cowardice and greed, and the discomfited rival sulkily enters his car and is driven away, while Graham progresses happily in his role of cavalier and magnate.

PATHE FRERES.

THE COWBOY'S SWEETHEART AND THE BANDIT.—Jack, one of the cowboys on Circle L Ranch, is in love with a neighboring ranch girl, Lucy, and he starts out on his piebald broncho to see her. Leaving the horse on the road he and the girl wander away through the forest. Meantime a ne'er-do-well, Dick Dazers, coming along and seeing the horse, mounts and gallops to the crossroads, where he arrives in time to hold up the coach as it comes along the rough road, and separates the passengers from their money and jewels. His horse, however, runs away back to its master, and Jack finds it where he left it. Suspecting nothing he starts on his way back, and arriving at the crossroads sees there a black mask dropped by Dick; he is handling it, wondering how it came there, when the sheriff and his posse, accompanied by an Englishman, who was a passenger on the coach and who had given the alarm, arrive on the scene. Everything points to Jack as the guilty one, and he is bound and led away. On the way they pass Lucy, who does not believe that Jack could be guilty of such a crime. She seizes the Englishman's horse while he is getting a drink and gallops back to the Circle L Ranch and tells Jack's friends. They follow and catch up with the sheriff's party just as he is about to lock Jack in the calaboose. On hearing the evidence things look black against Jack, and they ride homeward to consider what is best to be done. Meantime the Englishman in his wanderings meets Dick, who again tries to hold him up. At this moment Jack's friends come along and capture him and lead him to the sheriff. Lucy tells the sheriff that she believes Dick is the man who really held up the coach, and asks to be allowed to act as his jailor so that she may find out. The sheriff finally consents to her plant, which we will not divulge here. We can assure you it was a very novel idea, and worked out to perfection, with the result that full evidence of Dick's guilt was obtained, and Jack was freed through the efforts of the girl he loved.

MORE OF BETTY'S PRANKS.—It is lunch time and Betty walks in unconcernedly, and upon being reprimanded for her late arrival at the table, "cheeks back." A smart slap on the cheek is her punishment, and she thereupon makes a dash through the garden gate to escape from a home where she feels she is not appreciated. After her runs the whole household, but Betty is fleet-footed, and is not to be caught. Moreover, she knocks over a few customers sitting outside a cafe to retard her relatives, and before they are again in pursuit she has borrowed a milk cart harnessed to a big dog. Driving away furiously she is soon far out of sight and able to run the cart into a farmyard; here she unharnesses the dog and enters the farmhouse to buy a bowl of milk to refresh herself after her long and dusty ride. She and the dog are soon very chummy, and drink out of the same bowl in the friendliest possible manner.

Their meal, however, is interrupted by the appearance of Betty's friends at the door. Through the window the former dashes without a moment's hesitation, and followed by the dog, she makes a bee line for home, overturning a farm laborer and causing another man to fall into a tar barrel on the way; incidents which she regards as infinitely amusing.

PETE HAS A GOOD TIME.—Pete is caught with the goods, which in this instance is a rabbit, which the enterprising fellow has poached from some private preserve, and our first view of him is in the police station, from which he makes an ingenious getaway. Very much on the hike he beats it for the tall timbers with a posse in full cry a short distance in the rear. Seeing a motor car left unattended he cranks it up and putting on the fifth speed tears off a mile or two to a secluded street corner, where he makes a rapid change from his old togs to the glad clothes he finds in a valise in the car. Abandoning his stolen auto at a roadside inn he looks upon the wine when it is red in the company of a veiled lady with whom he has struck up an acquaintance. When the damsel in question finally raises her veil, however, Pete thinks it would have been a merciful act to himself to have allowed the police to catch him. The sight of the officers of the law, close on his trail, however, changes his mind and hastily donning his fair companion's cloak and hat he does another Marathon, ending in the chimney of a house which he enters through an open window. The police, who suspect his design, beat him to the roof by the outside route and nab poor Pete when he emerges, blackened and much the worse for his trip.

SELIG POLYSCOPE CO.

THE COWBOY'S STRATAGEM.—Bob loves Mab and his love is returned, but as usual, the course of true love fails to run smooth. Bob and two of his cowboy friends go on a fishing and hunting trip in the Platte River bottoms. On their way they stop at the Post Office. An Eastern lady out horseback riding stops to ask Bob for directions. Mab sees Bob apparently paying marked attentions to the lady. Her jealousy is aroused. Bob follows her home, explains, and the cloud blows over. Bob pops the question, Mab accepts and the ring is given.

The Eastern lady's horse runs away with her. Bob makes a heroic rescue and Mab for the second time in one day finding cause for jealousy, returns Bob's ring and goes away in anger. Bob's companions come upon a bear, and as Steve's gun fails to work, the boys return to camp and find Bob in a good humor to vent his anger on a bear or anything else that will prove an outlet for his feelings.

After finding and shooting the bear, Bob hits on a happy scheme to square matters with Mab, and it is this plan that gives our picture story its name, "A Cowboy's Stratagem." It's a "corker" and for genuine merit and scenic environment will be found a true Selig, consequently in a class by itself.

VITAGRAPH COMPANY.

HER UNCLE'S WILL.—Ruth, a young society girl, is left a large legacy by her uncle with the understanding that she exclude herself one month each year during the height of the fashionable season, passing this period of exclusion on a dairy farm in the country, occupying her time in the ordinary pursuits of a dairy maid. While she is thus engaged, George Temple, a young son of a wealthy old fellow, is spending a vacation in the same country place.

Ruth and he meet and fall in love. The young beaux takes her home, carrying her pails for her and frequently he is seen calling on her at the farm house entirely unaware of her real station in life. He declares his love and proposes. Ruth consents to become his wife. An old busybody of the village happens to see the young chap in company with Ruth and loses no time in imparting the news to his father, who is disgusted and utterly opposed to his son marrying a dairy maid as quite unbecoming and disgraceful.

The father at once proceeds to the house of the young lady and tells her housekeeper, whom he thinks Ruth's mother, that he strenuously objects to his son marrying her daughter. The joke is on the "old gent." He learns later from the young girl's lawyer of the vest estates and interests of which she is the owner in her own right and that she is merely living on her own farm for health and pleasure. With chagrin and many apologies, he asks Ruth's pardon and, as gracefully as possible under the circumstances, he acknowledges his mistake. George and Ruth are left to themselves and their own happiness.

A BROKEN SYMPHONY.—An old forester lives with his daughter Meg in the midst of a lumbering district. A stalwart young lumberman in charge of a crew of "lumber Jacks" meets Meg and falls deeply in love with her and she with him. Noah, a young hunchback and a wandering camp-fiddler, also falls in love with the girl. Tom, the young lumberman, takes pity on the poor hunchback, gives him food and has him come to the lumber camp and play his fiddle for the boys, who immediately get busy dancing "Money Musk," "Turkey in the Straw," and "Hoe Down"; and they sure enough whoop things up at a lively rate.

Many a lively tune is played to a sad heart. The fiddler's thoughts are not on the dancers; his heart is with Meg. Sadly he feels that his chances of winning her love is handicapped by his poor crippled and deformed body when he looks upon the manly form and splendid physique of Tom, but hoping against hope he does not entirely despair until he sees Tom and Meg in fond and loving embrace; then and not until then he realizes his case is hopeless.

Tom and Meg are engaged and the wedding arranged. Noah is engaged to play his fiddle at the festivities. The wedding day has come, the guests are assembled and Noah takes his place. The ceremony is performed and the dance begins. Noah fiddles with vim and vigor to appease his aching heart. As he thinks of his cherished and unrequited love, the strain is too much for him; he rushes from the place, smashes his violin across his knee and departs into the forest.

The bride and groom go to their new home, the guests depart and Meg's poor old dad returns to his lonely cabin which, without his little Meg, seems cheerless and deserted. Sadly the poor old man goes about his duties, thinking only of his little girl. While thus engaged the hunchback appears on the scene, sad and depressed. Meg's father lays his hands on his shoulder, trying to cheer him, telling Noah of his own loneliness and offering the poor fellow a home with him, they will at least be company for each other.

Noah declines his kind offer, but is finally won over, when the old man goes into the house and brings out an old fiddle, a companion of former days, telling the young fellow that his ear for tune has grown dim and his skill departed and he will give the instrument to him. Noah takes it and plays while the old forester sits by attentively listening and carried into sweet dreams and happy thoughts on the sweet strains of the playing of the hunchback's soulful music.

TWA HIELAND LADS.—Two Highland laddies, one seven feet four; the other five feet fat, tired of farm work and every other kind of work for that matter, are sent to the mill with bags of grain on their shoulders. After trudging through fields they set their sacks on the ground and seat themselves on them and begin to discuss the white man's burdens and the general cussidness of labor.

In the midst of their dialogue a "Tommy Atkinson" of the English army comes along, tells them that they are foolish to work so hard and advises them to join the ranks. Slinging their bags away, they beat a double quick to the recruiting station, at which they arrive, and after an examination they are accepted and placed in the awkward squad of the "Kilties."

The Sergeant who takes them in hand becomes almost insane in his efforts to teach them military tactics. The boys of the regiment play all sorts of practical jokes on them, and one day while "long and lanky" and "short and squatty" are looking in the swimming tank, the boys push them in, clothes and all. The two bumpkins await a chance to get square with their comrades. Two officers of the regiment sauntering along stop and gaze into the tank and the two guys shove their superiors into the water.

LICENSED RELEASES.

BIOGRAPH.

June 9—A Victim of Jealousy (Dr.).....987
June 13—On the Border States (Dr.).....990
June 16—The Face at the Window (Dr.).....997
June 20—Never Again (Com.).....590
June 20—May and December (Com.).....364
June 23—The Marked Time Table (Dr.).....996
June 27—A Child's Impulse (Dr.).....994
June 30—Muggsy's First Sweetheart (Dr.).....982
July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997
July 11—What the Daisy Said (Dr.).....987
July 14—A Child's Faith (Dr.).....986
July 18—A Flash of Light (Dr.).....998
July 21—As the Bells Rang Out (Dr.).....457
July 21—Serious Sixteen (Com.).....535
July 25—The Call to Arms (Dr.).....994
July 28—Unexpected Help (Dr.).....968

EDISON CO.

June 28—The Little Fiddler (Dr.).....990
July 1—The Stars and Stripes (Dr.).....1000
July 5—A Tale of Two Coats (Com.).....425
July 5—Equal to the Emergency (Com.).....575
July 8—A Wireless Romance (Dr.).....1000
July 12—Out of the Night (Dr.).....950
July 15—A Vacation in Havana (Com.).....680
July 15—How Bumptious Papered the Parlor (Com.).....320
July 19—The Old Love and the New (Dr.)....995
July 22—A Frontier Hero (Dr.).....
July 22—Lazy Farmer Brown Comedy (Com.)...
July 26—Peg Woffington (Dr.).....990
July 29—An Unexpected Reward (Dr.).....750
July 29—Bumptious as an Aviator (Com.).....250
Aug. 2—With Bridges Burned (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Dr.).....1000

ESSANAY FILM CO.

June 8—Burly Bill (Com.).....989
June 11—The Ranchmen's Feud (Dr.).....980
June 15—A Honeymoon for Three (Com.).....1000
June 18—The Bandit's Wife (Dr.).....936
June 22—A Victim of Hate (Dr.).....988
June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....
July 20—The Thief (Dr.).....992
July 23—The Desperado (Com.).....1000
July 27—A Fair Exchange (Com.).....635
July 27—A Personal Matter (Com.).....344
July 30—Broncho Billy's Redemption (Dr.).....950

KALEM CO.

June 10—The Exiled Chief (Dr.).....
June 15—Mistaken Identity (Dr.).....885
June 17—The White Captive of the Sioux (Dr.).880
June 22—The Wanderers (Dr.).....895
June 24—The Cheyenne Raiders (Dr.).....950
June 29—The Miner's Sacrifice (Dr.).....905
July 1—The Colonel's Errand (Dr.).....935
July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880
July 13—Grandmother (Dr.) 985
July 15—Corporal Truman's War Story (Dr.)..910
July 20—Haunted by Conscience (Dr.).....995
July 22—Brave Hearts (Dr.).....900
July 27—A Daughter of Dixie (Dr.).....900
July 29—Pure Gold (Dr.).....960

LUBIN MFG. CO.

June 13—The Wild Man of Borneo (Com.).....390
June 13—On Panther Creek (Dr.).....600
June 16—Red Eagle's Love Affair (Dr.).....975
June 20—The Road to Happiness (Dr.).....600
June 20—Poetical Jane (Com.).....350
June 23—The Motion Picture Man (Com.).....955
June 27—Apache Gold (Dr.).....950
June 30—Faith Lost and Won.....960
July 4—His Child's Captive (Dr.).....950
July 7—Ferdie's Vacation (Com.).....950
July 11—The Highbinders (Dr.).....635
July 11—The Almighty Dollar (Com.).....350
July 14—The Adopted Daughter (Dr.).....980
July 18—Rosemary for Remembrance (Dr.)....960
July 21—John Graham's Gold (Dr.).....925
July 25—The Stepdaughter (Dr.).....980
July 28—Wife's Mamma (Com.).....870
Aug. 1—Three Hearts (Dr.) 960

GAUMONT.

G. Kleine.

July 2—Motoring Among the Cliffs and Gorges of France (Scenic).....315
July 5—The Clink of Gold (Com.).....520
July 5—Life in Senegal Africa (Sc.).....425
July 9—The Invincible Sword (Dr.).....880
July 9—Ruins of Medieval Fortifications in France (His.) 125
July 12—A Hidden Serpent (Dr.).....537
July 12—In the Realm of the Czar (Sc.).....438
July 16—Jupiter Smitten (Com.) 648
July 16—The Jolly Whirl (Com.).....312
July 19—The Failure of Success (Dr.).....975
July 23—The Princess and the Fishbone (Com.).580
July 23—The Foxy Lawyer (Com.).....430
July 26—The Beautiful Margaret (Com.).....410
July 26—An Angler's Dream (Dr.).....315
July 26—Making Wooden Shoes (Ind.).....225
July 30—The Sculptor's Ideal (Dr.).....530
July 30—The Forbidden Novel (Com.).....440

URBAN-ECLIPSE.

G. Kleine.

June 1—Making Salt (Industrial).....230
June 8—The Nightmare (Dr.).....824
June 8—The Mountain Lake (Scenic).....196
June 15—The Gum-Shoe Kid (Com.).....428
June 15—A Trip to Brazil (Scenic).....572
June 22—A Child of the Squadron (Dr.).....545
June 22—An Excursion into Wales (Scenic)....480
June 29—St. Paul and the Centurian (Dr.).....955
July 6—A Russian Spy (Dr.).....688
July 6—Tropical Java of the South Sea Islands (Edu.) 312
July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415
July 20—Through the Enemy's Line (Dr.).....550
July 20—Pekin, the Walled City (Scenic).....440
July 27—The Art Lover's Strategy (Dr.).....580
July 27—Mexican Domain (Scenic).....325

G. MELIES.

June 23—White-Doe's Lovers (Dr.).....670
June 23—The Stranded Actor (Com.).....280
June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950
July 21—A Postal Substitute (Dr.).....950
July 28—The Woman in the Case (Dr.).....950
Aug. 4—Mrs. Bargainday's Baby (Com.).....950

PATHE FRERES.

July 1—Inside the Earth.....518
July 2—Max Foils the Police (Com.).....571
July 2—Riding Feats by Cossacks (Ed).....338
July 4—The Runaway Dog (Com.).....884
July 4—The Rhine from Cologne to Bingen (S.).525
July 6—Love Ye One Another (Dr.).....502
July 6—Jinks Has the Shooting Mania (Com.)...466
July 8—Big-hearted Mary (Dr.).....777
July 8—Col. Roosevelt Reviewing French Troops (Sc.) 180
July 9—The Champion of the Race (Com.).....950
July 11—Just for Good Luck (Com.).....554
July 11—The Faithless Lover (Dr.).....337
July 13—The Overland Coach Robbery (Scen.)..692
July 13—Verona (Scenic) 256
July 15—A Political Discussion (Com.).....613
July 15—Please Take One (Com.).....348
July 16—A Good Loser (Dr.) 699
July 16—Algerian Stud (Edu.) 279
July 18—Mistaken Identity (Dr.).....495
July 18—Awful Symphony (Com.).....426
July 20—Manon (Dr.) 758
July 20—Catching Lobsters (Edu.).....216
July 22—The Cowboy's Sweetheart and the Bandit (Dr.) 309
July 23—More of Betty's Pranks (Com.).....426
July 23—Pete Has a Good Time (Com.).....476
July 25—Getting Even with the Lawyer (Com.)..576
July 25—Breaking Up Ice in Finland (Edu.)..305
July 27—Detective's Dream (Com.) 587
July 27—On the Ethiopian Frontier (Scenic)....287
July 29—Tommy Gets His Sister Married (Com.)..850
July 30—Cagliostro (Dr.) 1000

SELIG POLYSCOPE CO.

June 9—The Range Riders (Dr.).....1000
June 13—Romeo and Juliet in Town (Dr.).....1000
June 16—Caught in the Rain (Com.).....1000
June 20—Opening an Oyster (Educational).....700
June 23—Our New Minister (Dr.).....1000
June 27—The Long Trail (Dr.).....1000
June 30—The Fire Chief's Daughter (Dr.).....1000
July 4—Go West, Young Woman, Go West (Dr.)..990
July 7—The Red Man's Way (Dr.).....1000
July 11—The Hall-Room Boys (Com.).....1000
July 14—The Sheriff (Dr.).....730
July 14—A Hunting Story (Com.).....270
July 18—The Phoenix (Dr.).....1000
July 21—Mazeppa (Dr.) 995
July 25—A Mad Dog Scare 690
July 25—A Sleep-Walking Cure (Com.).....310
July 28—The Cowboy's Stratagem (Dr.).....995

VITAGRAPH COMPANY.

June 15—(Special release) James J. Corbett...
June 17—Davey Jones' Landladies (Com.).....935
June 18—Ito, the Beggar Boy (Dr.).....962
June 21—Little Mother at the Baby Show (Dr.).975
June 24—A Family Feud (Dr.).....998
June 25—By the Faith of a Child (Dr.).....885
June 28—When Old New York Was Young (Dr.).950
July 1—Saved by the Flag (Dr.).....570
July 1—Wilson's Wife's Countenance (C.).....427
July 2—Old Glory (Historical).....945
July 5—A Boarding School Romance (Com.)....998
July 8—Between Love and Honor (Dr.).....917
July 9—Becket (Dr.) 998
July 12—Nellie's Farm (Dr.).....995
July 15—Her Uncle's Will (Dr.).....995
July 16—A Broken Symphony (Dr.).....993
July 19—Twa Hieland Lads (Com.).....988
July 22—Davy Jones and Capt. Bragg (Com.)..935
July 23—Hako's Sacrifice (Dr.).....995
July 26—Uncle Tom's Cabin—Part I. (Dr.).....935
July 29—Uncle Tom's Cabin—Part II. (Dr.)...1000
July 30—Uncle Tom's Cabin—Part III. (Dr.)..

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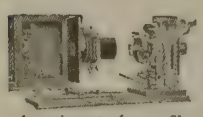
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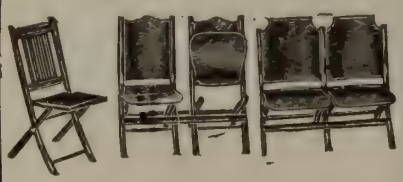
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Independent Film Stories.

ATLAS.

THE REST CURE.—Peace-loving John Quiet had lived long and satisfactorily to himself. Instigated by a doctor's prescription, an indulgent sister's solicitude and a brother-in-law's desire for companionship, he is induced to rusticate in the mountains in the belief that he needs must take the rest cure.

To a jovial, fun-loving nature as typified by his brother-in-law, unusual inconveniences are trivial items, but to old John they mean discomfort.

Riding seven miles over rough country roads in a nearly springless wagon, and perched among movable trunks and sundry baggage, might be passed over as an incident; but to be deposited without ceremony or the knowledge of the other occupants of the vehicle in the middle of the road and act as a buffer for the contents of the wagon would prejudice almost anyone against the simple life. How one can rest amidst a horde of mischievous youngsters who consider that your sole reason for being in the vicinity is to act as a subject for their pranks, John does not appreciate. To have an afternoon nap disturbed by suddenly being drenched by a pail of ice-cold spring water and then buried 'neath tons of hay, to have an interesting day's fishing spoiled by an involuntary bath, might afford occasion for anger in almost anyone.

But the worm will turn, and so did John when this old bachelor and woman hater was pestered by an old female, who will not give up hopes of capturing a man till Gabriel toots his horn, and so, when his one enjoyment—a bath in the old swimming hole—was interfered with by this female, his clothes removed and the entire population aroused and brought upon the scene to recover his drowned body, John then and there rebelled and vowed that the rest cure would entice him never again.

ECLAIR.

THE SOLDIER'S HONOR.—Lucy tells John, her lover, and a young officer in the army, that she has decided to release him, and upon his pleading with her, confesses that she cares for another. In a fit of madness, brought on by jealousy and disappointment, he seizes Lucy by the throat and strangles her. Suddenly realizing what he has done, he leaves the house, and rushing into his mother's boudoir, beseeches her to save him, as he has become a criminal.

Later on, the public prosecutor calls upon General Lepran, who is ignorant of his son's trouble, and informs the General that it has become his duty to arrest his son. The father is enraged at what he hears, and immediately seeks his son in his room and denounces him for the disgrace he has brought upon his name. He then places a revolver in his son's hand, and leaves the room, commanding him to atone for his sin and save the honor of his name. The father then returns to the mother, and both wait in horrible anguish the sound of the shot that will bereave them of their boy, but save a soldier's honor.

A few seconds later, and then a messenger rushes in with a telegram which states that Lucy has passed out of danger, and will not prosecute her lover, John. They hurry to the young officer's room, but arrive too late, the deed has been done—the soldier's honor saved!

SHE SURVEYS HER SON-IN-LAW.—Our hero is the harassed victim of an over-vigilant mother-in-law; never, never, notwithstanding all his efforts, it seems, can he enjoy, unmolested, the dictates of his own sweet will, but he must yield himself up to be guided and governed, body and soul, by his ever-watchful and exacting mother-in-law. One day he takes up his flute, thinking to lose himself to the cares of his existence by pouring forth the distress of his heart in doleful minor notes. This does not please mother-in-law, and she worries our poor friend until he flees to his room in despair, where he continues to toot-toot, while her ladyship pounds upon the door, commanding him to cease, and threatening all manner of things. The poor man glances out of the window, and seeing a tramp sunning himself on a railing just outside the window, a bright idea seizes him, and motioning the tramp to come in, gives him a coin and instructs him to continue the tooting, while he escapes unsuspected, for a few hours' relaxation. He makes his exit through the window, and jumps into a cab, but mother has been too much for him, and he little dreams that the coachwoman is dear mother-in-law! He calls to see a lady friend, who is particularly glad to see him—and vice-versa. Mother-in-law disguises herself as the colored maid, and waits table. Later on the unfortunate fellow recognizes the waiting maid, and, true to the old adage, at last the "worm turned." He pursues her to the kitchen, and finding her in hiding, picks up the garbage can and slips it over mother-in-law's head, then pounds it down hard. Mother-in-law is stout, and therefore she suffers. Many were the experiments tried, and long was the time before mother could regain her usual amount of fresh air, light and comfort, and when at last this is accomplished she is cured of her discomforting vigilance, and her son-in-law is restored to domestic peace and tranquillity.

"IMP."

YANKEEANNA.—There are national troubles which arise between the countries of Yankeeanna and Revolutio. The President of Revolutio sends his Charge d'Affairs to the Secretary of Yankeeanna to endeavor to straighten out the differences. On the arrival of the Charge d'Affairs in Yankeeanna he discovers an injured newsboy on the street. An auto passing along, in which is the Secretary's daughter, stops and takes the boy to the hospital. Later, during the conversation between the Charge d'Affairs and the Secretary of State of Yankeeanna, which is not panning out very favorably, the Secretary's daughter enters the room and is immediately recognized by the Charge d'Affairs as the girl who took the injured boy to the hospital. It is a case of love at first sight. The Charge d'Affairs is now called home by the President with the intention of declaring war against Yankeeanna, but the documents are kept away from him by the daughter. The Charge d'Affairs and the girl declare their love for one another, as also two more Yankeeanna girls for two men from Revolutio, and while Revolutio is busy preparing for the war, the three couples are busy getting married. Yankeeanna accepts the challenge of war and immediately decides to move upon their country, but in a different way than is expected by Revolutio, as they enter with a flag of truce and ask for the forgiveness and blessing of the President of Rvolution upon the international marriages, which is cheerfully given, and all differences are settled.

IRONY OF FATE.—An author whose sole thought is his books, and who is a veritable bookworm, has a beautiful young wife, and as he leaves her alone continually she is forced to seek her own amusement. A friend of his comes to pay them a visit and the husband turns him over to his wife, saying they must entertain one another, as he is too busy with his books. The friend is rather reluctant to accept this arrangement, but under the circumstances is obliged to do so, as the husband insists on it. After an elapse of a couple of weeks, the wife and friend realize that they are falling in love with each other. The friend, not wishing to be a party to any wrongdoing, decides to leave, but is prevented by the husband, who has been suddenly called to the city, and he wishes his friend to stay and protect his wife while he is away. While the husband is in the city he has an attack of sunstroke and is carried home in a very serious condition, and after the doctor's visit is told to keep very quiet, as any undue excitement would be liable to cause his death. The friend and wife meet in the library; he confesses his love for her and tells her he must leave her home. The husband gets up to work on his books and in walking through the library discovers his wife and friend in serious conversation, and thinking that his wife is untrue to him he gets into such a rage he falls in a faint. The doctor is immediately sent for, who injects morphine to install his heart to a normal condition. The doctor leaves his morphine and syringe by mistake and it is picked up by the wife, who shows it to the friend, who suspects her of having given it to her husband. The wife, upon re-entering the husband's bedroom, has a fierce argument with him, which causes his death (by excitement). The friend steps in, picks up the morphine bottle and hides it to protect the wife from being accused of murder; but upon the doctor's visit she is exonerated, as he gave the morphine to the husband and the sunstroke was the real cause of his death. The friend, feeling as though he was a partial cause of the death, decides to go West and be heard of no more, and writes telling the wife so.

YANKEE

THE BROKER'S DAUGHTER.—With an independent income, a beautiful home and a talented daughter, Joseph Jacobs could not leave well enough alone.

As a clothing manufacturer he had shown ability, was successful and prospered. But, filled with ambition, he longed for new worlds to conquer, and, like many another unshorn lamb, chose Wall street as his field of action.

Jacobs' experience is but a repetition of so many similar tales chronicled in the daily paper. The cobbler should stick to his last—the same old story—ruin and bankruptcy. But how of them at home? The tales of business failure do not divulge the sufferings and heartaches of the wives and children. In this case Jacobs' daughter Ethel received the full brunt of the storm.

Ethel a few short months previously had met Ralph Rose—the acquaintance was formed at the time he soundly thrashed several roughs who had offered insult to Ethel—and it was a case of love at first sight.

The father received Ralph with much favor and it was during the festivities of the engagement party given in honor of Ethel and Ralph that the crisis occurred.

Called from among his guests, Jacobs is handed a telegram requesting his immediate presence at the office, where he finds chaos reigning. The bottom has dropped out of the market. Every available resource possessed by him is thrown into the breach. Not a dozen fortunes equal to Jacobs' can stem the tide.

Wiped out and ruined, he returns to his home, where he informs the assemblage that he is bankrupt. Like rats leaving a sinking vessel, his guests lose no time in making their departure; all but Ralph, who offers his entire resources, which Jacobs and his daughter in their pride refuse. Ethel is made of stern stuff, reassures her father, and, who can tell, perhaps saves him from a suicide's grave.

You might as well be dead as broke. The once successful business man after years of struggle peddles suspenders, collar buttons and such for a livelihood, while his daughter labors as a shirtwaist hand.

But every cloud has a silver lining, for one fine day Jacobs finds before a prominent New York department store a lady's bag containing a large sum of money and other valuables. Shouting fails to stop the departing auto; therefore, Jacobs takes his find home, where the struggle between keeping this fortune and its return is long and bitter. Ethel saves the day; there is nothing to indicate the owner, so Ethel advertises the property as found.

An article so valuable must belong to someone, and so it does; the owner scans the morning paper and departs to the address mentioned, with the full intention of handsomely rewarding the finder, and so he does, for the purse belonged to Ralph's mother, and Jacobs obtains as a reward a son-in-law and freedom from further poverty.

THE U. S. REVENUE DETECTIVE.—Wm. McPherson bids his wife and baby good-bye for a journey into the wilds of Kentucky. He has been summoned by the Revenue Department for this important mission.

The moonshiners have grown unusually energetic and Uncle Sam determined that every still should be smashed, and when Uncle Samuel says a thing he generally means it.

Mac's wife and baby were very dear to him and these continual separations caused a tugging at his heartstrings, greater than the serious events of his adventurous calling. But a man in his position is not supposed to question. The word "duty" is paramount on every occasion.

Arriving at a small town in Kentucky armed with a letter from his chief, he was successful in obtaining the services of a number of picked men who knew every inch of the ground and were practically without fear. As a construction crew on a new branch of railroad their identity was very successfully concealed.

After a season of careful strategy and numerous hard battles the gang was put to rout, handcuffed and "moonshine" became a dead letter in that section. One of the most difficult problems of his career now confronted Mac.

A young moonshiner with a pretty wife and daughter presented the problem. During one of his scouting expeditions Mac and Simpson, his right-hand man, were captured by two guards, dragged into the moonshine camp and stared death in the face for a few moments as they looked down the muzzles of their guns. Mac was a jovial chap and probably his coolness and bravery at this crucial moment caused the young wife to intervene in his behalf; and the sight of the other deputies coming to the rescue led to their attempt to escape at that moment. The battle was short and decisive; the vagabonds were outnumbered and outclassed, Mac being well satisfied with the result.

One incident remained—the detective came upon the young moonshiner hiding in the well, his wife and baby by his side. There was no question, the man merited arrest and a long term of imprisonment, but the wife pleaded: "I saved your life, now spare us." Thoughts of home and his own baby—well, Mac shut his official eyes for a moment. The department never heard of it, but Mac felt he did his duty nevertheless.

BISON

LOVE IN MEXICO.—When Luzetta goes to fill her jug with water she meets Petro, her peasant lover. He accompanies her to her home, and while they are having a love scene she is rudely ordered into the cottage by her disagreeable, mercenary father, and poor Petro sent off because of his poverty. Jacques, a wealthy suitor, shortly after comes and offers gold for Luzetta. This is perfectly satisfactory to her father, but not so to the girl. She holds them off with her stiletto and mounts a ladder to the upper part of the cottage. The father takes away the ladder and says there she will remain until she accepts Jacques. Luzetta, however, risks making her way out through the window, and does get away. An old Mexican woman sees her flight and goes into the cottage to tell of it. Jacques and the father hurry after Luzetta. She leads them up and down hills and through many dangerous places, and at last, breathless, she reaches her sweetheart's hut. He is seated dejectedly on the porch, gazing lovingly at the rose she had given him. They both enter the house and he bolts the door. Jacques and the father beat on this until it gives way, but by this time Petro and Luzetta have gotten out of the window and are mounted on a horse. They ride to the Padre to be married, while the other two return to the cottage, arguing all the way about the gold. Jacques would have it back and the father would keep it. By the time they reach Luzetta's home they are in a fighting mood and Jacques throws the father down. It is only the intervention of Petro that saves the father. Jacques is hurried off, minus girl and gold, and the father, feeling any other course would now be useless, speeds the young couple on their way, while he goes in to count his gold.

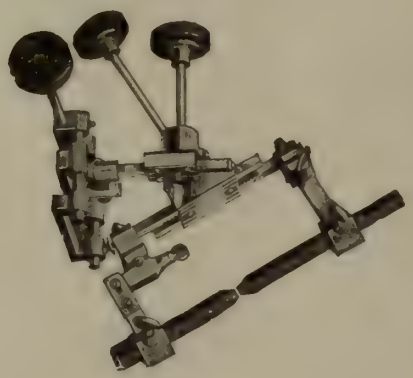
IN THE WILD WEST.—The wild, exciting life of the Western man, with its pleasures and dangers, is clearly described in this picture. It shows what a momentous fact is pay day. The cowboys lose no time in going before the ranchman to get their "bit" and leave him in good spirits and to find a way of ridding themselves of their wealth. They all mount their horses and with much hilarity

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make their way to the main street in town, where is a saloon and dance hall. Here they enjoy themselves to the fullest extent. Meantime four robbers, who are more disposed to plunder than to enjoyment, hold up a stage coach and take possession of a cash box, besides the passengers' valuables. They permit the driver to go on his way, which now is to the sheriff's office to advise him of the deed. He goes to the dance hall in search of volunteers and finds all the cowboys willing and eager to unearth the robbers. The four gentlemen of the road, feeling that they are safe from pursuit, come into the woods to divide their spoils. While busily engaged in this they hear the approach of horses and make haste to get away. The sheriff and the cowboys, who had found the trail, soon come to the spot, see the empty cash box and again start after. Here ensues a lively chase between the robbers and their pursuers. The former, however, are cornered on the edge of a precipice. They make a strong fight but eventually are overcome. They are then relieved of their ill-gotten goods.

THANHOUSER COMPANY.

UNCLE TOM'S CABIN.—This famous story of slavery days is too well known to require much description. Our story opens in Winter at the time when Mr. Shelby is forced to sell some of his slaves, owing to business reverses. Up to this time they have lived all their lives with him, and he has been noted for his kindness to them.

Unfortunately, the man to whom he is compelled to sell is a slave owner of the other sort, brutal, heartless and a hard master. This man, Simon LeGree, comes to Shelby's home and agrees to buy as many of the slaves as he desires, providing Mr. Shelby gives him his choice. The slaves are passed in review, and LeGree selects Uncle Tom, one of the oldest and most trusted of Shelby's negroes, and the young son of Eliza, also a slave who has been with Shelby many years. Despite the protestations of Mr. Shelby and the entreaties of the poor slaves themselves, these two are heartlessly torn from their homes and families. LeGree refuses to buy any of the others, and as Shelby is in need of immediate money, he is forced to allow him to buy these two. The small boy is torn from his mother's arms and placed in Uncle Tom's care, to be taken with him to LeGree's plantation. But Uncle Tom cannot resist a mother's pleading, and when Eliza entreats him to give her back her child he does so, and aids her to escape with him. For this deed he is cruelly beaten by his new master, LeGree, and forced to join the search with bloodhounds which LeGree institutes to recover the runaway slave.

Eliza with her boy in her arms escapes over the Kentucky border to Ohio, a free State, by making a perilous crossing of the Ohio River, stepping from one block of ice to another. Terribly overcome by the unusual cold and faint from exposure and lack of food, Eliza is carried unconscious into the home of Senator Bird of Ohio. Here she is revived and promised protection. When tracked by the purchaser of her boy, Simon LeGree, to Bird's home, Mr. Bird, out of goodness of his heart, buys the boy, and giving him his freedom, gives him to his mother.

Uncle Tom is not fortunate enough to find another purchaser, however, and is taken by LeGree to his plantation on the Mississippi, finding on his trip that his new owner has taken a dislike to him and in consequence treats him with great brutality. During his journey, while waiting for a Mississippi steamboat, Uncle Tom first meets little Eva, who with her father is also taking the boat South. Tom is at once attracted to the beautiful little girl and she, in her turn, talks to the kindly old darkey. While looking at the boats, the little one accidentally falls into the swiftly flowing river and escapes drowning only through the bravery of Uncle Tom. He, of all the crowd, has the courage to jump into the surging waters and rescues the little girl. Eva's father, as a reward to Tom for his bravery, buys him from LeGree, and once more Tom knows what it is to be treated kindly. He lives happily as little Eva's special bodyguard until the little one is seized with a sudden sickness and dies. She had become greatly attached to Uncle Tom and the last act of her life was to present him with a little locket containing her picture. Once more Uncle Tom is sold and again falls into the hands of Simon LeGree. He is taken down the river to LeGree's cotton plantation in Mississippi, and here is so cruelly overworked and ill-treated that he, too, is called by Death. Just before he dies he presses to his lips the locket with the picture of his beloved little mistress, and in a vision sees her in the clouds, holding out her arms to him that he, too, may enter with her the pearly gates, inside of which all souls are equal, and all free.

The comedy of the story is furnished by little Eva's Aunt Ophelia, a queer old lawyer named Marks, and his stubborn donkey, to say nothing of Topsy, a wicked little colored girl, whom Aunt Ophelia tries hard to convert.

THE MERMAID.—John Gary runs a Summer hotel at a charming spot on the seashore, but he has been unable to induce people to stop there, and at the opening of the picture is seen lamenting the fact that there is not a single guest's name on his hotel register.

At this juncture his daughter, Ethel, returns from school. Ethel is an expert swimmer, and on reading in the paper the rumor that a mermaid has made several appearances in the waters of the Atlantic, he decides to have his daughter pose as the mysterious Lady of the Sea. He wisely conjectures that a handy mermaid will bring guests.

With Ethel clad in appropriate costume, and seated upon the rocks in true mermaid fashion, her father persuades the reporter of the local paper to take a look at the phenomena. The newspaper man is greatly impressed with the spectacle and obtains a photo of the mermaid, which he publishes. The mermaid gains wide publicity and—vacationists arrive from far and near to see her.

Tom, Dick and Harry, a trio of city sports, jump into bathing suits and the water, each bent on capturing the mermaid. She eludes them all, however, and the mystery is not cleared up until Ethel, in a pretty tailored suit, presents herself to the guests and explains the joke. By this time Gary's hotel is famous, and the owner is certain of a big Summer business.

THE POWERS COMPANY.

A LITTLE CONFEDERATE.—A Confederate soldier leaves his wife and little son Johnny and goes away to join his regiment. We see a skirmishing party of Union soldiers ambushed by Confederates. All are shot except the captain, who is chased by the Confederates. Little Johnny meets the captain, who pleads with the child to save him. The Confederate soldiers come up and inquire of the boy if he has seen the Yankee. The boy says "No." Later the boy brings food to the Union captain, whose expressions of gratitude are coldly met by the little Confederate. Later the boy's father, at the risk of his life, visits his family. The Union soldier comes up and the father hides in the fireplace. The brutal sergeant attempts to kiss the mother. The father comes out from his hiding place and with a fire-iron knocks the soldier senseless. The captain enters and questions the wife, who, to save her husband, takes the blame on herself. The father now enters on the scene and is captured by the captain, when the boy enters. The captain recognizes his savior, and in gratitude to the child lets the father escape.

THE VIXEN.—Madge is a lovely young girl with a devilish temper. Willie Fatboy calls and spills a cup of tea on her new gown. Madge accepts his apologies by grabbing his hair, which comes off in her hand, exposing Willie's bald head. Quick exit for Willie. Awkward Arthur calls with his friend, a music professor. The professor plays a waltz, and Arthur persuades the girl to dance with him. He gets his foot mixed up with her dress, and horrors! the skirt comes off. Madge gently kicks Arthur and his friend out of the room. Harold goes to sleep while Madge is playing and singing at the piano. Madge wakes Harold up with a pitcher of ice water. Then she meets her master, Jack. After some funny scenes they marry. Jack makes fun of Madge's hat. She smashes his high silk hat. He retaliates by tearing her new hat into shreds. The finish is a funny scene in which Harold pretends to commit suicide, and Madge thinks that she has saved him from self-destruction. This comedy will maintain our great record for laugh-producers.

HER PRIVATE SECRETARY.—George Graham, a confidential clerk for a business house, gets a letter from his father appealing to him for money assistance. Tempted by the desire to save his father, Graham takes some money from the cash drawer and falsifies his accounts. Later he is discovered and sent to prison. We see him working as a convict beside a noted criminal, "Muggsy" Smith. Graham is released from prison and secures a job as gardener with Helen Langdon, a rising young novelist. The mistress is attracted to her handsome gardener, and in several pretty comedy scenes she is shown superintending his work oftener than is necessary. Miss Langdon finds that Graham is educated and she takes him into her home as her private secretary. One night on returning from a ball Miss Langdon is attacked by a burglar who proves to be "Muggsy" Smith. Graham enters and after a terrific fight is knocked out by the burglar's blackjack. "Muggsy" recognizes Graham as his old jailmate and comes back to blackmail him. Graham goes away rather than have himself betrayed to his mistress, whom he has learned to love. He writes her a farewell letter, but the authoress will not have him go. She sends for him, and in a pretty love scene makes clear to him that he must remain with her regardless of his past fault. The story ends with the authoress in the arms of her devoted private secretary.

NESTOR FILMS.

A TRUE PAL.—They were pals, and had been since their boyhood days, and no one, not even Peggy Martin, should come between them. Joe had stoutly declared when he learned that his friend, Bert, had won the girl's love instead of himself.

To emphasize this determination, as they sat at cards, Joe drank rather heavily, so much so that when Bert remonstrated he was told to mind his own business, and then, contrary to the old adage, "Lucky at cards, unlucky at love," Bert won heavily until finally Joe had no more to lose; but, unwilling to take advantage of his pal's muddled brain, he handed back the money, only to have it thrown in his face. This was going a little too far. Bert whipped out his gun, and the boys, fearing serious trouble, rushed forward. Their interference somewhat sobered Joe, and as a consequence the two friends shook hands and Bert placed his gun on the table.

It was agreed that Joe was to accept the other's winnings and drop cards for that day; but as Bert leaned forward to hand back the money, his gun was knocked to the floor, a loud report followed, and as he snatched it up wonderingly, the boys ran down just in time to catch Joe, who sank unconscious into their arms.

Seeing the smoking gun in Bert's hands, knowing the two to be rivals and to have recently quarreled, they instantly pounced upon Bert, and would have at once taken the law in their own hands had he not shaken them off, dashed through the door and mounted his horse ere they had fully recovered from their surprise.

As he hastily dismounted, to tighten the girth of his saddle, Peggy Martin rode up, and hearing of the accident in the saloon and of the boys in hot pursuit, insisted upon Bert changing horses with her, while she donned his hat and coat.

Ere long the cowboys' swifter horses would overtake her, but it would give her lover a little start anyway—and quite a little start it did give him, for the boys lost much valuable time in following her trail, and he might have gotten away altogether had his horse not gone lame, but as it was they captured him, and although both the sheriff and John Martin reasoned with the men, his fate would certainly have been sealed had Joe not recovered consciousness, and hearing that the boys had started after Bert, and fully realizing what it meant should they catch him, the wounded man crawled aboard his horse and rode—rode as he had never ridden before, coming to his pal's rescue just as they were throwing the rope over the tree, and not only winning the undying gratitude of Peggy, but the cowboys' as well.

CHAMPION.

THE STORY OF THE SPITFIRE.—The temper of Lucy Jennings had become so notorious in the village that she was almost always called the "Spitfire." Her parents could not cure her temper by kindness, so the father thought to cure her by sterner methods. He caught her in the street after she had disobeyed her mother and broken the dishes that she should have dried. Fastening her hands together, he hauled her through the village and tied her to the public hitching post.

At that time the young pastor was coming down the street, and seeing an unusual commotion, hastened to discover the cause. Finding the "Spitfire" fastened to the post, he unfastened her at once and harangued the villagers, who disappeared shamefacedly. He then took the girl home to her parents, and after telling them that kindness, not force, was needed, arranged to send her to a boarding school for two years. After the two years had elapsed she returned a beautiful young lady. Of course the inevitable happened. The parson loses his heart to the much accomplished Lucy.

INDEPENDENT FILMS.

The following films have been released by the Empire Film Co., 150 East Fourteenth street, corner Third avenue, New York:

July 11—Pirate's Dower (Yankee).....965
July 11—Old Heads and Young Hearts (Imp)...998
July 12—A Mightier Hand (Powers).....975
July 12—Mexican Love Affair (Bison).....970
July 12—A Lucky Shot (Thanhouser).....1000
July 13—Struggle of Two Souls (Ambrosio).....665
July 13—Tweedle Dum's Adventure (Ambrosio).387
July 13—Clergyman and His Ward (Atlas).....935
July 13—Abernathy Kids to the Rescue (Cham.).1000
July 14—Saloon Next Door (Imp).....1000
July 14—End of Dynasty (Film d'Art).....916
July 15—Converted Deacon (Thanhouser).....985
July 15—Red Fern and the Kid (Bison).....988
July 15—Bridegroom's Mishaps (Defender).....425
July 15—Retribution (Defender) 610
July 16—Voice of the Blood (Itala).....945
July 16—Mother-in-law (Itala) 250
July 16—A Jealous Wife (Powers) 500
July 16—The Tattler (Powers) 435
July 18—The Nurse's Trunk (Eclair).....495
July 18—To-morrow Is Pay Day (Eclair).....397
July 18—Summertime (Imp) 995
July 18—Right to Labor (Yankee).....998
July 19—Message of the Sea (Bison).....1000
July 19—Girls of the Ghetto (Thanhouser).....970
July 19—Game of Hearts (Powers).....915
July 20—Romance of a Jockey (Ambrosio).....837
July 20—Italian Cavalry (Ambrosio).....250
July 20—Back to the Mountains (Nestor).....985
July 20—Only a Hobo (Atlas).....471
July 20—Levi Family at Coney Island (Atlas)...470
July 20—Tale of the Anvil (Champion).....1000
July 21—The Mistake (Imp).....1000
July 21—Mateo Falcone (Film d'Art).....694
July 21—Andromache (Film d'Art).....356
July 22—Black Pete's Reformation (Bison).....1000
July 22—Repaid with Interest (Defender).....950
July 22—The Playwright's Love (Thanhouser)...1000
July 22—Hindoo's Treachery (Kinograph).....810
July 23—Fabian Cleaning Chimney (Gt. North.).450
July 23—An Elopement (Gt. North.) 525
July 23—A Cannon Ball (Itala).....500
July 23—Let Us Die Together (Itala).....500
July 23—Cohen and Murphy (Powers).....975

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ECLAIR FILM COMPANY.

June 13—The Biter Bit (Com.).....640
June 20—Eugenie Grandet (Dr.) 961
June 23—From Love to Martyrdom (Dr.).....960
June 27—Sorceress of the Surf (Dr.).....620
June 27—Juliet Wants to Marry (Com.).....400
June 30—Faust (Dr.).....
July 4—The King of the Beggars (Dr.).....
July 7—Giorgione (Dr.) 1000
July 11—John, the Usher (Dr.).....820
July 18—The Nurse's Trunk (Com.).....485
July 18—To-morrow Is Pay-day (Com.) 395
July 25—The Silversmith to King Louis XI (Dr.).960
Aug. 1—The Soldier's Honor 635
Aug. 1—She Surveys Her Son-in-law.....410

GREAT NORTHERN FILM COMPANY.

June 18—How Brother Cook Was Taught a Lesson (Com.) .....
June 18—Lake of Luzerne (Scenic).....
June 25—The Captain's Wife (Dr.).....
July 2—The Sons of the Minister.....
July 9—The Wonderful Cigar (Com.) .....
July 9—The Launching Machine (Com.).....
July 16—The Prodigal Son (Dr.) .....
July 23—The Stolen Policeman (Com.).....410
July 23—The Elopement (Com.).....466
July 23—Fabian Cleaning Chimney (Dr.).....
July 30—For the Sake of a Child (Dr.).....
July 30—Fabian Arranging Curtain Rods (Com.)

"IMP."

June 6—The Nichols on a Vacation (Com.).....970
June 9—A Discontented Woman (Dr.).....880
June 13—The Way to Win (Com.).....995
June 16—A Policeman's Son (Dr.).....990
June 20—In the Mesh of the Net (Dr.).....
June 23—A Self-Made Hero (Dr.).....
June 27—The Brothers' Feud (Dr.).....960
June 30—A Game for Two (Com.).....970
July 4—The Fallen Idol (Dr.).....900
July 7—The Call of the Circus (Dr.).....950
July 11—Old Heads and Young Hearts (Com.)..
July 14—The Saloon Next Door (Dr.).....
July 18—Summertime .....
July 21—The Mistake (Dr.) .....
July 25—Two Maids (Com.).....
July 28—Bear Ye One Another's Burdens (Dr.).975
Aug. 1—Irony of Fate .....
Aug. 4—Yankeeanna .....

LUX FILMS.

June 2—A Stray Dog.....
June 3—The Slave's Love (Dr.).....777
June 3—What Happened to a Cinematograph Party (Com.) 226
June 14—A Bitter Enemy (Com.).....900
June 17—MacNab Visits the Comet (Com.).....900
June 21—The Devil's Wand.....850
June 24—We Want Your Vote.....400
June 24—An Exciting Yarn.....450
June 28—Witches' Spectacles (Com.).....960
July 1—Charles The Fifth (Dr.).....695
July 1—A Quiet Pipe (Com.).....304
July 8—The Money Lender's Son (Dr.).....586
July 8—Must Be Without Incumbrance (Com.).429
July 15—The Greatest of These Is Charity (D.).540
July 15—Bill's Serenade (Com.) 468
July 22—A Devoted Little Brother (Dr.).....550
July 22—Ma's New Dog (Com.).....344

NESTOR FILM COMPANY.

June 6—The Bucking Broncho (Com.).....975
June 13—The Sheriff's Daughter (Dr.).....925
June 20—Boss of E Ranch (Dr.).....956
June 27—The Crooked Trail.....964
July 4—A Soldier's Sacrifice (Dr.).....
July 11—The Call of the West (Dr.).....990
July 20—Back in the Mountains (Dr.).....985
July 27—A True Pal (Dr.) 999

NEW YORK MOTION PICTURE CO. ("Bison.")

June 14—An Engineer's Sweetheart (Dr.).....995
June 17—A Cowboy's Race for a Wife..approx 1000
June 21—The Sea Wolves.....932
June 24—A Mexican Lothario.....978
June 28—Her Terrible Peril.....918
July 1—The Ranchman's Simple Son.....951
July 5—A Sinner's Sacrifice.....922
July 8—The Sheriff of Black Gulch.....992
July 12—A Mexican Love Affair.....970
July 15—Red Fern and the Kid.....988
July 19—A Message of the Sea.....1000
July 22—Black Pete's Reformation.....957
July 26—Love in Mexico 984
July 29—In the Wild West.....995
July 27—The Room of the Secret 1000

ITALA.

(By N. Y. M. P. Co.)

June 4—Foolshead as a Porter.....504
June 4—A Pennyworth of Potatoes 408
June 11—Linda of Chamouny 1000
June 18—The New Sign of the Globe Hotel.....400
June 18—Distractions of Foolshead.....600
June 25—The Man Suffragette for the Abolition of Work for Women.....354
June 25—A White Lie.....742
July 2—Catherina, Duchess of Guisa .....app. 1000
July 9—The Abyss 1000
July 16—The Voice of the Blood.....500
July 16—Mother-in-law, Son-in-law and Tanglefoot 500
July 23—A Cannon Duel 500
July 23—Let Us Die Together.....500

AMBROSIO.

(By N. Y. M. P. Co.)

June 1—A Just Revenge 446
June 1—Prascovia 421
June 8—The Shipwrecked Man 528
June 8—A Jealous Wife 387
June 15—The Emperor's Messenger.....994
June 22—The Story of Lulu, told by her feet...510
June 22—The Tricky Umbrella of Fricot.....252
June 29—The Taking of Saragossa.....975
July 6—The Tamer; Alfred Schneider and His Lions 1000
July 13—The Struggle of Two Souls 500
July 13—Tweedle Dum's Aeronautical Adventure 500
July 20—The Romance of a Jockey.....838
July 20—Some Riding Exercises of the Italian Cavalry 214

POWERS PICTURE PLAYS.

June 18—Her Dad's Pistol (Dr.).....500
June 18—The Phrenologist (Com.).....450
June 21—Nevada (Dr.) 990
June 25—A Plucky Girl (Dr.).....
June 25—Why Jones Reformed (Com.).....
June 28—Mother and Daughter (Dr.).....
July 2—The Man Behind the Curtain (Dr.)....
July 2—The Lady Doctor (Com.).....
July 5—On the Border (Dr.).....
July 9—The Burglar and the Baby (Dr.).....
July 9—Sally's Beaux (Com.).....
July 12—A Mightier Hand (Dr.).....
July 16—A Jealous Wife (Dr.) .....
July 16—The Tattler (Com.) .....
July 19—A Game of Hearts (Dr.) .....
July 23—Cohen and Murphy (Dr.).....
July 23—Our Housemaid (Com.).....
July 26—The Missing Bridegroom (Dr.).....
July 30—A Little Confederate (Dr.).....
July 30—The Vixen (Com.) .....
Aug. 2—Her Private Secretary (Dr.).....

THANHOUSER COMPANY.

June 10—The Writing on the Wall (Dr.).....1000
June 14—The Woman Hater (Com.).....1000
June 17—The Little Hero of Holland (Dr.)....1000
June 21—Thelma (Dr.).....1000
June 24—The Governor's Daughter (Dr.).....1000
July 1—The Flag of His Country (Dr.).....
July 5—Gone to Coney Island (Com.).....
July 5—Booming Business (Com.).....
July 8—The Girl Strike Leader (Dr.).....1000
July 12—The Lucky Shot (Dr.) 1000
July 15—The Converted Deacon (Dr.) 1000
July 19—The Girls of the Ghetto (Dr.).....1000
July 22—The Playwright's Love (Dr.).....1000
July 26—Uncle Tom's Cabin (Dr.)).....1000
July 29—The Mermaid (Com.) 1000

CAPITOL

May 16—The Heart of Tessa (Dr.).....
June 18—The Turn of the Tide (Dr.).....900
June 25—Cash on Delivery (Dr.).....900
July 2—Trapped by His Own Work (Dr.).....900

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May 29—Proposing Under Difficulties (Com.)....
June 15—A Message from the East (Dr.).....890
June 22—An Interrupted Courtship (Com.).....790
June 29—All's Well That Ends Well (Dr.)....950
July 6—No Questions Asked.....900
July 13—Among the Breakers 950
July 20—The Power from Above (Dr.) 900

SALES CO.—FILM D'ART.

June 2—Vitellius and Heliogabalus.....1053
June 9—Children of Edward IV.....987
June 16—The Legend of the Hold Chapel.....950
June 23—Oliver Twist 1093
June 30—Fort Du Bitche.....921
July 7—Jemmy 805
July 14—The End of a Dynasty.....920
July 21—Mateo Falcone 994
July 21—Andromache 356
July 28—The Hiding Place.....900
July 30—The Two Bears 693
July 30—Where Can We Hang This Picture?..307
Aug. 4—The Eagle and the Eaglet.....1000

DEFENDER FILM CO.

June 10—Russia, the Land of Oppression (Dr.).861
June 17—Married in Haste.....880
June 24—Too Many Girls.....830
July 1—Saved from Himself.....907
July 8—The Girl Who Dared.....825
July 15—A Bridegroom's Mishaps.....
July 15—Retribution 1024
July 22—Repaid with Interest.....1000

ATLAS FILM COMPANY.

June 8—The Outlaw's Redemption (Dr.).....
June 15—Settling a Boundary Dispute (Dr.)....950
June 29—The Tenderfoot Parson (Dr.).....900
July 6—That Little German Band (Com.).....
July 6—Manoeuvres of the New York Police Force (Scenic).....
July 13—The Clergyman and His Ward.....950
July 20—Only a Hobo (Com.) 460
July 27—The Prospector's Treasure.....600
July 27—The Kissing Bug (Com.).....
Aug. 3—The Rest Cure (Com.) .....

CENTAUR FILM COMPANY.

June 9—Mr. Swell in the Country (Com.).....564
June 9—Blind Love (Dr.).....420
June 16—The Old Maid's Picnic (Com.).....390
June 16—Her Lesson (Dr.) 559
June 23—Getting Rid of Uncle (Com.).....650
June 23—One Good Turn (Dr.).....300
June 30—For Her Son's Sake (Dr.).....
June 30—She Would be a Business Man (Com.).560
July 7—One Man's Confession (Dr.).....
July 11—Aviation at Montreal (Scenic).....
July 14—The Badgers 475
July 14—Grandad's Extravagance 520

MOTOGRAPH COMPANY OF AMERICA.

June 15—A Child of the Regiment (Dr.).....850
June 22—Taft for a Day (Com.).....870
June 29—A Millionaire Tramp (Dr.).....900

YANKEE FILM COMPANY.

June 15—Jeffries on His Ranch.....850
June 27—The Heroine of Pawnee Junction (Dr.).850
July 4—The Ghetto Seamstress (Dr.).....
July 11—The Pirate's Dower.....960
July 18—The Right to Labor (Dr.) 950
July 25—The Ungrateful Daughter-in-Law (Dr.).950
Aug. 1—The U. S. Revenue Detective.....875
July 27—The Cowboy and the Squaw (Dr.).....1000
Aug. 8—The Broker's Daughter 950

AMERICAN KINOGRAPH COMPANY.

June 21—Tempered with Mercy (Hepworth)....475
June 24—Lieutenant Rose, R. N. (Clarendon)...960
June 28—Under the Reign of Terror (Aquila)..850
July 1—The Plunder (Com.).....525
July 1—Fresh Air Fiend (Com.).....445
July 2—The Plumber (Clarendon).....528
July 2—The Fresh Air Fiend (Wrench).....445
July 5—Boxing Fever 600
July 5—The Boy and His Teddy Bear.....290
July 8—From Gypsy Hands.....570
July 8—A New Hat For Nothing.....350
July 12—Prince of Kyther.....600
July 12—A Deal in Broken China.....337
July 15—A Hindoo's Treachery.....810

CHAMPION.

July 13—Abernathy Kids to the Rescue.....1000
July 20—A Romance of an Anvil (Dr.).....1000
Champion—The Cowboy and the Squaw (Dr.)..1000

THIS WEEK'S LIST OF INDEPENDENT FILMS.

Monday, July 25th.

Eclair—The Silversmith to King Louis VI. (Dr.).960
Imp—Two Maids (Com.) .....
Yankee—The Ungrateful Daughter-in-law (Dr.).950

Tuesday, July 26th.

Bison—Love in Mexico 984
Lux—(Title not given.)
Powers—The Missing Bridegroom (Dr.) .....
Thanhouser—Uncle Tom's Cabin (Dr.).....1000

Wednesday, July 27th.

Ambrosio—The Room of the Secret.....1000
Atlas—The Prospector's Treasure 600
Atlas—The Kissing Bug (Com.) .....
Electragraff—(Title not given.)
Nestor—A True Pal (Dr.).....999

Thursday, July 28th.

Cines—(Title not given.)
Film d'Art—The Hiding Place 900
Imp—Bear Ye One Another's Burdens.....

Friday, July 29th.

Bison—In the Wild West.....995
Defender—(Title not given.)
Lux—(Title not given.)
Thanhouser—The Mermaid (Com.) 1000

Saturday, July 30th.

Capitol—(Title not given.)
Carson—(Title not given.)
Columbia—(Title not given.)
Great Northern—For the Sake of a Child (Dr.)..
Great Northern—Fabian Arranging Curtain Rods (Com.) .....
Itala—The Two Bears 693
Itala—Where Can We Hang This Picture?.....307
Powers—A Little Confederate (Dr.).....
Powers—The Vixen (Com.) .....

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Released Saturday, July 30th

THE LITTLE CONFEDERATE

A Civil War Drama. The principal part played by the greatest American child actor.

THE VIXEN

A Comedy that tells of a pretty girl with a terrible temper and her various admirers. This is one series of laughs.

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Release for Saturday, July 23rd

One Reel of Crackerjack Comedy!

AN ELOPEMENT

FABIAN CLEANING CHIMNEY



Release for Saturday, July 30th

For The Sake of a Child

This is a splendid dramatic story showing how an estranged couple for the sake of their child obtain the annulment of their divorce and come to a better understanding.

Fabian Arranging Curtain Rods

This is another comedy picture in which Fabian, the famous comedian appears in a laugh-creating sketch. To see him is to grin, laugh and roar.



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CLEVE HAWKINS, of New York, acted the part of Jack Johnson

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Dreaming of You.
Love Keeps the Whole World Young.
Silver Bell.
Back to the Bleechers for Mine.
The Man in the Silvery Moon.
The Chanticleer Rag.
I Won't Be Back Till August.
I Like You.
When the Bells are Ringing Mary.
I Met My Love Mid the Roses.
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Telling of the escape of Eliza and the removal of Uncle Tom from his old Kentucky home. Approximate length, 935 feet.

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The sale of Uncle Tom to Legree, the escape of Cassie, and the punishment and death of Uncle Tom.



THEY CAN'T TOUCH HIM

If you did not get our last Bulletin, from July 15 to July 31, **send in your name and address at once.** In making revisions a number of names have been dropped by mistake.

USE VITAGRAPH POSTERS—Posters especially made for each Film Subject. Order from your exchange, or direct to us.

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Vol. 7., No. 6. August 6, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WHICH IS INCORPORATED WITH THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

★ MÉLIÈS RELEASES ★

MRS. BARGAINDAY'S BABY

A comedy of natural cause and effect.

Released AUGUST 4, 1910

THE RETURN OF TA-WA-WA

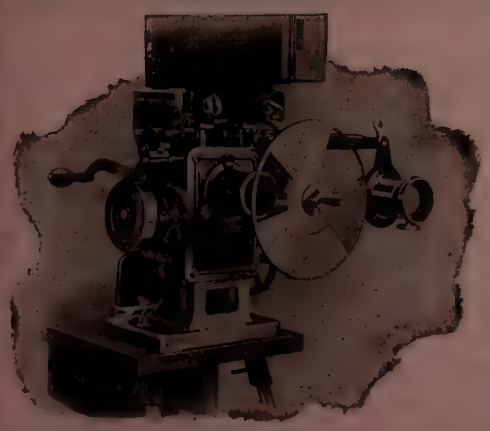
An Indian Drama embodying a great story and great variety of scenery

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VITAGRAPH

THANHOUSER FILMS

IMPORTANT TO EXHIBITORS

There is a silly story going the rounds to the effect that we are making only ONE release a week. The rumor is thoroughly false, as everyone who has been watching our work knows. We release a "Thanhouser" every TUESDAY and FRIDAY. The 2 "Thanhousers" that are released every week are essential to the well-being of your business. You know this to be so. Make your exchange give you both of 'em. Certainly trade doesn't come so easily in Summer that you can afford to miss a single "Thanhouser" THAT REALLY IS RELEASED AND REALLY IS OBTAINABLE. The next time you're told that we make but ONE release a week, tell the teller to GUESS AGAIN. We're right on the job with TWO, and if you don't get them it's your own fault.

Say Say "THANHOUSER" To the Exchange Man! Say "THANHOUSER" To the Exchange Man!

"THANHOUSER"

To the Exchange Man and You'll get

A Thanhouser Comic that'll make ANY day "Fun Day" at your Theatre

JENK'S DAY OFF

was a Day of Woe Instead of a Day of Joy He Meant it to be. It taught him to never, never leave wifie's side—not even for a day! The day you show the "Day Off" will be a big day at your place—provided you announce it a bit a day or so before.

Approximate Length, 1000 Feet No. 130 Code Word, Day

RELEASED TUESDAY, AUGUST 2d



SCENE FROM "JENK'S DAY OFF"



SCENE FROM "THE RESTORATION"

THE RESTORATION

How Sight of a Tiny Daughter Restored a Long-Lost Memory

This isn't a "Thanhouser Classic" in the accepted or advertised sense of the term, but it is a "Thanhouser Classic" for all that, if a subject that will go down through time as an unusual release can be considered a classic. Anyway, it's an almighty gripping idea done into an almighty pretty picture and your patrons will like it as much as anything we've turned out to date.

Approximate Length, 1000 Feet No. 132 Code Word, Restoration

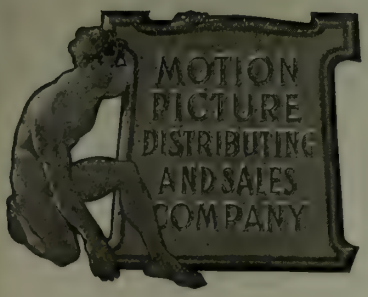
RELEASED FRIDAY, AUGUST 5th

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LISTEN TO REASON. Why every free-loving American Citizen engaged in the business of exhibiting moving pictures should take Independent service:

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When they have bought all the exchanges they want, they will begin to buy theatres.

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Your Own Money

if you keep on taking their service.

A little more than a year ago you couldn't help yourself, BUT NOW you can put your fingers to your nose and exercise your just prerogative. THE INDEPENDENT SIDE TO-DAY SPELLS REAL INDEPENDENCE FOR YOU, with a program of the highest quality and with preparations going on for the production of pictures that will rival any brands now on the market. But a stronger argument for you is the prevalence of a spirit of "pull-together" and co-operation—every man standing ready to help the other.

Not Monoply—Prosperity!

Are you going to give up your two dollars

Next Week?

SHOW YOUR BACKBONE—GO INDEPENDENT

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L. J. Applegath & Sons, 145 Yonge St., Toronto, Ont.
Allen Amusement Company, Calgary, Alberta, Can.
B. & W. Film Exchange, 412 East Baltimore St., Baltimore, Md.
Buckeye Film & Proj. Co., 300 Arcade Bldg., Dayton, Ohio.
Boston Film Rental Co., 132 Boylston St., Boston, Mass.
Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City, Mo.
Chicago Film Exchange, Salt Lake City, Utah.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati, Ohio.
Consolidated Amusement Co., 28 West Lexington St., Baltimore, Md.
Eugene Cline, 59 Dearborn St., Chicago, Ill.
Exhibitors' Film Exchange, 128 Third Ave., New York City.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans, La.
Eagle Film Exchange, 143 North 9th St., Philadelphia, Pa.
Empire Film Exchange, 150 East 14th St., New York City.
W. E. Greene Film Exchange, 228 Tremont Ave., Boston, Mass.
Globe Film Service, 1073 East Madison St., Chicago, Ill.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Eastern Film Exchange, 21 East 14th St., New York City.
Great Western Film Co., Winnipeg, Manitoba, Can.
Hudson Film Company, 138 East 14th St., New York City.
Independent Film Exchange, 415 Ferry St., Pittsburg, Pa.
Independent Western Film Exchange, Swetland Bldg., Portland, Ore.
Kinetograph Company (for Canada), 41 East 21st St., New York City.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
Laemmle Film Service, 256 Hennepin Ave., Minneapolis, Minn.
Laemmle Film Service, 1517 Farnam St., Omaha, Neb.
Laemmle Film Service Alliance, Pantages Bldg., Portland, Ore.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit, Mich.
J. W. Morgan, 1230 Grand Ave., Kansas City, Mo.
Miles Brothers, 790 Turk St., San Francisco, Cal.
Philadelphia Film & Projection Co., 44 North 9th St., Philadelphia, Pa.
Philadelphia Film Exchange, 934 Arch St., Philadelphia, Pa.
Pacific Film Exchange, Globe Bldg., Seattle, Wash.
Pacific States Film Exchange, 1065 Mission St., San Francisco, Cal.
Pacific States Film Exchange, 323 Lissner Bldg., Los Angeles, Cal.
Paramount Film Exchange, 61 West 14th St., New York City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., New York City.
W. H. Swanson St. Louis Film Co., 200 North 7th St., St. Louis, Mo.
Southern Film Exchange, 17 Opera Place, Cincinnati, Ohio.
W. H. Swanson & Co., 160 Lake St., Chicago, Ill.
Texas Film Exchange, 311 Elm St., Dallas, Tex.
Toledo Film Exchange, Toledo, Ohio.
United Motion Picture Company, 112 Main St., Oklahoma City, Okla.
Victor Film Service, Seneca and Pearl Sts., Buffalo, N. Y.
Victor Film Service, Prospect and Huron Sts., Cleveland, Ohio.
Wagner Film & Amusement Co., 208 North 9th St., St. Louis, Mo.
Western Film Company, 246 South Broadway, Los Angeles, Cal.

MOTION PICTURE DISTRIBUTING AND SALES CO.

111 EAST 14th STREET :: :: :: :: NEW YORK

St. Louis Exhibitors!

Patronize the W. H. Swanson St. Louis Film Co.

Get a Square Deal and No Misrepresentations

Last week the two Licensed exchanges formerly in St. Louis were cancelled by the M. P. P. Company. They were replaced by a branch office of the Yale Concern of Kansas City that **starts** in with glowing promises. Let us show them up to you and then see how far they can be depended upon to "deliver the goods." Their ad states:

> ***We will start in with 1000 reels of New Licensed Film. We will be able to furnish to our customers at reasonable rental, all the big feature film subjects put on the market during the past few years by the licensed manufacturers. We will buy from two to five prints of each and every film subject put on the market by the licensed manufacturers from this time on.***

Let's do a little figuring. All the licensed manufacturers are turning out for the whole United States market about 1,600 reels a week, running absolutely to their capacity. This branch concern is going to start right off with 1,000 new reels. In other words they have bought nearly two-thirds of an entire week's output of the Trust manufacturers who could not possibly make that many extra reels by working night and day; and besides if they bought the entire week's product they would be stocking up with from 30 to 200 of each subject. Are you crazy enough to believe that?

They also promise to furnish you with every **old** feature subject made by licensed manufacturers in the past few years. How's that going to be possible with all those **new** reels? Close inspection of their stock will probably convince exhibitors that it will be easier to get the **old** features than the 1,000 **new** reels.

A thousand new reels cost $100,000. Any man that would invest that amount in a new exchange at one investment needs his sanity looked into. They are going to buy from two to five prints of each subject. Well, let's see how that figures out. The licensed manufacturers turn out 23 varieties a week. From two to five prints means an average of 2 1-2 reels, or 57 1-2 reels a week. At $100 00 a reel this means $5,750.00 a week for new film; more money than any three St. Louis exchanges are now receiving for film rentals; and, besides, it costs something to run an exchange. Perhaps this wonderful concern from K. C. is going to show us how to do business for the fun of the thing and not lose money! It is to laugh—the brazen con game that they have sprung on exhibitors in the St. Louis territory. Get wise to all their bunk, then **LOOK UP SWANSON** who is on the square and will give you **an independent service** that will be just as represented. At present

12 NEW REELS A WEEK

Monday—Imp and Yankee
Tuesday—Bison and Powers
Wednesday—Ambrosio and Atlas
Thursday—Imp and Defender
Friday—Thanhouser and Bison
Saturday—Itala and Great Northern

Commencing August 15th we guarantee to put on six more first class reels, and September 5th there will be 24 reels a week, absolutely guaranteed. As for machines Edison Exhibition or Powers No 5 models 25% discount to our customers for thirty days. Repair parts 25% discount to anybody. Other accessories at discount prices.

After reading the above, don't you think a real, live hustling, progressive, honest dealing exchange is entitled to your patronage?

Wm. H. Swanson St. Louis Film Company

Cor. 7th and Pine Streets ST. LOUIS, MO.



"BIRDS"

That's What They Are

READ THIS LETTER

WATERBURY, CONN., JULY 17, 1910

GENTLEMEN:

Atlas films are making a hit with my people and I've got to hand it to you. Your two subject comedy reels are real comedy and just what we need for summer. Keep them coming.

Respectfully, BROADWAY THEATRE, Wm. Farker, Prop.

HERE ARE TWO SUMMER MONEY-GETTERS. They are "Birds" and will make your audiences CACKLE, CAROL, CHIRP, CHUCKLE, CROW, and cry with delight

RELEASED WEDNESDAY, AUGUST 10th

2 on 1 2 on 1	"The Wrong Bag" AND "The Animated Scare-Crow"	2 on 1 2 on 1

Did you order "THE REST CURE?" It was made since we are ready to turn out *Sterling* Stuff

If your Exchange isn't supplying you, shoot us a postal and we will put you wise

ATLAS FILM CO. 19 UNION SQUARE NEW YORK CITY

Motion Picture Distributing and Sales Company, Sole Distributors

Getting Yankeeized?

Yankee Films are Doing It!

Want to laugh? Want to cry? Want to see our patrons come to you and say nice things about your show? On the eighth of August we release a climax of dramaturgy showing spell binding incidents with those settings that have made Greater New York the most talked about Metropolis of the world.

"THE BROKER'S DAUGHTER"

(950 FEET)

You'll be a dyed-in-the-wool Yank booster before you've seen half of it. It's equal to our

U. S. Revenue Detective. Released August 1st
The Ungrateful Daughter-in-law. Released July 25th
The Right to Labor. Released July 18th

These are wonderful drawing cards for Summer business. The exchange men who saw these run at the Niagara Falls Convention unanimously pronounced them "headliners equal to the best."

YANKEE FILM CO., 344 E. 32d St., NEW YORK

"Yanks" are sold through the Sales Company

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The Acme of Perfection—See for Yourselves

COMING

August 8th, 1910

The Buried Man of Tebessa

Length, 677 Feet

A Realistic and Vivid Film of Eastern Life with Very Effective Photography

Competition of the Police and Guard Dogs

Length, 258 Feet

An Entirely New Attraction—Something that is Bound to Please

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FILM D'ART

To be Released Thursday, Aug. 11th, 1910

"Charles Le Tremeraire"

AND

"The Oedipus King"

Two subjects making one grand reel. The Film D'Art productions are in a class by themselves and exhibitors, after projecting this reel, are sure to ask for a return date. Most elaborate scenery, settings and remarkable acting.

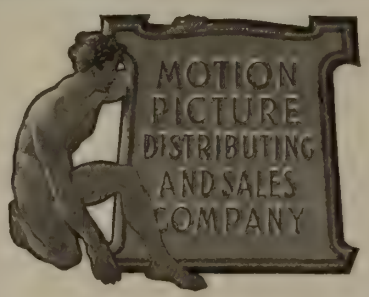
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Motion Picture Distributing and Sales Company

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Boycott Defender Films

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DEFENDER FILM

Released Thursday, August 11th

Indian Squaw's Sacrifice

A true Western story, ably presented

Released Thursday, August 18th

SHANGHAIED

A feature that will bear extensive advertising, and can be repeated.

WM. H. SWANSON, Mgr., 111 East 14th Street, New Yory City

Defender Films sold through the Motion Picture Distributing and Sales Company

P. S.—I cannot possibly write and thank my many Independent Exhibitor Friends, who have flooded me with congratulatory letters on my Defender quality, but take this opportunity of expressing my deep felt appreciation for many wishes for success. But I have all your names on my mailing list, and want some more. Will you send them?

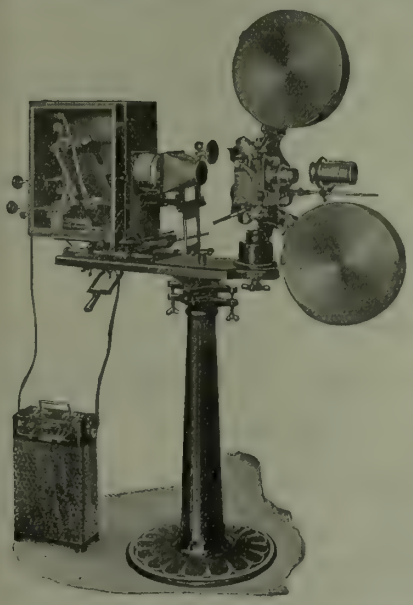
Signed, WM. H. SWANSON.

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BUT IT'S A FACT

It represents the difference in the wearing qualities of the Motiograph and other machines.

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A user of two **Motiographs** in two theatres says: **"I've had two Geneva Stars in about three years."** That's one for each machine, thus the



MOTIOGRAPH ADVANCE IS 15 TO 1

Besides we've since strengthened the star 25 per cent. and made other important and valuable improvements. **Remember the Motiograph Star runs in oil.** The Motiograph is by long odds

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This is proven by three years of **constant heavy grind** in the service of many hundreds of the representative theatres in **all parts of the world.**

Roy Monaghan, operator of the Star Theatre of Manistique, Mich., July 10, 1910, says: "Motiograph been running sixteen months without a single repair part, which I think is a credit to the makers."

The Motiograph Projects Pictures that are by far the most

Brilliant, Steady, Sharp and Flickerless

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THE ONLY BIG SUCCESS

and **you can't show the best pictures without it. Our 1910 Catalogue** will tell you more than **50 reasons why.**

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FIRST PICTURES OF THE FIGHT

SERIES OF FIFTEEN SLIDES FROM ORIGINAL PHOTOGRAPHS TAKEN AT RING-SIDE, RENO, OF

JOHNSON-JEFFRIES FIGHT

COMPLETE SET AND READING, $7.50. SHIPPED SAME DAY MONEY RECEIVED. NO C. O. D.
18x22 PHOTOGRAVURE POSTER. 11 VIEWS OF FIGHTERS FOR LOBBY DISPLAY WITH EACH SET

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174 East Madison Street - - CHICAGO, ILL.

AH SING
and the
GREASERS

Released Thursday, Aug. 4th



A Western comedy that sets a new standard; a comedy with a real laugh. Ah Sing thinks that the cowmen are planning a new joke and as a result captures two desperadoes to the huge surprise of the men of the ranch.

Length About 840 Feet

Released Monday, Aug. 8th



The Heart of a Sioux

Written by a former Indian Agent the story rings true to the real life of the reservation. Several novel features are introduced and the film is good in every way. If your audiences like Western releases don't fail to let them see this capital example.

Length About 980 Feet

Send for Free Catalogue of Our 1910 Machine

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PATHÉ
American Productions

RELEASED AUGUST 3rd

Under Both Flags
A Story of the Civil War

An intensely thrilling picture, replete with the grim realities of war, that will draw you crowded houses.

RELEASED AUGUST 6th

The Latest Fashion in Skirts
The Story of a Hobble-skirt

An American-made comedy, right up-to-date, that will pack any house. Here is a film that you will have to repeat on. ∴ ∴ ∴

RELEASED AUGUST 10th

Her Photograph

He was married and when the leading comedienne gave him her photo it led to complications of a most varied and numerous kind.

RELEASED AUGUST 13th

The Red Girl and the Child

A Western drama of the right kind with plenty of exciting situations, and full of snap and ginger. ∴ ∴

PATHÉ FRÈRES

41 West 25th Street NEW YORK
35 Randolph Street CHICAGO

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

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Vol. 7 AUGUST 6, 1910 No. 6

Summary of the Week.

Higher Ideals, by John M. Bradlet....
Clergyman Sees the Fight Pictures for The Moving Picture World....
The Motograph Company of America....
Mazeppa—A Great Film by Selig....
Motion Picture Backgrounds, by H. F. Hoffman....
About the Esanay One Hundred Dollar Word....
Demonstration of Kinemacolor....
"Lux Graphicus" on the Sentiment of the Picture....
"Man-About-Town" Regrets the Passing of the F. S. A....
Broadway Has Its Picture House....
Operators' Column: Wrong Condensers—About Light Rays—An Example of Nerve, etc....
A Problem for the Exhibitor....

Across the Footlights.

One day this week we visited two theaters on Moving Picture Row in the company of a talented actor and a well-known playright, ostensibly to compare the pictorial presentation of "Uncle Tom's Cabin" by two separate companies. One of these had condensed the principal outstanding features of Harriet Beecher Stowe's famous work into a single reel or a show of barely twenty minutes. The other gave us the first of a series of three, to be issued in succession, which naturally allowed more scope for detail and effect. Therefore it is not within our province to draw a comparison of their respective merits, but we will quote a remark made by our actor friend. Said he: "One is like the first act of a classic drama; the other is like a one-act playlet." He found no fault with the stage management or even the acting of the latter; in fact, he expressed himself as believing that in the one-reel presentation the characters of the story were even more closely drawn to what his conception of them would be. But he asserted, and we fully agree with him, that the dignity and scope of the work was beyond the possibility of adequate presentation in a single reel.

Also on the program of the theater showing the first of the three-reel series was the picture dramatization of another popular novel. Neither of these productions elicited any applause, in fact it was remarked that they were received with almost listless inattention. Yet both were better staged, better acted and better photographed than the ordinary run of picture plays. Why, then, this apathy? Was it that the program was too heavy? No, our playright friend argued that their weakness lay in the dramatization. The adapter of the play, or scenario writer, had played into the hands of the scenic artist rather than to the audience—to the eye, but not to the mind.

Our friend was asked for and gave the following as a formula for the preparation of a successful drama: A tense situation or impressive scene at the outset to at once rivet the attention, followed by sharply contrasted situations or expressions (if the term may be used in speaking of the silent drama), all leading up to a dramatic moment or climax.

Film manufacturers, he said, erred in judgment, because, while lavish in their expenditures, yet they economized at the wrong end. They employ high-salaried actors, go to no end of expense for props or even suitable natural settings; but the writer of the scenario may be anybody or a nobody. Few manufacturers had yet held out sufficient inducement to attract the best available talent to this field.

True, we remarked, but the average writer, and even the most talented, has so little conception of what can successfully be translated by the silent picture, that even the best stories have to be so altered by the producer that they are barely recognizable by the author.

Yes, and that is why so many of the most pretentious picture plays fall flat. There is a sameness in all their treatment. It is not enough for skillful camera men and stage directors to rack their brains for effects. The element of originality must be in the plot. There must be a motive for every scene and they must be logical. The silent drama must be made to stir the emotions as well as please the eye. In other words, the picture must be made to express thought as well as depict action. How few of them do!

In the pictorial dramatization of a novel, for example, it is not sufficient for one man to select the situations that will make the best series of pictures, and let it go at that. The first essential is to discern the underlying motive, sentiment or moral and keep that always in view. The finished picture is seen by myriads of eyes and must have something in it to appeal to thousands of different intellects. The writer, if such exists, who has so wide and deep a conception of human nature, is not yet available to the film manufacturer. Therefore, the next best thing they can do to employing rare talent, is to pass no working scenario into the hands of the producer until it has been re-read and revised and amended by a number of competent persons. Such a course would eliminate much of the trash we have to submit to seeing on the screen. In fact, the one thing that is needed to sustain and even to increase the public interest in the picture is MORE BRAINS at the fountain head.

Requiescat in Pace.

Without the shedding of a tear, a faithful few attended the obsequies of that one-time active body, the Film Service Association, at Detroit, on July 21-23. F. S. A. did not die of old age, but, like many a man who has outlived his usefulness, to be succeeded by more virile strength, it just petered out. Sentimentalists may say that F. S. A. died of a broken heart. At all events it cannot be said that the mourners carried their sorrow heavily—and there was a glorious wake.

But, to be serious, we are sorry to record the passing of the F. S. A., for that is what means the adjournment of its last meeting *sine die*. Who will dare say that its checkered career was not without its usefulness? If nothing else, it at least established a bond of fellowship and *entente cordiale* between a number of diversified interests and competing factors that has had a very salutary effect upon the business. In fact, for this reason alone we are sorry that it was not continued as a social organization.

At the one short business session, President Gilligham called to order the representatives of some twenty or more licensed film exchanges; Secretary Freuler read the minutes of the previous meeting and Treasurer Lieber rendered his report, which showed that the organization was in a healthy financial condition.. No business being brought before the meeting the motion to adjourn *sine die* was in order, and after all outstanding bills had been paid it was voted to donate the balance in the treasury to the Red Cross Association of America.

Then the delegates cut loose. Detroit is a banner convention city, moreover it is President Gilligham's home town and he had planned to give his guests a rousing time. About half of them had their wives along and the good social time they had will long be remembered. Launches carried the party to Star Island, in Lake St. Clair, where a dinner was served. Automobile parties to Belle Isle and along the delightful boulevards of Detroit, moonlight trips on the river and other pleasant festivities ably prearranged by the entertainment committee, of which President Gilligham was chairman, was a delightful and fitting termination to the dear old F. S. A. Peace to its ashes!

Higher Ideals.

In this great age of progress while some public-spirited individuals work hard and spare neither time nor money to enlighten the world and place before the people the best and most powerful educator, in the shape of motion pictures, others of the selfish class take hold of this great cinematographic industry to make it a gambling speculation.

Motion pictures are not only a source of amusement but a great educator, a great reformer. The capital invested in motion pictures is represented by millions, and thousands of persons depend on cinematography as a support. If motion pictures were to drop out of sight, we would suffer a genuine panic and thousands of persons would be thrown out of work.

The honest manufacturers, those who have started the industry, those who by their hard work and capital have made it possible to combine education with pleasure, fully realize the situation and are doing their very best to elevate motion pictures and make of them the universal educator of the world. They still add new buildings to their already large and costly plants, they build new plants and money seems to be no object to them, to reach the goal of their ambition. For those who are watching closely it is a pleasure to see how many men are devoting their time, energy, brains and money to bring cinematography into the schools and churches, and these men, although already rewarded in a financial way, deserve a good deal more praise, and let us hope that future generations will recognize their great work.

To offset this bright side of the question, we are deeply pained to see that a few selfish men, who have only one ambition, the one of grabbing every dollar in sight, without any thought of the future, are using their efforts to pull down the industry, to the detriment of other manufacturers and of the public in general.

In this class we count the ignorant exhibitor, who, to cash all the nickels in sight, does not care for quality, but shows his pictures in the most slovenly manner, to the disgust of the public. With his sordid mind he believes that the public is no better and wants only sensational and suggestive pictures, and if he cannot find enough sensational films, he finds at least enough dirty, suggestive posters to make of his theater an ugly billboard, and with all these offensive posters, he adds the cheapest and most vulgar vaudeville acts that he can find. These are the shows ruining the industry and we cannot blame decent persons and newspapers who all the time hurl a stone at motion pictures.

We have in America the same parallel as in Europe. All that is a go in Paris is a success in Europe, and all that is a failure in Paris finds no admirers in other cities. In the United States the eyes are riveted on New York, the worst place on earth for motion pictures; and taking New York as the keynote, the authorities, ministers, newspapers, etc., of other cities jump on motion pictures. This is wrong, because if New York exhibitors do not know how to show moving pictures, smaller towns know and are not only making money but are giving a clean, decent amusement to the people.

The exhibitor is not the only guilty one. Many renters can be shown up, men who speculate on old junk, who tire and discourage a willing public with films that should be discarded forever. Here again the greed; the renter, like the exhibitor, looks at to-day and does not think of the morrow. To get one dollar more out of a lot of old junk, he gambles to lose the whole future, as the public will not stand for this old junk and will stop visiting the theaters if better films are not shown. Better films? We have plenty of them, but the renter does not want to buy them; he prefers to make the old ones last as long as possible. If the renter wanted to be a little more liberal, he would encourage the manufacturer, who in turn could greatly improve his productions when assured of a certain output, and the exhibitor with a better service could get better attendance and everyone would be making money.

To these selfish men let us add the business upheavals that have been the luck of the independent manufacturers. They now claim to be a unit. Let us hope that this unity will bring a solution and a long and glorious future assured to motion pictures. Let us hope that in this unity the independents will adopt the policy of the licensed folks and work in harmony with the same object in view, work with a clear head and no worry of mind for the betterment of cinematography in general. We must give credit to the legitimate manufacturers that they are not working for the dollar of to-day but for the future, and if it was not so, they would not spend the money they are now lavishing on new studios, new factories, new offices, etc. The Sales Company, following the example of the Patents Company, work as a unit and although we hear some complaints from a few dissatisfied ones (we always have some kickers) we must admit that the new rules are for the betterment of the industry in general.

J. M. B.

Motion Picture Backgrounds.

By H. F. Hoffman.

An article by "Spectator" appeared in the *Dramatic Mirror* of July 16 in which he feels called upon to defend himself against certain objections that had been raised by some of his previous remarks about "Jersey Scenery." The "Spectator's" previous remarks were inspired by his being obliged to witness many so-called "Western pictures," in most of which he was able to recognize the old familiar Palisades in the background.

He perceived in this constant repetition a monotonous lack of versatility, and made bold to say so on several occasions. In fact, it bored him so that he began to use the term "Jersey Scenery" in a sarcastic sense, and, later on, as a matter of evolution, he fell into the very unjust habit of applying the term "Jersey Scenery" to everything in the way of bad backgrounds, regardless of whether the subject was photographed in Staten Island, Long Island, New York or Connecticut. He made the term general, and with him "Jersey Scenery" became a synonym for mediocrity, in much the same sense that we speak of Connecticut tobacco, or Michigan watermelons, or American Swiss cheese.

When the vials of wrath were opened and poured upon his head, the "Spectator" came to the front with as much grace as possible and made public confession of his sinful habit. Moreover, he did a penance by stating that New Jersey abounds with some of the finest natural scenery on God's footstool, and by so doing he and I are still friends, for I live in Jersey and had he not made this retraction I would never speak to him again. He said at last what he should have said at first: that the scenery is there all right, if the film makers would only go after it, but they found it so convenient to skip just across the river from New York to the dear old Palisades for anything and everything that required an outdoor background, that the interior stood neglected and unexplored; which is true to a great extent.

The scenery is there, surely enough, and it is only begging for some man to come along and find it. The same is true of the localities north, south and east of Manhattan. But the man never comes. The idea of keeping a man out scouting for pretty scenes strikes the average manufacturer as scandalous waste of money. He is willing to pay a scenic artist and stage carpenter their union scale from sheer force of circumstances, but with regards to natural scenery, the usual way is to pack the whole troupe into a motor bus and send them off to select their own backgrounds, and the result is usually much wasted time and indifferent or accidental success.

I have maintained for a long time that every manufacturer should employ a man whose only business would be to scour the countryside and pick out the beauty spots, but it "listens bad" to the film maker. The idea of some other man having a continuous joy ride in *his* automobile at *his* expense is a hard lump for the manufacturer to swallow. I will admit that it looks like a pretty soft job for the beauty spotter, and one that would appeal to many thousands, but after all, sometimes the jobs that look like the softest snaps are really the most wearisome tasks in the world.

To give an illustration, I recall the time when I was an exhibitor and moving pictures were at the very zenith of their popularity. The children, especially the boys, were wild about them and were worrying all day long about raising money enough to take in the show at night. At that time I though it necessary to keep tab of my competitor's pictures and to that end I made arrangements with a young lad to go at my expense each night to the other house, sit all through the show and return with his report. Needless to say, he became a demi-god among the other boys. They envied him and secretly wished him an early demise in the hope that I would then require another boy. This kept up for about six weeks when I received a note from my boy saying he had had enough. Too much of a good thing, even for a boy.

Your joy rider would have plenty to do, because if he were a systematic man he would consider it necessary to take photographs of each scene selected. These he would file away for future use, with full directions how and when to get there, together with name or permission of the property owner, etc. The candidates for the position would be many, but when it same to sifting them down according to their qualifications and merits, there would be few of them left to choose from. The right man should be an artist, preferably a landscape artist. One who has served his time before an easel and learned by dint of personal application just what objects and conditions in nature make for art and those that do not. He should be grounded in the laws of composition, such as balance, light and shade, rhythm, contrast, repetition, leading line, massing, subordination, simplicity, form, detail, tone quality, etc.

It will require something more than a mere mechanical photographer. There seems to be a general notion that because a camera man can produce a good negative from a technical point of view that he is an artist. To the contrary, a good mechanic is always a bad artist, and a good artist is usually a vile mechanic. The reason is that one works with facts and measurable quantities while the other works by instinct and unmeasurable quantities. A true mechanic delights in facts, figures and measurements while your true artist revolts at them. Taking the two in combination, they should between them produce an artistic photograph.

Now in regard to this matter of "Jersey Scenery," I have been over a considerable portion of North Jersey during the past few months in my official capacity as private detective of the Hot Muffin and Quick Delivery Company of New Jersey. By this means I had many chances during odd moments to observe and meditate upon the beauties of nature. I was always firm in my belief that there were many beautiful scenes that had been overlooked in those parts, and this I considered as my opportunity to bring some of them to light.

It seems that the Hot Muffin and Quick Delivery Company had been bothered by tramps who were stealing the muffins from doorsteps, and it became my duty as private detective to follow this band of nomadic gentlemen from town to town and whenever I saw them stealing our muffins it was also my duty to chase them, which I did. These chases led me into some of the most beautiful sylvan retreats imaginable, and which I could not attempt to describe herein.

It will be seen that my duties of patroling the streets, and seeing that the muffins were unmolested by the muffin thieves, kept me within the city limits most of the time, and for that reason most of the backgrounds mentioned below are those of an architectural nature. By giving the street and number it is easy for the reader, if interested, to find them. It is much more difficult to give the exact location of an arbitrary landscape, except by

photographs, or by chalk marks such as are used by muffin thieves. Furthermore, the rate of speed at which I went by these scenes, in my capacity of private detective to the Hot Muffin and Quick Delivery Company, in pursuit of muffin thieves, rendered it impractical for me to pause to take observations, memoranda or photographs at the time.

Before proceeding with the list of backgrounds mentioned below, I desire to state that they were gathered at random during idle moments, purely accidental, and without going out of my way to find them. I have no doubt that with the use of a motor car and the freedom of my time I could have found many more in out-of-the-way places here and there. I do not claim any greatness for them but merely present them as suitable backgrounds for moving pictures. In them will be found an absence of clapboards and all products of the jig-saw. The reader is welcome to investigate and make use of these observations if he thinks well of them. On the other hand, if they are found by others to be impractical or commonplace, they will have the satisfaction of knowing that there is no charge for it. After which we will proceed with the list.

Hoboken—Willow Terrace, between Sixth and Seventh streets, running through from Willow avenue to Clinton street. Three little parallel streets of quaint squatty houses in the Dutch style. Built in solid rows and resembling a European village street. Nice cobble stone effect; good setting for a Dutch or German comedy or drama. Blocks run east and west.

Hoboken—Holy Innocents Church, Sixth street and Willow avenue. Sunday School building in rear near Clinton avenue, facing east; must be taken through fence at close quarters. Good setting for German barracks or tavern.

Hoboken—Rear of (new) Stevens Institute. Stone gateway and tower; suitable for the entrance to the grounds of a medieval castle; facing southwest.

Montclair—Gateway to Montclair Academy, facing east, showing a series of modern stone steps, flanked by shade trees on each side, receding upward and terminating distantly in a massive door. Suitable for a royal wedding procession or approach to a stately court.

Montclair—Mountain Avenue station, Greenwood Lake division of the Erie Railroad (not far from Montclair Academy). Small, neglected old stone house, facing east. Suitable for a scene of peasantry or squalid respectability; also for a hermit's abode, a suspicious rendezvous, or a house of gloom on the Edgar Allan Poe style.

Plainfield—44 Somerset street. Well-kept Colonial mansion setting well back from street, good for war drama in a scene showing the affluence or prosperity of the South before the war. Facing south.





Plainfield—229 East Front street. Old Colonial house, facing southeast. I consider this without doubt the best adapted setting for a war drama that I have seen. The house stands 200 feet back and is approached on each side by a straight stately row of trees. The trees do not obscure the house, which may be plainly seen at the end of this avenue of tall trees, setting in a solemn dignity. It is somewhat dilapidated and the grass is uncut There is a pretty effect of sun spots coming through the shady trees, flecking the broad approach and the tall columns and Colonial doorway. A regiment of soldiers could be photographed before the house on the lawn, which is very level and somewhat below the street grade.

Lakewood—52 Madison avenue. Vined mansion in the German style, viz., plaster and timbered woodwork with small latticed swinging windows. Excellent for a window romance or street scene in one, if viewed from eastern side.

Lakewood—402 Lake Drive. Mansion of delicate stone tracery with odd and pretty windows and doors. A study in white, facing south.

Lakewood—428 Lake drive. Handsome dwelling in the German style, ultra German in detail. Romantic.

Lakewood—Lynch Castle. Suitable for medieval drama of kings and queens This castle is too large to be included well in one picture, but some of the detail aspects would lend themselves nicely. There are many pretty views of it across the neighboring lawns, showing the castle towers in the distance just over the tree tops. It is the private residence of Mr. Lynch, a Lakewood citizen.

Lakewood contains far more material for the camera man than any of the places I visited. The lake itself has pretty nooks and corners; the tall graceful pines have an artistic value and the dwellings are nearly all picturesque. Georgian Court, the residence of Mr. George Gould, is a bonanza of landscape gardening and one that would keep a photographer busy for weeks. Louis XVI. himself never lived in greater state than this, the magnificence of which is almost beyond belief.

Summertime is the off season in Lakewood. There are very few people in town and the camera man can work unmolested. Speaking with photographers and business men in the village, I learn that it is quite easy to get consent from the property owners, for as a rule they are very proud of their pretty places and like to have them pictured. Mr. Gould is especially proud of Georgian Court. It had always been open to the public until recently when it was closed owing to vandalism and the American habit of gathering souvenirs. Mrs. Gould has been an actress and for that reason they can have no especial antipathy toward theatrical people. In fact they have a theater of their own there and occasionally they pull off an outdoor drama that is a truly brilliant spectacle.



CAPTAIN ROGER BACON STARTS FOR THE WAR.

Scene from "A Colonial Belle," a Revolutionary War story by the Kalem Company. We reproduce it in connection with the article, "Moving Picture Backgrounds," because it shows a successful attempt to provide a consistent background as well as correct costumes. The Colonial mansion seen in the picture was discovered in an obscure town in Connecticut.

Clergyman Reviews the Fight Pictures for the Moving Picture World.

Yes! I went to see the "fight pictures." A perfect cyclone of reasons surging around me demanded that I should go; not only must I see them, but sit in judgment upon them. I had an opinion, but opinions may be as variable as the winds. Also a prejudice, but prejudices are as valueless as a woman's "wills" and "wont's." To form a judgment could not be possible in any other way; I must therefore see for myself, even ignoring the newspapers, for some of them seemed about as sincere as Judas in the matter. In addition to being filled with my own reluctance and distaste, I was filled with everything "all the world" had to say in the way of "indecent," "immoral," "degrading," "offensive to public decency," "causes race riots," "creates disorder," "a public nuisance." What a mess of beastliness I was preparing for can be imagined. Steeling my mind so as not to be easily offended, trying to be thick-skinned, deliberately preparing for the most nauseating experience of my life, and actually trembling with a peculiar indescribable sort of inward fear, I went.

Please let me pause to say this is not about the fight or the ethics of fighting or boxing; this is solely about "the pictures."

Well, I saw them! As pictures are silent, it was not possible to hear any blows; neither could any blood be seen; and, save for the occasional sound of the "describer's" voice, all was silent, perfect silence. The predicted "disorder" did not materialize; strange to say, it was the quietest gathering I ever attended in all my life. There were no expressions of approval or disapproval, no applause of any kind whatever; this in a theater was indeed strange; a goodly number of men (respectable men, too), and a few women, and not a sound. Silently we looked on and as silently we passed out—absolutely quieter than a funeral. At a funeral there is a buzz of conversation, but in this instance this was lacking; we were all strangers, so we were all silent; even comments were inaudible. My experience to this point having proved so contrary to my expectations, perhaps my readers may ask if this exhibition was in some staid old country town? No, it was in the Borough of Brooklyn, in the City of Greater New York.

I do not know anything about fighting, but if those pictures showed fight, I have seen more fistic animation between two street urchins; nimbleness of feet seemed to cause more movement than anything else.

So surprised and impressed was I at the conspicuous absence of what I supposed would be blood-curdling fighting that I was constrained to count the time spent in the efforts of each combatant; discovering that actually two-thirds of the time not a blow was struck or even aimed; the men simply rested in each other's arms in a sort of pushing contest not energizing enough to be called a wrestle.

The "lecturer" told us "this was hard work and many an occasional punch was delivered which could not be

detected." We had to believe this was so from the fact that it ended in a "knockout" wherein the pictures showed one man down for a few seconds and all was over.

Of the appearance of the men, the pictures showed nothing distressing (however much may actually have existed); the black man wore a continual smile which seemed to indicate complete self-possession throughout The white man must have suffered temporarily or he could not have been "counted out," but there was no evidence of suffering in the pictures as he got up and walked away. Indeed, had I not known that it represented an actual fight I should have called it a fake or a "staged" play. I must say I have seen more revolting scenes in many pictures than were possible in these. I have already stated the effect upon the audience, therefore it only remains for me to pass my judgment upon the whole scene.

Fighting is a *bad* business throughout and I am not going to enter upon a discussion of its evil influence. The legitimate exercise of boxing is another thing. Fighting is the abuse of boxing.

It may be logical to say that if the actual fight is illegal, showing the pictures should be illegal; but having seen the pictures I can only come to this decision. in addition to my description; it is, that personally I have proved that a more degrading knowledge of the fight and a more demoralizing mental effect is caused by the descriptions in the newspapers than is possible by the pictures. The pictures show neither pain nor blood, the newspapers give harrowing details of both. If we are to stage or classify the evils of these fights, I should without doubt place the fight itself as the first and great evil, the newspapers' harrowing descriptions and details with exaggerations as the second or lesser evil, leaving the pictures to fall in line as the third or least evil. I desire not to be misunderstood as approving the pictures in any way. I am simply analyzing the situation and putting the three aspects of these matters in their relative positions.

Should the proper authorities deem it wise anywhere to suppress the pictures, they ought also most certainly to suppress the newspapers. It is hypocrisy for any paper to decry voiceless pictures while they give speech to blows and wounds and bloodshed in a manner so indecent as to cause the readers shuddering revolt. The revolt against the pictures is only natural after reading the papers, but I must in finishing say that whatever opinion may be formed by the pictures, the newspapers are worse.

W. H. J.

The Motograph Company of America.

NEW PLANT AT BALTIMORE, MD.

A study of the Independent manufacturers' movement in this country reveals the fact that very seldom is a business started at the right end. In the last twelve months, as we have already pointed out in previous articles, something like twenty manufacturers have come into the field and it has been our duty to examine the plants in which they work as well as to criticize the pictures which they produce. These two circumstances are inter-dependent. It is necessary to have a good plant well equipped for the work and a good management in the laboratory and producing end; in short, having the necessary knowledge plus perfect facilities, this will further the production of good moving pictures which will succeed because they will satisfy the requirements of the public.

Some of the new manufacturers do not seem to have grasped the most essential part of this business. They have, as we know from personal observation, started in with poor, or rather incompetent equipments. They have engaged and relied upon cheap talent, which has not been first class, in the photography and producing. The result is, as our columns testify and the exchanges know, the production of very many moving pictures which are not up to the requisite standard of quality.

This week it has been our pleasure to inspect the new plant of the Motograph Company of America, of Baltimore, Md., and we are convinced that this company has started in at the right end; *i. e.*, the very beginning. For manufacturing purposes they have located in a charming suburb of Baltimore, amidst open country which will allow of them producing beautiful outdoor scenes in very great variety. They have chosen a piece of ground upon which to erect, from the lowest brick of the base to the completion of their laboratory, an installation of every requisite for the production of moving pictures. Approaching the plant from the main road you get the impression of a country home to which a large studio is attached. Just as we write this article the workmen are in the last stages of equipping the plant in which, probably by the time this number of THE MOVING PICTURE WORLD is issued, negatives will be in course of development. Neatness, convenience, and good order characterize the office part of the plant. We examined with some interest the entirely new studio, the room measuring, roughly, 70 x 40, admitting light from all sides and presenting the appearance so familiar to us, of a large photographic studio. Although glazed in the ordinary way, this fine place is screened, ventilated and lighted in a way that will give the photographer opportunity of producing a great variety of good pictures. The Motograph Company propose working by natural light, as the studio is far removed from any other building. Then again, we believe the actinic quality of the Maryland light is always good. The Motograph plant, we may say in passing, is well equipped in the matter of dressing rooms and other conveniences in making a picture.

We explored with interest and expectation the most important part of the moving picture plant, namely, the laboratories and dark rooms. Here we were very agreeably surprised to see in compact form one of the finest, cleanest, most economical systems of developing negatives and positives that we have examined. This system is under the direction of Mr. J. E. Rivoire, whose reputation throughout the country is that of a master of the work expected of a director of a moving picture plant. It would not be fair either to the Motograph Company or to Mr. Rivoire to particularize the details of the method adopted for developing and fixing negatives and positives, for tinting, and drying them. Suffice it to say that for this part of the work the trough system has been used. Briefly we may say that all the work is done in especially prepared concrete troughs sunk below the level of the ground so that an even temperature is always assured. There are minor details which are due to Mr. Rivoire which the company has adopted. The Motograph plant is one of the most efficient we have seen. It is such a plant, which, when in operation under expert direction, will produce pictures that in respect of photographic good qualities are bound to achieve the highest standard of excellence.

We are somewhat doubtful of the success of several Independent manufacturers for the reasons above given, but our inspection of the Motograph plant leaves us in no doubt at all of the capacity of this company, both in its personnel and its plant, for achieving a very marked success in the business of making moving pictures and of occupying a leading position in this great and growing

industry. They have the plant, they have the organizing ability, they have the help, what is more, they have the appreciation of what a good picture should be: so success to them should be only a matter of time.

We might, in conclusion, state that the affairs of the company are in the capable hands of Mr. Harry R. Raver, who is well known to our readers and who has had much experience in the exchange and exhibiting ends. Associated with Mr. Raver are Mr. Elmer J. Walters, vice-president and secretary, and Mr. W. C. Hooper, treasurer. These gentlemen, with Mr. Rivoire as chief of the laboratory, constitute a highly efficient executive board which should make the fortune of the Motograph Company.

Finally, we might say that it is the intention of the Motograph Company, who are very shortly releasing, to send out none but the highest grade of pictures; to release only good, clean pictures closely acted, the kind of picture of which the American public seems never to tire. Equal care will be taken in respect to the other kinds, such as scenic and industrial or educational. We have no hesitation in recommending the releases of the Motograph Company of America to exchanges.

Mazeppa.

A lady recently asked me what I would do if I discovered a man making illicit love to a lady who was bound to me by marriage. "Shoot 'em both," says I, "shoot 'em both, very dead." "But what," remonstrated my fair interlocutor, "would be the good of that?" "Probably no good at all," was my reply, "but it would be *my* way of handling the situation." *Tot homines, quot sententiæ.* So many men, so many minds.

The mind of the count in Lord Byron's splendid poem of "Mazeppa" was clearly more original than mine. But, then, he had an opportunity of showing originality. He discovered the "goodly stripling" of the poem in love with his wife, and she with him. The count thereupon selected a very ingenious form of punishment for Mr. Mazeppa and presumably for the guilty wife. Ignoring my drastic shooting remedy, he chose a particularly subtle form of torture for the offending youth. He bade his menials capture a wild horse—"a Tartar of the Ukraine breed"—and to this animal he securely strapped the offending lover. Away bounds the wild horse into the illimitable Russian steppes. This part of the poem gives Byron the opportunity of writing some of his finest poetry. The wild horse ultimately falls dead, Mazeppa is rescued by kindly Russians to become a great Polish commander, and lives to tell his story in his old age.

"Mazeppa" was a favorite poem of mine in early youth. I presented it to an admiring public in the first theater I ever conducted. This theater, I may say, had a seating capacity of none; but it was complete in itself. I wonder if any of my older readers remember Webb of London, who made a specialty of toy theaters, measuring, we will say, about three feet across and four feet deep? You bought them complete with footlights, wings, proscenium and scenery, which you painted yourself; a book of words of the play; and all the characters which you painted, cut out, stuck on cardboard, in little metal frames operated from the side. I remember playing "Mazeppa" in the kitchen of my home to my mother and several small children, who hailed me as a great genius and prophesied that I would one day be famous. So I am. Probably it is all through Mazeppa, eh?

The *clou* of this play is the opportunity it gives a beautiful woman to play the part of "Mazeppa," to be strapped to the horse and to pursue her wild career over torrents, deserts and the like. I do not know whether Mazeppa was ever played on the ordinary stage in the United States, but I know that it used to be popular in the British Isles. Oddly enough it was an American girl who was the most famous Mazeppa of all time. Her name was Adah Isaacs Menken. She married, amongst others, Heenan, the "Benicia boy," who fought Sayers, the English pugilist.

Poor Menken has been dead these many years, but her name will live in history, first of all, as a magnificent Mazeppa, then as a woman of many marriages, then as the authoress of some very beautiful poems, when life began, for her eyes, to wear a somewhat sombre aspect. Peace to her ashes! She was a good soul. I was amongst her many millions of lovers, although when I saw her I was a very small boy.

Mr. Selig is always exciting my curiosity. I was curious to see what sort of a job he would make of "Mazeppa." There is only one word in which to describe the picture. It is characterized by all the Selig grandiosity. The story is handsomely mounted, it has distinction of acting and dress, the scenery is fine. If I throw out the personal impression that when "Mazeppa" was bound to the wild horse he accepted the situation tamely and did not look at all like a beautiful woman playing the part of a man, I have done with adverse criticism. Away went that wild horse. What a great piece of moving picture stage management this part of the play represented! The way the beast struggled when he was in the hands of the Polish servitors; the wild, fixed, determined way in which he sped over wild country, up and down hills, in and out of the lonely fastnesses of nature! All this seemed to me to breathe the true Byronic spirit. There was the "Mazeppa" man, strapped to the back of the animal, bearing it all like a (moving picture) martyr! He was a great man, that actor; I am curious to know who and what he is and how he felt when he was making that memorable ride!

To me this film of "Mazeppa" appealed as a very fine piece of work, indeed. I do not know whether the American people generally know the story. Those who sat around me in the theater where I saw the film did not seem to know it so intimately as I did. But, then, as I have already told you, "Mazeppa" and I have been friends these many, many years.

I am very glad indeed to see Mr. Selig tackling Byron. Lord Byron is my favorite poet after Shakespeare. I want to throw out a suggestion to the great Chicago film house. It is this: to take a further dip into Byron and give us "Sardanapalus" on the moving picture screen. Do, Mr. Selig!

T. B.

Demonstration of Kinemacolor.

The first private demonstration of the wonders of Kinemacolor in this country was held on July 15 in the Pergola, Allentown, Pa., when the owners of the American rights to the pictures, Messrs. James K. Bowen and Gilbert H. Aymar, had as their guests several hundred of the prominent people of that city and neighboring towns. After it was all over the consensus of opinion was that there has never been anything like it and that it is one of the most wonderful discoveries of the age.

The invention is comparatively new to the world. Charles Urban and G. Albert Smith, of London, worked many years before they perfected it, and when they had it finished they came to New York last Winter and gave a demonstration in Madison Square Garden. Among

those present was Mr. Aymar, a business man of Allentown. He instantly saw the possibilities of it in this country and secured an option at once. This option he and Mr. Bowen took up on their recent trip to Europe. The result is that they have the exclusive right in America and will manufacture the special projection apparatus in Allentown, which will also be the home station of the Kinemacolor. The factory will be at Union and Jordan streets and the office is at 942 Hamilton street.

Kinemacolor scenes are not pictures, but solid realities, the faithful re-creations of nature. They are in a category of their own. Their function appears to be the re-creation of nature as she is seen by the human eye, not from one point of view only, or at one moment of time, but from all points of view, and at all moments during the evolution of motion. It is difficult to explain how so simple a process succeeds so admirably in reproducing any and all the tints of solar refraction, and showing their constant variations. The fact is, many of the tints one perceives are accidents of preceding hues, throwing up their complementary colors, and thus contributing to a perfect whole. The lines and tints are produced by means of a color filter which though only composed of special tints of red and green reproduces all the other colors of the spectrum.

We understand that the Kinemacolor Company of America will consider offers for territorial rights.

CONCERNING THAT $100 ESSANAY WORD COMPETITION.

By Emar.

At last somebody has given practical evidence of realization that a proper term is needed to distinguish, in more fitting manner, the thousands upon thousands of places of amusement devoted to the exhibition of moving pictures. Not that this problem of a suitable appellative has not been thought of and discussed ere now, but it remained for the progressive Essanay Company to take the lead in a commendable attempt to relieve exhibiting houses of the nickel-odious and otherwise undesirable nomenclature in vogue.

Whatever the outcome of this competition may be, the Essanay Company will be entitled to the hearty thanks of all who are interested in the moving picture industry for the first real effort to discover a name that does not lead to the inference that a low price of admission is the principal lure to attract moving picture patronage.

Having given this matter of a suitable appellation much serious consideration, I venture to offer some observations in the hope that they may prove helpful in making a choice that will not be regretted. In the first place I would advise that the name to be selected does not bind the user to provide any form of entertainment other than the moving picture. But—however well convinced many are that the film pictures of good quality need no support; that vaudeville acts are not only a useless expense, but often a positive detriment, it is obvious that the word adopted must leave the user free to make his program with, or without, addition to his pictures. I think that I but echo the opinion of many in saying that a regular patronage, upon which so many exhibitors are dependent, is not gained or increased by "extra" attractions; that whatever improvement in attendance is attained is mainly, when not wholly, due to the quality of pictures exhibited by managers who are wise enough to study the preferences of their supporting clientele and who manage their houses in a manner to inspire respect and confidence. If exhibitors become more intelligently critical in ratio to the signal improvement in the quality of pictures now being produced—of which there is constantly augmenting evidence—the moving picture alone will very soon suffice to satisfy the public. This strong probability must be held in view.

Music being an imperative adjunct, generally understood to be a part of all entertainments, needs no consideration in the pending choice.

What is wanted is a word that will indicate a place where moving pictures are exhibited, but from which other attractions are not arbitrarily excluded.

Two words in general use the world over, having precisely the same meaning for all nationalities, are "theater" and "hippodrome." I mention these two words as the best examples of the kind of word to be desired. Distinct in their application to particular uses, both, nevertheless, legitimately admit a variety of performances.

What is wanted is a single word that is etymologically correct and that will fit the dignity to which the moving picture is so rapidly attaining as a large factor in education—no less than as the most popular form of public entertainment.



ACTOR JOHN AND HIS TRAINER.

It would seem that the "dog days" is just the right time
To indulge in a bit of doggerel rhyme.
So here's about "John," the Vitagraph pet,
As lordly a canine as ever you met.

John's no mere dog—John's a Vitagraph actor,
In "life portrayals" he's a notable factor.
If you doubt it just look at the consummate art
In "Uncle Tom's Cabin" displayed in his part.

But John was not always so docile a fellow;
He's black—and a fighter—and dogs that are yellow
Or white, they gave him wide berth.
If not their bravado was soon brought to earth.

But Trimball, the trainer, took John in hand;
Now see how confidingly close the two stand,
As Trimball rehearses the lines of a play
In which John, as star actor, will startle Broadway.

You may rave about Vitagraph girls and tragedians,
First and second rate actors, clowns and comedians;
Give me John every time; he'll not turn up his nose
At two bones a day when you ask him to pose.

CAVE CANEM.

The Agfa book of photographic formulas, edited by our friend, Mr. G. L. Barrows, is full of meat in the way of formulas for development of films, plates and papers. We see that every well-known brand of plates and films has its formulas represented. Moreover, there are many other formulas and tables ranging between a negative varnish and a list of handy emergency weights. The book is obtainable for fifty cents, from the Berlin Aniline Works, 215 Water street, New York City, and is well worth the money. We would recommend every one of our readers to get a copy of this book. We will say for ourselves in our own practical work, that it is likely to be exceedingly useful, because it contains much information of a standard character that we constantly wish to refer to.

AN EMPLOYMENT AGENCY.

From J. C. Barolet's Amusement Association, 569 Sixth avenue, Brooklyn, N. Y., we have received a number of circulars setting forth the advantages of a bureau for supplying moving picture theaters with experienced employees. Barolet's Association agrees to furnish musicians, operators, cashiers, ticket takers, special officers, etc. As far as we can learn, the only expense is a membership in the Association, which costs a dollar a year, and no commission is charged either the employer or the employee for a booking if they are members in good standing. It is inevitable that some such organization should have been started to bring employer and servant together, and if Barolet's is conducted on the right lines and will fill the bill they will have the support of the Moving Picture World.

PARODIES ON THE BIG FIGHT.

Not to be outdone by their American cousins, several British manufacturers have seized upon the Johnson-Jeffries fight episode to perpetrate some really clever parodies. One manufacturer announces a boxing match between two black and white cats. From Kineto, Limited, 80 Wardour street, London, comes a circular of the "Grate Fight for the Championship," supposedly a scrimmage in rounds between a chimney-sweep and a baker, in which each participant changes color. Certainly these pictures will not be barred anywhere, and we are glad to see the British manufacturer come forward with some good comedies.

BROADWAY HAS ITS PICTURE HOUSE.

If a visitor to, or a resident of, this great city, New York, should be desirous of obtaining an hour or two of entertainment, consisting of moving pictures only, and not two or three acts of cheap, disgusting vaudeville, such as is generally run between pictures at the now so-called up-to-date moving picture theaters, he or she would have a hard time locating such a house.

The owners and managers of the various show houses have been approached through the columns of the Moving Picture World and asked to omit the vaudeville and try a show of pictures only, and as a result some have submitted to our request, and with a good list of feature films, which at the end are no more expensive, and probably not as much so, as the two or three acts of vaudeville put on, have been compelled to hang out the S. R. O. sign early and often.

The appearance of vaudeville, as a general thing, in the moving picture theater of to-day, originated in the larger houses, which, having been converted to moving picture theaters from the one-time vaudeville and drama play-houses, had the large, unnecessary stage room, and the managers of such houses, knowing with what popularity the moving picture had met with the entertainment-seeking public, and having before their minds the little success attained by their own shows, sought to run a double attraction, and thereby combined the two most popular priced entertainments, vaudeville and moving pictures

If you should walk from one end of Broadway to the other, and also on Forty-second street, two of New York's most popular theatrical thoroughfares, you will find but one, out of probably two dozen or more theaters, in which pictures alone are shown.

This martyr of theaters is known as the Times Square Theater, owned and operated by the Saxe Amusement Company at 1446 Broadway, between Fortieth and Forty-first streets.

Mr. Saxe, president of the company, invited the writer to visit his house while the entertainment was in progress, and I was struck quite favorably with the appearance of the building both inside and outside, and which I might state was recently reconstructed at a cost of ten thousand dollars.

The theater is attractive, though plain. Its walls, doors and ticket booth are void of all those lurid and vulgar posters. The interior decorations and frescoing are of pale green, and the electric lights are also protected by green shades, which renders a very pleasing effect to the eyes.

The house has a seating capacity of 300, and is never in darkness; the lights are always turned on, but so arranged as not to affect the picture. A double dissolving Motiograph moving picture machine is used in projecting the best licensed pictures, relieved by an occasional illustrated song.

We trust that the Times Square Theater will set the pace for other strictly moving picture theaters along Broadway.

ANOTHER KALEM INDIAN CLASSIC.



GIVING THANKS TO MANITOU.

A beautiful scene from "The Legend of Scar Face," a Kalem Indian mythological story. We reproduce it as a specimen of good photography and excellent pictorial composition.

In their search among the museums and libraries for Indian lore, the Kalem people ran across the legend of "Scar Face." It is a remarkable story, even among Indian legends, and the dramatic possibilities at once appealed to the Kalem producers. With their usual happy selection of location and suitable characters "The Legend of Scar Face" adds another to the long list of Kalem Indian successes. Also issued by them this week is "A Colonial Belle," a Revolutionary war story. We give an illustration from one of the scenes to show the infinite care that has been taken to get the correct setting and atmosphere of the period.

* * *

On another page will be found an article on the selection of natural scenic backgrounds for motion pictures by one of the "World's" staff of writers. Curiously enough, among the films of the week are several notable examples of excellent judgment and selection on the part of the producer. Biograph's "The Call to Arms," with its castles and Feudal customs, might well have been produced in the "old country" surroundings, it was so convincing. The Kalem Company, too, have a scout automobile, and on one of its trips discovered in Connecticut a mansion of pre-revolutionary days —a perfect specimen of Colonial architecture, which they used as a setting for "A Colonial Belle." The Vitagraph Company rounded up some very correct settings for "Uncle Tom's Cabin," and the version of the same story issued by Thanhouser also deserves mention for the local color they managed to get into some of the scenes.

Worcester, Mass.—Mr. Edwin W. Lynch, proprietor of the Pleasant street theater, has taken a 25-year lease on the Lincoln House. This old landmark is being demolished and Mr. Lynch will erect in its place a theater and roof garden having the largest seating capacity of any theater in New England.

Wausau, Wis.—The Electric Theater was damaged to the extent of $1,000 by the ignition of a film. A good sized audience filed out without any accident.



At last somebody has discovered that the motion pictures can be put to a valuable use. An official of a St. Louis asylum for the insane says they provide a cure for insanity. Some editors should be induced to frequent the picture shows early and often, particularly those who have essayed to champion the general interests of the moving picture business, but through their idiotic policies succeed in nothing more than prolonging discontent and strife to such a degree that even those who would like to be their friends have become disgusted with them.

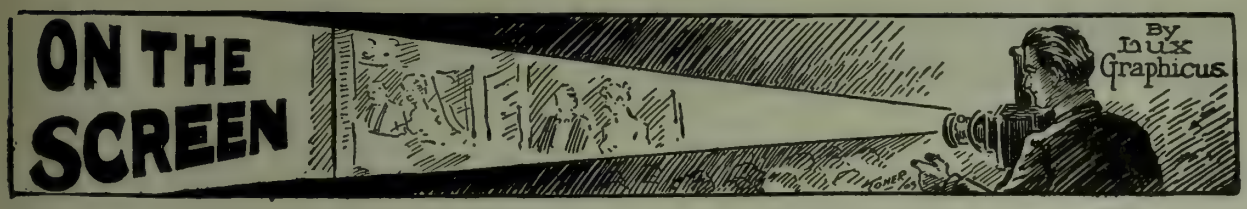
A number of exhibitors have asked me during the past week as to the status of the General Films Company. I regret to say I am not sufficiently in touch with the inside conditions on the licensed side of the fence to intelligently answer all the questions put to me on that point. I have endeavored to secure information from various sources to enable me to say something definitely, but have made little progress. The General Films Company, like many individuals, suffers from the heat to a considerable extent, and therefore is progressing by easy stages along the line of its policies. Every few weeks we learn that it has added two or three more exchanges to its fold, but nothing more is learned, and I do not think anything of very material importance will transpire before the Fall season opens. Thus far all the exchanges acquired are doing business at the old stand and to the casual observer there is no difference between the old system of management of these places and the present. Quite naturally there is some difference, but it is not observable to the outsider. Anyone who knows anything about the details connected with the operating of film exchanges is fully aware of the gigantic task the General Films Company has in hand and can readily see that it will take some time before it can accomplish what it has started out to do. An exhibitor said to me the other night: "Vell, I haf heered a grade deal aboud General Films bud I hafen't seen him yed. But I guess he'll come around in time and be on der job like the United Cigar Stores. I vonder if ve'll ged coupons mid der films ven he geds busy?"

The hot weather has put a big hole in the receipts of the moving picture places. Many managers have been obliged to shut down entirely. They tried to keep the doors open to hold the prestige for the opening of the regular season, but concluded that it was folly to pay expenses of film hire, help, electricity, etc., without a color of return at the box offices. Many of them have also been handicapped by air-dome opposition. The closing down of the places was the wisest move. Any good manager who has a good house in a good locality will get the business in the Fall without starving himself to death all Summer. The percentage of picture theaters that have closed is comparatively small. The principal sufferers are owners of the small places that no amount of investment could make sufficiently suitable for a place of entertainment in the Summer time.

I see that old stand-by, "Uncle Tom's Cabin," has come to the front again. This time Uncle Tom and Little Eva are starring in the moving pictures. Of all the plays of the last century I believe this one has been the greatest from the standpoint of an unrelenting hold upon the interest of the people. Dozens of companies are still producing it in the United States and Canada and I feel quite sure it will be a big success in the pictures. A singular coincidence is presented. Both the licensed and the independent people brought out the subject in the same week and on the same day. The Vitagraph Company has made it in three reels; the Thanhouser Company has condensed it into one reel. The story was told in one reel several years ago and I think the elaboration given it by the Vitagraph Company is a wise move. It will no doubt take a place with the biblical series and will be much sought during the coming Fall and Winter.

I was not a little interested the other day when a gentleman prominently identified with the Jeffries-Johnson fight pictures told me with the greatest assurance that the pictures will be exhibited throughout the United States. I questioned his confidence in view of the numerous press reports of the prohibition spirit manifested in so many localities. He admitted that at first the prospects appeared rather gloomy, but as time passes, so does the opposition. He then gave me a new version of the situation. There is not the slightest doubt that more than a majority of the reported protests were without real foundation. They were floated for a purpose, which is obvious when it is stated that scores of people have called upon the promoters of the pictures with a proposition of this kind: "You know the people of our part of the State have barred out the pictures. Now I can overcome that. I am the only man who can. I know just how much strength the opposition has and my influence can open the way for the pictures in jig time. I'll guarantee to produce the pictures without molestation in my part of the State and anywhere within the State limits." It doesn't take a mind-reader to guess the rest. At all events the picture promoters have very wisely turned down all such overtures. One of them said to me: "We have a perfectly legitimate attraction and will offer it to the public on a legitimate basis. Wherever we find bona fide opposition we will submit gracefully to the conditions. We certainly will not enter into any influence game with anyone. If a city or town has been misrepresented, or the reported opposition is lacking the strength to bar the pictures, the people of that place will have a chance to see them. Of course, at present we are only disposing of State rights and will give those rights only on a basis that will remunerate us for the heavy investment we have made, cover the expenses of conducting the subsequent details and allow a fair profit on the whole. The pictures have been shown in New York City for almost two weeks and nothing has transpired to justify in the slightest degree any of the fears so vehemently expressed by the alarmists when their production was first arranged for. We have positive information that many people who at first objected to the exhibition of the pictures have changed their opinions after seeing the pictures and watching the deportment of the audiences. In one of the New York theaters I sat immediately behind two gentlemen, one of whom impressed me as being there in the capacity of a censor. I overheard him remark after the actual fight in the pictures had concluded, 'Well, I am opposed to pictures of that kind on general principles and I will not surrender my position, but I will admit that, aside from my views in this respect, I can see nothing objectionable.'"

I was very sorry that matters of pressing importance prevented my attendance at the convention of the Film Service Association in Detroit last week. But I was not the only one of the old-time attendants to be absent. By a peculiar combination of circumstances a number of exchange men who figured among the most prominent and popular members of the organization in years past were unable to attend. As I write these lines, my thoughts go back to the good old conventions in Buffalo, Chicago, Pittsburg and New York. How times have changed! We have seen the passing of Swanson, Cline, Laemmle, Miles, Steiner and ever so many of the members who were real good fellows. And they are still good fellows, but you all know they are not in the same ranks any more. Business conditions have changed, but whenever they meet the same glad hand is given. And as I go on thinking I ponder upon the future of the good old F. S. A. I fear it has not long to live. It may hold a few more conventions, but they will be few. It is now purely a social organization and as such has survived longer than I thought it would. But the social feature is not what I look upon as the ultimate agency of its disintegration. There is not the slightest doubt in my mind that the General Films Company will eventually have its system in full operation and that all the licensed exchanges will be within the fold. When that result is attained the Film Service Association will have but one member, if any, and that will be the General Films Company. There will then be no further need for conventions. I have in mind a possible successor to the F. S. A. The managers of the several exchanges may form an organization. Should they do so there may be some delightful reunions, but one spirit of the past will be lacking. The "boys" will not congregate as film exchange owners, but as employees. This may not mar the pleasure of the gatherings, but it will take from them a decided amount of independence that made the old-time conventions quite exhilarating.



Of all the means at hand for lowering the temperature during the recent torridity—splendid word, torridity, is it not?—none has been more efficacious to me than a visit to two or three moving picture theaters. Duty has taken me to Keith & Proctor's, on Twenty-third street, more than once, and I would like to compliment the manager of that house upon the admirable way in which the temperature is controlled, if controlled it is. A visit to this well administered theater has proven a panacea for the almost intolerable heat outside.

* * *

Part of one of the pictures that I saw was also so realistic that it still further operated to keep me cool and comfy. I allude to that phase of "Uncle Tom's Cabin," released on Tuesday, July 26, which shows the escape of Eliza and the child across the ice. This part of the picture seems to have been conceived and carried out with extraordinary realism. You see the snow falling, the ice floes cracking and moving, you felt the danger that the woman and the child were running as they made their escape across the ice, pursued by their remorseless enemy through the blinding snow storm. This is one of the finest effects I have seen on the moving picture screen, and the whole story, so far as I have seen it, is worked out with wonderful realism, effect and versimilitude. It is as good a rendering of the subject as I have ever seen, and I have seen "Uncle Tom's Cabin" played several times.

* * *

I was inquiring whether the subject of "Uncle Tom's Cabin" would go well in the South, and I was assured that it would. There are, then, evidently some aspects of negro life which do not excite racial antipathy. "Uncle Tom's Cabin" is apparently one of them. I suppose this is in virtue of the fact that after all it is a very human story. It has a sentiment. There is no sentiment in a black man whacking a white man. But there is unquestionable sentiment, and much of it, in the display of the primal virtue which is one of the features of the story of "Uncle Tom's Cabin," namely, a protest against oppression.

* * *

Sentiment, too, plays a large part in another successful release of the past few days. I allude to "Peg Woffington," an Edison picture. This film was presumably adapted from the book by Charles Reade called, if I remember aright, "Masks and Faces." I remember to have met Reade. He was a splendid specimen of the vigorous English author. His book, entitled, "It is Never Too Late to Mend," helped to reform the somewhat brutal British prison system. Reade wrote the "Cloister on the Hearth," one of the finest historical novels ever written. This was in a way an attack on medieval priestcraft. In another book of his, called "Very Hard Cash," he fought the evil of the private banker, who, not being responsible to law, could easily make away with depositors' money. Another one of Reade's books that I always linger over with affection is "Christie Johnstone," in which Reade portrays the simple life of Scottish fisher folks.

* * *

Margaret (Peg) Woffington was a noted actress with a good heart, a tender solicitude for poor authors and a human attitude towards unsuccessful rivals. Marie Wilton, now Lady Bancroft, once played Peg and Sir Squire Bancroft, her husband, the sympathetic Triplet. The story was told in detail in last week's issue. I have just sketched it in a very brief outline.

* * *

I have read the book and seen the play and I was again curious to know whether the sentiment of the play had been preserved in New York and illustrated with the fidelity that one would look for, let us say, at the Haymarket, London. For the Haymarket, London, is the home of high class British comedy. There it is that your Trees, Bancrofts, Hares, Alexanders, Wallers, Kendals, together with many famous actresses, give you the sentiment of English comedy.

* * *

Can you transplant or rather transfer a sentiment three thousand miles? Can a group of American players, working up in the Bronx, put on a picture which should be as convincing to me, an Englishman, as if the thing were prepared in London? Apparently so. Costumes, acting, setting, the very bearing of the actors and actresses in this film seemed to be entirely convincing and, as I looked at the picture, I, to all intents and purposes, was seated in the orchestra of an English theater watching the representation of an English classic. Mind, I am giving an impression. I am not criticising in detail. Criticism in detail of a picture of this kind would be a somewhat different proposition.

* * *

This matter of the communication of the sentiment of the story to an audience is of supreme importance. Many of my readers, no doubt, have read Thomas Hardy's delightful story of English rustic life "Far From the Madding Crowd." A. W. Pinero, the British playwright, some years ago produced a play very like this called "The Squire," and in urging its claims to notice, he said he would give the scent of the hay across the footlights. In other words, he meant that the sentiment of this rustic drama would reach the audience. He did it. The play was very successful, in virtue of the fact that the actors and actresses felt the sentiment of their work and so conveyed their feelings in a special manner to the audience.

* * *

Not every moving picture succeeds in this country. The sentiment fails to reach the generality of the people. Let me make myself clear. What magnificent products reach us from Paris, and from Italy, Germany and elsewhere, and yet it would be inaccurate to say that these pictures which are exciting particular admiration are generally popular. This, I submit, is so because the sentiment of these pictures fails to be understood by the masses of people who pay to look at them. This, in a measure, may explain why it is that so many of these foreign pictures fail to reach general popularity. Good photography, good acting, good dresses, good scenery, all that is there, but the sentiment is not understood by the generality of American audiences.

* * *

"Uncle Tom's Cabin" and "Peg Woffington" may be regarded, therefore, as expositions of the sentimental side of moving picture making. Everybody understands the sentiment of "Uncle Tom's Cabin;" we feel we are with the characters. We do not like Legree; we commiserate Eliza and the old negro, we sniffle at the death of little Eva, we are amused by Topsy. The sentiment of the whole picture is simple and convincing. So, in a measure, is the sentiment of "Peg Woffington." A good feature of this play, the self-sacrifice of Peg, in the midst of many temptations and inducements to exult in her conquests, wins our affection at once. We love Peg Woffington for her lovableness. The sentiment of the story, in short, appeals to us all. She might have lived and had her day along Broadway. Nay, along Broadway at this moment there are probably clever and beautiful actresses who are passing through the same zone of experience as Margaret Woffington passed through. Indeed, I myself know—well never mind what I know. If I were to write down all that I know about this phase of life I should require to fill a very big book, indeed, instead of a single page of The Moving Picture World.

F. T. Montgomery, of Memphis, Tenn., will on August 1 open the Amusu Theater of Jacksonville, Fla., having purchased it outright from J. C. Gray.

The name of the house, together with its policy, will be changed by the present owner. The theater will be strictly a moving picture house, the only other feature being high class singing. Several artists have been engaged, and will report for the opening performance on August 1.

All employes of this theater will be uniformed, and Mr. Montgomery states positively that he intends to cater to the patronage of the ladies and children, and the high class element of the city. First class and latest films will be run.

The house will be remodeled and redecorated and carpets will be placed in the aisles. Mr. Montgomery expects to elevate the picture business in Jacksonville, as he did in Memphis, Tenn. He sold his Majestic Theater in that city.



"As the Bells Rang Out" (Biograph)—A story which purports to be based upon some shady operations in high finance Just as the bells ring for his daughter's wedding a father is arrested, and as the young couple, ignorant of this, depart on their honeymoon the father is led away to prison. The force of the story lies in the contrast, which is made real by setting one against the other.

"Serious Sixteen" (Biograph)—A lively love comedy. The young couple have a tiff, and she, sick of the world, decides to spend the rest of her days in the Salvation Army, and he equally discouraged, decides to become a friar. They both purchase elaborate outfits, manifesting extreme disgust with the world and its disappointments as they do so; but when this is accomplished their enthusiasm for immolation subsides. The lure of the world is too strong, and they decide to patch up matters and proceed along their former ways in mutual rejoicing. A continuous laugh.

"John Graham's Gold" (Lubin)—A story of a miser that is different. A love story and a woman who lost heavily on margins and borrowed of the miser to speculate are interwoven, while the sacrifice of a daughter to cover the mother's mistakes is an additional dramatic situation. To see the miser killed by an accidental shot from his own revolver is as unusual as it is strong. It forms a fitting climax to a story which holds the interest from beginning to end. The players have seized upon the situation with more than ordinary intelligent appreciation of the possibilites and have created a picture well worth seeing. It will rank as one of the leaders of the week.

"A Postal Substitute" (Melies)—A thrilling story of an attempt to prevent the delivery of a certain letter which is frustrated by a girl in a very romantic manner. The riding is perhaps the most entertaining part of the picture, though when Jack announces his intention of marrying May one wants to join in the vociferous cheering of the assembled cowboys. There is something about the picture, possibly the faithfulness and sturdy bravery of May, that appeals almost irresistiblv, yet the story is simple. The heart interest is very strong, however, and once the story is opened it never ceases until the picture disappears.

"Mazeppa" (Selig).—A romantic story of a wild race. Mazeppa, the son of a Tartar chief, was captured in infancy by the Poles and grew to manhood supposing himself a Pole; but because he dared to love a Polish princess he was tied naked to the back of a wild horse, and underwent such tortures as few ever survive. But the horse took him to his father's camp. He was identified, proclaimed and immediately took measures to secure the princess for his bride, in which he succeeded. Few films are more fascinating than this. It is followed with the most absorbing interest, and one feels a thrill of pleasure when Mazeppa and the princess are re-united. The picture is staged with consummate care and all the details are carefully worked out. It is, perhaps, the strongest picture of the week.

"A Frontier Hero" (Edison)—A picturesque, though simple, story, dealing with events upon the frontier along in the '40s, when Indian attacks were common and no man knew when he and his family were safe. Indian attacks were such a constant menace that every family was in a continuous state of alarm, and the picture here offered illustrates graphically the unpleasant and dangerous conditions which existed. The Edison players have caught the spirit of the time and occasion and have developed a series of scenes which will linger long in the memory, and will give a more definite comprehension of what settlers on the frontier underwent. Not only is the picture entertaining, but because of its reproduction of a type of life fast passing away it possesses an important historic value well worth considering.

"Lazy Farmer Brown" (Edison)—Unquestionably the gentleman here represented was lazy. He demonstrated the fact very clearly in every movement, or perhaps it would be more accurate to say lack of movement. So the busybodies decided to arouse his flagging energies by a story of buried treasure. The result was so unexpected that they clearly show the chagrin they felt. But the erstwhile lazy man has no cause to regret the outcome of his development of unusual activity.

"The Cowboy's Sweetheart and the Bandit" (Pathe)—A picture filled with the spirit of energy which characterizes anything that faithfully represents cowboy life. While this house has never quite conquered some of the little details which are apparent to one familiar with cowboys and their ways, the actors accurately interpret the spirit which actuates the rangers of the plains and succeed in producing a fascinating film. This story is exciting, is well told and is sufficiently characteristic to be satisfactory. The perfect photographic features add so much to the attractiveness of the film that minor errors can be overlooked.

"Brave Hearts" (Kalem)—Every person who sees this film will be ready to cheer the brave little girl who mounts a horse and rides for aid when an Indian attack is begun. It is one of those characteristic Indian pictures which have come from the Kalem studio of late in such a high degree of excellence that every audience that has seen them has not failed to admire.

"Davy Jones and Capt. Bragg" (Vitagraph)—The third in the series of funny Davy Jones farces and, like its predecessors, filled with laughs from beginning to end. These two worthies are capable of producing the most uproarious laughter. They do it in New York audiences, some of which appear to be remarkably indifferent. This being true the effect of the picture upon audiences elsewhere may safely be left to the imagination. This one is, in some ways, the funniest of the three so far produced. Undoubtedly the public will look for more of the same type, representing these altogether likeable heroes in further amusing adventures.

"The Desperado" (Essanay).—A good story of the type which holds the unflagging interest of an audience. It deserves commendation because the usual flow of blood in stories of this character does not occur. The desperado cleverly captures the horses of the sheriff's posse and, confronting the men themselves one or two at a time, disarms them without firing a shot. It adds interest to the story to see the outlaw trail the horses and pistols all back to town, leaving the men to plod over the sands under a burning sun. Then comes a new man, who formulates a plan by which he takes the desperado single handed, and is made sheriff of the county for his good work. Numerous interesting details which add materially to the story are worked out as it proceeds. Most audiences will agree that this is one of the best stories of the kind the Essanay people have yet produced, and the good work they have done in this direction has long been recognized.

"The Princess and the Fishbone" (Gaumont)—A comedy in which good photography and lively acting combine to make a picture that brings many a laugh as it proceeds. It is funny without being silly, and is a relief to a program that is composed principally of heavy films.

"The Foxy Lawyer" (Gaumont)—A lively travesty upon what are supposed to be the foxy characteristics of some lawyers. To be sure the story is much exaggerated, but it is none the less funny for that reason. As a rule it will be found that audiences will unite in calling this a good picture.

"More of Betty's Pranks" (Pathe)—Another picture displaying more of the humorous antics of this individual. She makes it extremely lively for people in her immediate vicinity and adds materially to the gayety of the audience in doing it.

"Pete Has a Good Time" (Pathe)—Yes, he does, and in the representation of what he does the film offers an opportunity for a good deal of sport. Some of it is more or less uproarious. The situations are sufficiently complicated to make it interesting throughout the picture.

"Hako's Sacrifice" (Vitagraph)—A powerful Japanese drama worked out with such careful attention to details that one feels that for the time one must be in Japan. Staging and costuming have been carefully done, and the closest attention was given to the study of the details of the picture. Dramatically it will rank with the best of the week, and the actors perform their parts with skill and discretion. So far as the average person can see it has no flaw. The sacrifice, which is the basis of the story, is graphically represented, and one is disposed to feel a sense closely approaching gratification when it is accomplished and its necessity is comprehended. The actors deserve commendation for the sympathetic manner in which they interpret the play and one will want to see the film more than once.

"The Call to Arms" (Biograph).—Medievalism and covetousness, a combination common enough in the times so graphically reproduced in this film, are really the central points in this excellent picture. While the story has to do principally with a marvelous jewel, the real interest lies in the romance and mystery suggested by laying the scene in medieval times. Whatever relates to that period in the world's history possesses a peculiar fascination for everyone and this film will be watched with more than the usual interest for this reason alone. Perhaps the tragedy which results in the death of the wife could have been avoided by allowing her husband to arrive on the scene just in time to save her. Yet, possibly, the climax, the embodiment of ven-

geance as represented by the husband when he finds the false cousin cowering at the altar, would have seemed out of place or entirely unnecessary. Sometimes these suggestions would not work out satisfactorily. But often it seems a pity that a brave person, man or woman, cannot be spared after they have done as well as possible to save property or guard life committed to their care.

"The Stepdaughter" (Lubin).—One of those stories in which a wrong is righted and a little woman who has suffered all sorts of oppression comes to her own. Whether it is wise to represent stepmothers as heartless as is done in this film may be a nice question, but the fact remains that to do this is multiplying injustice. The larger proportion do as well as they can for the children brought under their care. That the story ends well is not due to the stepmother and her daughter. The telltale locket spoils their little scheme and the man of wealth and his boyhood sweetheart are united, to the discomfiture of the plotters who hoped to profit by the returned wanderer's long absence and consequent lack of knowledge of which was the right girl.

"Getting Even With the Lawyer" (Pathe).—A lively comedy which graphically illustrates how the lawyer was made to feel the effects of the wrath of some who believed he had taken undue advantage of them. Those who have had similar experiences may perhaps sympathize with the individuals who wreak their vengeance upon the lawyer.

"Breaking Up Ice in Finland" (Pathe).—An educational picture of merit. It not only shows a characteristic scene, but it does it in such an excellent way that one feels almost as though present and watching the actual scene in progress. Ice is a difficult subject to photograph. How difficult, any one who has ever used a camera can tell. Here the ice is faithfully portrayed, all the delicate half tones and shadows being retained. The viewpoints were selected with discretion, and altogether it is a very satisfactory picture.

"A Mad Dog Scare" (Selig).—A travesty upon the common hydrophobia scares which frequently beset small towns that will arouse any audience to convulsions of laughter. The way those two dogs go tearing through town, and the way the entire populace turns out will be appreciated by those who have seen a disturbance of any kind in a small village. Poor Josiah, bound to a chair pending the examination of the dog's brain, ceases to see the joke. Fortunately the dog had fleas instead of hydrophobia.

"A Sleep Walking Cure" (Selig).—To cure sleep walking the old maid conceives the brilliant idea of putting a tub of cold water at the foot of the stairs. It catches all but the right one; but when it captures a burglar they are all agreed that the old maid has brilliant qualities.

"Peg Woffington" (Edison).—A pictorial presentation of the long popular story by Charles Reade. Technically excellent, it is a notable addition to the already long list of Edison picture dramas. Whether it was that we were imbued with a sense of Edisonian greatness after witnessing such successes as "The Stars and Stripes," to cite a recent example, our imagination was keyed up to such a pitch as to what they could do with the dramatic possibilities in the story of the fascinating and erratic actress, that we regret to say we felt some disappointment. Not that they did not acquit themselves well but others agree with us that here was a chance for a masterpiece and "well enough" was not sufficient. The adapter of the story was the first offender and he or she was not improved upon by the stage director. The novel is a brilliant one, full of dramatic suggestion. Wealth and penury are contrasted; scenes of riotous extravagance change to those of hunger and misery; charity and goodness of heart is Peg's character at one moment, the next she is selfish and arrogant. But the point to have brought out was that, with all her faults, Peg Woffington was at heart a good woman. Now the Edison version only mildly brings out the costly dinners lavished on Peg by her admirers; the dramatic effect of the contrast between wealth and poverty is lost by presenting the poor playwright Triplet as too well-fed a character and in too comfortable surroundings. The contrasting qualities in Peg's character are not brought out strongly enough. So while we enjoyed the pictures, having read the book, and admired some of the clever work, yet the audience received it in silence, which would not have been the case had the dramatic moments been brought out with more intensity.

"A Fair Exchange" (Essanay).—An entertaining story of how a doctor got even with a plumber. The first part of the film is a travesty, showing in an exaggerated manner what a plumber is supposed to have done when called to mend a leak in a pipe in the doctor's house. The second part tells in a highly amusing manner what the doctor did to the plumber when the latter called for advice. The doctor has rather the best of it. When both are done with their work they exchange bills, and the humor of the situation striking them at the same time they burst into hearty laughter. And so does the entire audience. Like all the comedies from this firm's studio, this one is funny and lively and deserves the applause it will get.

"A Personal Matter" (Essanay).—Henry is up to his pranks again, and this time plans to answer a personal in the newspaper. But through a series of complications, as lively as they are funny, a tramp steals his suit and Mrs. Henry discovers what is doing. The tramp keeps the appointment and Mrs. Henry, mistaking him for her husband, administers such a severe drubbing that he wishes he had never discovered that personal. And then after the thorough keelhauling he gets he is dragged away by the police for stealing the suit.

"A Daughter of Dixie" (Kalem).—A love story with incidents of the Civil War as a background. Perhaps its most striking feature is the fact that the Southern girl, who turns her lover away when he decided to go with the North, accepts him after the war is over. And a further sentimental touch is added when the Union man and the Confederate shake hands and forget the past. Melodramatic in construction, this picture is interesting and perhaps more honestly represents the feelings of those actually engaged in that combat than almost anything seen in a considerable time. It is an interesting picture, but underlying the interest is a sentiment that is worth remembering and cultivating even now.

"The Detective's Dream" (Pathe).—A bit of comedy which represents, possibly, the supposed feelings of a detective who prides himself that he is capable of making important captures. What happens to this detective in his dream is amusing and the end is sufficiently surprising and funny to raise a long, hearty laugh, even in a New York audience.

"On the Ethiopian Frontier" (Pathe).—An excellent scenic production picturing some of the most interesting features of that distant and little known land, the character of the country, the people, their homes, their dress and many other interesting and instructive features are graphically reproduced.

"The Art Lover's Strategy" (Urban).—A touching little story depicting the struggles of a young artist. After selling his first picture he returns home to find a note telling him his wife is a suicide. But his wife is saved from committing the rash deed and the pleasant reunion planned provides a joyous ending for a film that opens gloomily enough to suit almost anyone.

"Mexican Domain" (Urban).—The views of Mexican life here presented are deeply interesting and instructive. They show many scenes of daily life, interspersed with pictures presenting the pleasure loving people in their gay recreations. Perhaps these latter will be considered the most attractive of all. The life of the streets of the city is clearly and graphically presented. One may acquire a reasonably accurate impression of Mexico by looking at this picture. The quality of the work done on it is excellent. Like all the Urban films intended to illustrate outdoor scenes, the operator selected the best possible viewpoint for each picture and all those who had to do with the mechanical department performed their portion of the work with skill and discretion. One acquires a clearer understanding of Mexican life by seeing this picture than one could obtain from a score of books.

"The Beautiful Margaret" (Gaumont).—So well known are the events which are developed in this drama that it is scarcely necessary to repeat them. Unless the drama is known this burlesque is silly and meaningless, but probably every one will know what is travestied as soon as it appears. Some of the play is performed by puppets in the hands of clever operators, and this novelty adds to the attractions of the piece. It should be a popular film.

"An Angler's Dream" (Gaumont).—How the fish turned the tables upon the man who fell asleep while trying to catch them. He manages to stand everything inflicted upon him, which, after all, is only what he would have done had he succeeded in capturing them, until they purpose frying him in a large spider. That is too much, and he wakes up, only to discover that a huge fish has been hooked which disappears with his line.

"Making Wooden Shoes" (Gaumont).—Here are two decided novelties, first the rapid development of the shoe from the block of wood to the finished product, and that, too, by means of the most primitive tools. To some it will be a novelty to see oxen shod by swinging them clear of the ground,

but that was always done in New England, and is to-day. It is impossible to break oxen to be shod like horses, consequently this method must be used. It brings to America an old-world industrial process which may be the precursor of the same operation in this country.

"Uncle Tom's Cabin" (Vitagraph).—The first of a series of three reels, each approximately 1,000 feet, and intended to adequately present this powerful and fascinating drama. This reel depicts the escape of Eliza and the removal of Uncle Tom from his old home in Kentucky. Most of the salient facts in the story up to that point are graphically produced. It is scarcely necessary to go over the story. It is well known to practically every one. The staging is adequate and the actors have caught the spirit of the original story and develop their parts with a skill and intelligence which must be seen to be appreciated. While the story has lost most of its power with the removal of the reason for its existence, it still has a fascination which few are able to resist, and in this film that fascination is retained. It is a picture of power, and deserves all the applause which it receives. The producing firm deserves commendation for the sympathy and excellence of its work.

INDEPENDENT.

"Andromache" (Film d'Art)—An artistic production which will rank among the many beautiful pictures sent out by this house. All the details are worked out with skill and intelligence. The stage setting and costuming are alike especially attractive. The film has many delicate beauties.

"The Mistake" (Imp)—A love mix-up in which a girl marries a man she does not love, and trouble follows. Wrongfully accused by her husband, she goes back home. Ultimately, however, he learns the truth and begs forgiveness, and afterward they live happily. The story is interesting for what it suggests, more than for what it actually tells, and the audience follows it with close attention throughout.

"Black Pete's Reformation" (Bison)—Here is a sermon so graphic that its meaning cannot be mistaken. Black Pete, a desperado, given to holding up coaches and robbing the passengers, reforms through the efforts of Julia, a country girl, whose father has died, leaving her alone. The dramatic feature of the piece is Black Pete's reformation. The scene of the prayer at the grave is impressive, and, unlike many similar scenes, does not seem sacrilegious. This film could be used by any moral teacher to emphasize his arguments in favor of redemption, no matter how wicked the individual might be.

"A Devoted Little Brother" (Lux)—A beautifully photographed and highly dramatic film, representing a boy, no more than a child, seizing his violin and roaming from place to place, playing a familiar tune in the hope of thereby discovering his kidnapped sister. And in this he is successful. He finds his sister, and secures the punishment of the villains who took her away. The child actors perform their parts with distinction, making the film especially attractive. Child actors invariably attract favorable attention, and in this instance there is no question about the excellenc of their work.

"Ma's New Dog" (Lux)—A novel development of a love story, which presents a hard-hearted mother as objecting to the attention a devoted admirer is showierng upon her daughter. The result is that he is incontinently turned out of the house. Disguising himself as a poodle he returns and is duly installed in Ma's affections. Ultimately he succeeds in winning over the objecting mother, and purchases her a real poodle to take the place of the fake she lost when she found a son-in-law.

"The Playwright's Love" (Thanhauser)—A pretty love story, beginning when an unsuccessful playwright succors a poor woman and brings up her daughter. In later years they marry, ending pleasantly a romantic episode.

"The Elopement" (Great Northern)—A lively comedy in which the laughable situations into which the elopers are plunged do not fail to interest and amuse. It is acted with all the snap and enthusiasm which characterizes the work of this capable company.

"The Stolen Policeman" (Great Northern)—The adventures of this unfortunate policeman are most laughably presented and the audience is treated to a picture lively enough to suit the man who wants action in everything he sees.

"Our Housemaid" (Powers)—A rough-house picture, depicting the results of a series of tricks by Katie, the housemaid. She gets hers in return, too, but the worst comes when the cook seizes her and thrusts her head into a quantity of pudding. While the picture is rough, it is also funny, and roars of laughter usually greet its presentation.

"Cohen and Murphy" (Powers)—A bad man story which represents Cohen as avenging the death of his partner and friend, Murphy, by getting the bad man drunk, binding him fast and carting him back to town like a log. Then he presents the assembled cowboys with a long rope, an action which carries its own plain inference, and no explanation is necessary. The picture is notable in that it offers a novel method of disposing of bad men which might be used to advantage in real life. It would save powder and lead, and offers a quiet substitute for the usual noisy row.

"The Ungrateful Daughter-in-Law" (Yankee).—An object lesson which has too many counterparts. More than one daughter-in-law has turned a son against his mother and this one is no exception to the instances which have gone before. Driven to despair the old mother seeks relief in suicide, but is happily saved, and then the reunited family begins to truly live. The picture is graphic and the inference is sufficiently plain. The unfortunate feature is that it represents a condition that exists in too many instances.

"Two Maids" (Imp).—A lively comedy representing two visitors applying for and getting the places of serving maids. Many funny complications arise, but the climax is reached when the fiances of the two supposed serving maids unexpectedly arrive with the master of the house for dinner. Explanations follow and the company is as happy as though all the maids in the universe were within call.

"The Silversmith to King Louis XI." (Eclair).—A romantic love story in the setting of royalty. There are a number of disagreeable interludes, but ultimately the couple is united by order of the king, only as a punishment for daring to make love. In that manner they are forbidden to marry for a year. The setting of the play adds to its attractiveness and one acquires an accurate impression of life in those times by seeing this picture.

"Love in Mexico" (Bison).—A love story in which a stern father objects to a poor lover, but favors the suit of a man who offers gold for his daughter. But she escapes from their clutches and leads them a merry chase to her sweetheart's hut; then the two of them hurry to the priest to be married. The wealthy suitor is sent about his business without either girl or gold and the father gives the newly wedded pair his blessing. The story is lively enough, but possesses no novelty, and has nothing beyond the ordinary run of such events to recommend it.

"The Missing Bridegroom" (Powers).—Here is a medieval romance with a twentieth century setting. The bridegroom is stolen on the hour of his wedding and confined in a dungeon, while his captor makes love to the girl, finally winning her consent. The prisoner escapes, however, and arrives at the church in time to prevent the wedding. Then the situation changes, and the kidnapper is led away by the police. To bring a story like this down to these times is a worthy achievement. The producers have accomplished it with remarkably good taste and with surprisingly few points open to criticism.

"Uncle Tom's Cabin" (Thanhouser).—An attempt to reproduce in one film a reasonably accurate condensation of this novel. It is needless to go over the story; every one knows it, either by reading, or by hearing about it from others, and as one scene after another passes before one on the screen the memory reverts to those other days when all this was true, now, happily, gone forever. It is well, however, to reproduce in this graphic form some of the horrors which were formerly perpetrated in the sale and cruel treatment of slaves, that the younger people may become acquainted with what occurred for many years in the South. They will know what the Civil War meant, and will realize why it was necessary to shed so much blood and spend so much money to save the Union.

"The Room of the Secret" (Ambrosio).—A melodramatic film telling the story of a dark secret and holding the interest throughout without flagging. Acted with appreciation of the possibilities of the picture, it will prove an interesting addition to any program. The technical part of the work is well done.

"A True Pal" (Nestor).—An exciting story of what happened when a girl came between two old friends. Then came a quarrel and an accident with a pistol, wounding one of the men. The other was accused of shooting his rival. He got away with his sweetheart's help. The wounded man recovers sufficiently to know what has happened, crawls upon his horse and rides furiously to his friend's rescue. He arrives just in time. The rope is over the limb, but explanations clear up the misunderstandings and everybody is happy, even the unsuccessful man rejoicing over his pal's good fortune.

"The Prospector's Treasure" (Atlas).—A love story which is marvelously helped by the discovery of a prospector's

hoard of gold dust, hidden in a tree for sixty years. It prevents a marriage for money and gives two lovers their opportunity. The climax, when the banker arrives to claim his bride to find her the wife of another, and also to receive payment on his mortgage, is excellent and is a pleasant ending to a film that had gloomy possibilities. Actors and technical men have done their parts well and the picture should prove popular.

NOTES FROM WASHINGTON, D. C.

Mr. Tom Moore, manager of the Film Exchange of Washington and vicinity, is enjoying a much-earned vacation for a fortnight, visiting New York and Atlantic City. He is supposed to forget business during this time, but he will be seen among the managers of New York on social calls, during which business will be sure to crop in somewhere. During his absence Mr. Wm. Mack is at the helm at the exchange here and things are running on as smooth as ever.

A big event among the patrons of moving pictures is the Howe's Travel Festival at the Columbia Theater. Lyman H. Howe has done much to assist the stay-at-homes in enjoying experiences in foreign lands without any of the discomforts of the traveler. He was one of the first men to eliminate that uncomfortable flicker of the moving picture and his reels are noted for their clearness and his subjects are always interesting. The serious, the humorous and the instructive are harmoniously blended.

Manager Gwynn of the "Nameless" Theater, is having a unique contest to secure a title for his moving picture house, by letting the patronizing public select the name. Thousands of names have been received and it will be no easy matter to make a decision. If only a partial list of these titles are published the public will gain some idea of the wide range of ideas that have come into the heads of the patrons of this theater. Mr. Gwynn is at the head of one of the prettiest houses that shelters motion pictures in the national capital. He is a newcomer here, being better known for his houses in Allentown, Pa.

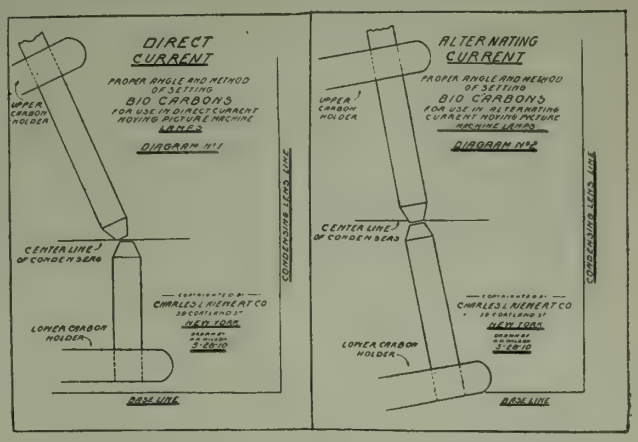
The significance of good music to accompany picture plays is becoming more and more apparent. A theater that appreciates this is The Empress, which has as many patrons for its music as for its pictures. I dropped in there recently and was somewhat astonished to hear "The Barcarole" from the opera of the "Love Tales of Hoffmann" being played in a truly artistic style. This strain continued during the love passage of the motion play, but as soon as the theme of the story changed so did the music, both working in harmony during the entire performance. "It pays to have good music," remarked Mr. Notes, and other managers here have expressed the same opinion. W. H.



NOTABLE PATHE-AMERICAN FILM.

The accompanying illustration is from a scene in "The Cheyenne Brave," one of the most, if not the most, remarkable Indian pictures ever produced. In one of the scenes there is a canoe chase with fifteen canoes taking part. All the actors taking part in this picture are real Indians or sufficiently well made up to pass as such. The film will be issued on August 19 and should be in great demand.

CORRECT SETTING OF THE CARBONS.



We have just received from the Charles L. Kiewert Co., 39 Cortlandt st., New York, a copy of the new instruction sheets which they are using in connection with the Bio carbon, noted in our columns recently. As this pamphlet contains many items of value and interest to every owner and operator of a moving picture theater, we are giving below some extracts from the contents. The use of 5/8-inch cored carbons, both upper and lower, on both alternating and direct current, is advised. This is different from the usual practice, but as the Bio carbon is especially designed for motion picture work by the largest manufacturers of high-grade carbons in the world, we have no doubt that the direction given will be found correct. In view of the rapidly increasing sales of Bio carbons, every operator should be familiar with their use. The use of one size of carbon for both upper and lower, and for all conditions, will interest both the theater owner and the jobber or distributing exchange, as it cuts in half the number of different sizes which must be kept on hand. From the standpoint of the user, a further economy results, as partially burned upper carbons may be used as "lowers" instead of being thrown away. The plates showing the setting of the carbons are simple and effective and should be of great assistance to the operator, and the directions accompanying them are both clear and comprehensive.

The directions for altering the carbon setting to suit various frequencies on alternating current are especially useful. We have never seen anything of this nature in print before and doubt if any instructions on this point have ever been made public. The writer of this instruction sheet is evidently thoroughly familiar with the practical operation of moving picture machine arc lamps, and has put a great deal of study upon usually neglected points.

There are several little "kinks" that are calculated to help the operator in overcoming difficulties that are often met, but not always eaasily removed. The statement that 5/8-inch cored Bio carbons will carry up to 100 amperes is certainly startling. It is so far in excess of the capacity of any other carbon that, were it not attested by the experience of several competent practical operators, we should be inclined to view it with scepticism. Many operators will find the advice regarding current saving devices especially helpful. Improperly adjusted devices of this character are to blame for more arc troubles than is generally suspected. We might add that every operator should know the proper arc voltage for the carbons he is using, and test the same by voltmeter while adjusting the current saving devices, especially on alternating current.

The Charles L. Kiewert Co. had made an innovation in its business policy which will no doubt be warmly welcomed by our readers. An expert department composed of practical operators, will be maintained for furnishing, without charge, advice upon all practical and technical points in motion picture projection. This is a step in the right direction. It cannot be denied that during the past ten years, while the art of moving picture projection was developing rapidly, the source of light upon which the picture depends underwent practically no improvement. In fact, the most frequent criticism of moving pictures from the artistic standpoint, has been the "flatness" of the picture, which is undeniably traceable to the carbon, as is easily seen by comparison with stereopticon pictures projected by calcium light. If, as claimed, the Bio carbon will furnish a light of calcium quality, its invention marks a new era in the moving picture art.

OPRATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

Kind Words—New Screen.—Mr. Lester B. Hughes, Stroudsburg, Pa., writes: "One of the first sections of the Moving Picture World that claims my attention is the department over which you preside. Stroudsburg and East Stroudsburg, population 10,000, has four picture shows, the largest being the Grand Opera House, managed by O. F. Koch, seating capacity 500. Mr. Koch is an up-to-date manager and has perfected a new screen, applied for patent and made arrangements to place same on the market. It will be comparativly low in price, thus being within reach of every nickelodeon. I have seen pictures projected on Mr. Koch's screen, and they certainly were a revelation, economy of light being the main feature. Mr. Koch tells me he formerly used sixty amperes and gets 100 per cent. better picture now with twenty. I am in no way associated with Mr. Koch, or in any way interested in his screen, except that I always like to see anything good succeed."

Glad to know you appreciate and like the Column, Neighbor Hughes. Many thanks for your kind words (and for the invitation). As to the screen: we are always glad to learn of new things that go to improve the silent drama. I'm afraid, however, the claim of sixty to twenty amperes is a little strong, provided the size of picture remains the same. I have said from the first that the ultimate gain by use of patent screens reflecting light would be largely confined to current saving; that by their use the same curtain brilliancy might possibly be had with fifty per cent. less current. Of course there may be picture improvement also, to some extent. I shall be interested in seeing the new screen when it is on the market.

Discovered.—A letter from the manager and operator, Belfast Opera House, Belfast, Me., says that a Mr. Young is quite young. In fact, he is only a boy, who asked the privilege of learning operating, was accommodated, loaned the back numbers of the World and at once burst into print, warning the editor that his "slats" were in danger. Mr. Clifford, manager and operator B. O. H., says kind words about the World, the Column, and advised that its editor pay no attention to kids. Neighbor Clifford begins his letter "Friend Richardson," and then apologizes for the familiarity, but says he would like to use the term, because he knows I am trying to uplift the picture business. Now that is precisely what I want! I desire the operators, and managers, too, to consider me their friend. I wish it understood that even when I roast the tar out of you it is rather like the chastisement administered by the father to the child he loves. It is my earnest desire to do all I may to elevate the moving picture business, for its welfare lies near my heart. I recognize the fact, which too many who should know better ignore, viz: that no matter how perfect the film, the machine and equipment, the production will be ruined by poor performance on the part of the operator, and that if the film be mediocre and the machine and equipment not of the best, the poor operator will produce results on the screen calculatd to cause tearsdisgustlaughterswearwords and a few other things all mixed up together, while the real operator can put on a quite passable performance with the same material. Therefore, perfection on the part of the operator is of crucial importance to the business as a whole. I am trying, among other things, to bend my humble talents to the raising of the standard of performance on the part of operators, and you can make me no happier than to tell me I have actually made some degree of headway. "Friend," Neighbor Clifford, is the term I like to hear! If you lost your back numbers of the World just let us know and we will gladly replace them.

General License.—In a just discovered post card, which seems to have been mislaid, Iron River, Mich., asks for full, complete instructions for procuring a license permitting an operator to travel from place to place.

So far as the writer knows there is no such license. Iron River also promises some articles on the "Rheostat Question." Glad to have them sent in, Iron River. Sorry for delay answering license query.

Editor's Judgment Endorsed.—Mr. H. F. Jackson, resident manager Bijou Amusement company, Fitchburg, Mass., writes in part: "Just a word in commendation of your article regarding Keith & Proctor's Harlem Opera House. A recent trip to New York City occasioned visits to some thirty of the so-called moving picture theaters of the Big Town. The above-named house was the only one in which the performance did not cause sighs of regret for the money expended. The new films, uniformed attendants, illuminated auditorium seen at the Harlem were most unusual for a New York house, while the fact that not only did the machine actually not break down during the show, but the pictures were brilliantly and evenly illuminated, was positively unique. The only fault I observed was the odd shape of the picture, wider at bottom than top, but the distortion was slight and would not be noticed except by the most exacting critic. I may possibly be prejudiced, but it seems to me that the average large-city exhibitor might learn much from the methods in vogue in Massachusetts. More power to your Operator's Column. As a suggestion I have not seen made: Troubles in focusing both sides of the picture may be caused by the front-plate not being parallel with the aperture plate."

The suggestion is good, Neighbor Jackson. Since I first visited the Harlem Opera House I have been there many times, and in no case have I felt called upon to feel sorry for commending that house, its manager and operator. The slight distortion is unavoidable, caused by machine being located higher than the curtain.

Has the Right Ring.—Mr. P. H. Brown, Hugo, Okla., writes a letter which sounds right, and if his deeds back up his words, as doubtless they do, Neighbor Brown is a real operator. The letter runs thusly: "I note, in last week's paper, a Mr. A. M. Young attempted to get back at you for roasting the poor shows and operators. May I ask a question? If the operator has not pride enough in his business to do the best possible work—produce the best possible results on the screen—why should he not be roasted? That is largely the trouble with the silent drama of to-day. Too many of the Dont-Care brand of operators! But I am pleased to be able to say that in the West and Middle West the great majority of operators take pride in their work, and most of them have pretty fair conditions to work under. By this I mean large, well-ventilated operating rooms. I do not assert that all are so fortunate but that the majority, in the sections I have visited (and that includes Canada to the Gulf and St. Louis to the Atlantic a few times) are thus favored. My operating room here is 8x10, with a nine-foot ceiling. It has three outside windows and complies with all underwriters' rules. I wish you might visit us some night. I don't think you would have any complaint to make for The Erie (the name of the theatre) has a reputation all over Oklahoma as being the most beautiful house and as putting up the best pictures of any in the State. We are keeping up that reputation, too. The trouble is, Mr. Richardson, that you don't roast those houses and operators who put on rank performances hard enough. If every operator would bend his entire energy towards improving his performance you would soon see a vast change for the better in the Silent Drama. And you can improve, gentlemen, if only you will make the effort. Now let us all place our shoulder to the wheel and shove for better projection (Amen.—Ed.). I won't consume more space now, but the foregoing sets forth just the way I feel about things, and I just had to say it. Now, Mr. A. M. Young, please give reasons why Crank Turners should not be roasted. What's the matter with you other Oklahoma boys. Wake up and let us hear from you!"

Mr. A. M. Young's letter was a joke—and I rather think that he is sorry he spoke. I merely published his literary effort for the laugh there was in it and to teach him, and others like him, a lesson. Friend Brown's letter requires no comment. It speaks for itself.

Film Cement.—Mobile, Ala., asks for formula for film cement, both ordinary and N. I. The formulas for the best cements, especially the N. I., are trade secrets. I cannot recommend others. You will find the Pathe cement excellent. Their N. I. cement will answer for both N. I. and ordinary.

Wires and Carbons Too Small.—Charlotte, N. C., writes as follows: "Have a Compensarc giving 30, 50 and 75 amperes. Our main wires to Compensarc are No. 4, and from there to lamp is No. 6 asbestos covered cable. After running a short while the latter gets very hot. Our carbons are electra and they burn to a long, sharp point. We cannot account for this unless the carbon is too soft. If this is the case can you refer me to a grade of carbon that will carry

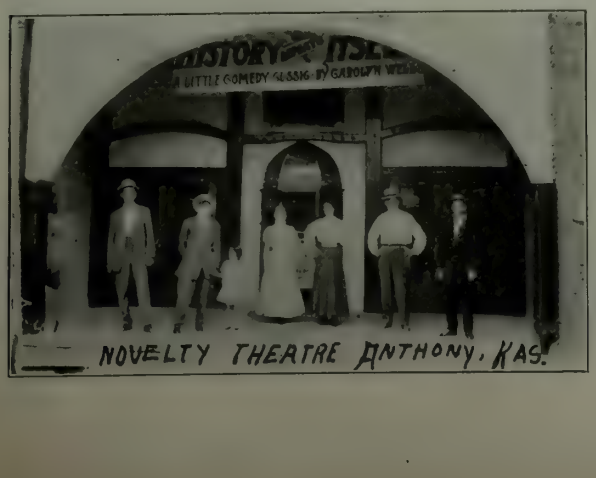
75 amperes? If this is not the reason can you tell me what it is. Also when lamp is burning there is a loud buzzing sound. I enclose envelope for reply and thank you in advance."

My groceryman and landlord absolutely refuse to accept thanks. They tell me that nothing on earth but coin of the realm will answer, and I could employ all my time and the time of at least one stenographer answering personal letters for which non-current thanks is the pay. Enclose at least one dollar for personal replies. Your trouble is simple. By reference to underwriters' tables you will discover the fact that No. 6 wire is 26,250 circular mills in area and is rated to carry 46 amperes with rubber covered insulation or 65 with weatherproof insulation. You are therefore overloading the wire by fifteen amperes, or maybe more, since the 75 ampere output of the transformer is not accurate, but merely closely approximate. It might, of course, be somewhat less and will vary every time the mainline voltage varies. Larger wires from Compensarc to lamp or double the No. 6 is the solution, of course. The same is true of the carbons. You do not say what size carbons you are using, but I assume them to be five-eighths. These are too small for 75 amperes of current. Use ¾-inch carbons instead; soft, cored, of course.

Wrong Condensers.—Green Bay, Wisconsin, writes: "My picture on the screen, right in the center, always has a blurred, faded blue-like spot. Kindly explain trouble and oblige."

This is absolutely all the letter, except the address and signature. Now, Green Bay, I want to help you, but cannot do much on data of that sort. In all human probability your condensers are of wrong focal length. Try moving your lamphouse back. If that don't overcome the trouble tell me the following: what kind of current have you. How far from curtain to lens and how wide is your picture on the screen. But you might do some experimenting on your own hook if the moving of the lamphouse back don't answer. Get a pair of 7½ and a pair of 6½ condensers. Put in the 7½ first. If the trouble is still there try the 6½. If still there try one 6½ and and one 7½, 6½ in front and then the 7½ in front. One of those four combinations should fix you all right, provided there is nothing else wrong.

Haw! Haw! Haw! which is caused by Anthony, Kansas', description of a rival show, as follows: "Opened here July 4 and have done fair business, even though the weather man has tried to melt everything in sight. We have a fairly good ventilation system—that's the secret. Previous to our coming there had been four or five "picture shows," none of which made good. The one who was here when we came was sure some class! He plastered houses all day and ran the show at night, losing on the show what he made during the day at the trowel. His picture consisted of a visible patch in the center of the screen. He sprung a new one on me, however. I tell it for the benefit it may be to others: when the song was running he had a girl stand at the door of the booth and yank the operator's pants leg when it's time to change the slide. After the song he would switch on the house lights, stick his head out of the booth and request the audience to wait a few minutes while he put in a new reel, which operation usually consumed five minutes. Please don't imagine that we have the best theater in the country, or that I think I am the best operator on earth from what I have said about our competitor. I am merely trying to give you some idea of the class of work found in many small cities in Kansas. I enclose you couple of views of the theater. I would like to ask your aid in the following: Have a ——— machine. When framing lever is in central position I get good, clear picture. When framing carriage is clear up or down, however, there is travel ghost on upper left hand or lower right hand corner, as the case may be. Can this be remedied?"



The trouble as caused by the fact that the shutter travels with the framing carriage, therefore in different relative position to the aperture plate at different positions of the framing carriage. You could possibly remedy the matter by making the shutter a trifle longer, provided there is clearance enough to allow of it. Probably there is not. It is also possible that the shutter is a trifle too narrow, in which case you can remedy matters by riveting a narrow piece on one side and resetting the shutter. If what you see is merely a blur in the corners it would indicate shutter too short, if it really is a travel ghost then it is too narrow. To remedy the latter condition will sacrifice illumination, of course. The pictures show a nice little house, and if you have many young ladies like those shown I think I shall move to Anthony myself.

A Corking Good Letter.—Mr. F. A. Wright, Greenville, Miss., writes a letter which is perhaps the best that has ever reached my hands, since it gets right to the hub of several things and gets to it straight. I'd like to shake hands with you, Neighbor Wright; I certainly would. Thus runs the letter: "I am not a writer and do not butt into quill-shoving very often; but as I cannot get within talking distance I will try it once. Having thusly made due excuse I will now proceed: Some time ago I read a letter in a trade paper (?) under the heading correspondence, stating that conditions in the operating room are on the average (writer names a place where brimstone is supposed to be plentiful, and where poor operators will "get theirs" some day), with a double capital H. Now, my experience has been that such is **not** the case unless the operator himself is lacking in backbone, or just naturally likes such conditions. If the operator can deliver the goods he can get an operating room a little larger than 4x4x5 feet (Wright means he can get a job where there is a real operating room, I take it.—Ed.), and he can also work for a manager who will furnish all **needed** supplies. As for going for the films: errand boys are cheap, and besides the operator is employed as, and supposed to be, a mechanic, not a messenger kid. The only man I blame for submitting to cracker-box operating rooms from nine to twelve hours a day at from $12 to $15 per week is the operator (?????) himself. If the operator is the hardest worked, poorest paid and most abused man in the show business he has but himself to thank, and it is sure time to tackle some other trade. That is what I will do when I find it that way, and do it P. D. Q., too! My experience is that managers, if they be **real managers,** who have the good of their show at heart, always consult with the operator as to the purchase of supplies, or leave such matters to him entirely, in which latter case it is the operator's own fault if he gets stung. There, I have that out of my system and feel better!

In The Moving Picture World, July 2 issue, Homer, Ill., sends two diagrams for connection of rheostats on 550 volt pressure. If he gets better light, or more current, from No. 2 than from No. 1 he has, I believe, put one over on Ohm's Law which, if I rightly remember, is stated $C = \frac{E\,M\,F}{R}$. The series resistance (R) is the same and the voltage (E M F) does not change, so why does the current change? (In No. 2 he has **more total resistance** than in No. 1, which makes Homer's case all the more queer.—Ed.) Does the holding of a New York license denote that the holder is a competent man? If so, what does the operator who does not know the things set forth in letter going to do when he is employed and instructed to oversee the building, wiring and general furnishing of the operating room? (This isn't quite clear, Friend Wright. To what letter do you refer?) Suppose that he is out of employment and gets a hurry-up call from an exchange and half an hour later finds himself on board a train bound for some village a hundred or more miles away, with the assurance ringing in his ears that "**everything** he can possibly need is in the trunk in the baggage coach ahead." But when he arrives at his destination, three hours before time for the show to open, finds that the Knowledge Box at the exchange has, in his hurry, forgotten the rheostat (mere trifle), the machine handle is broken in three pieces and the hall is wired for ten sixteen-candle-power lights, country style, with No. 14 wire and just to give him wings he is promptly informed that the society paying for the outfit has sold five hundred seats at 25c. and guaranteed a show on that particular night!!!!! Granted that such as the above may happen but once in a lifetime (it used to be all too common just a few years ago.—Ed.), yet I have seen it happen that once, and the show go on on schedule time. The electric light company had plenty of No. 00 wire, if that

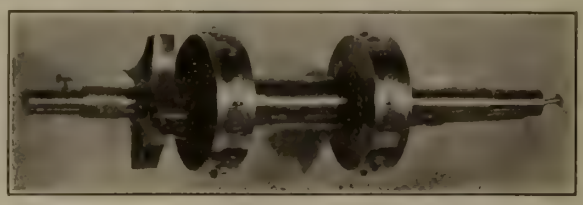
would do? **It did!** The grocer loaned a pickle keg, the blacksmith a couple of plow-shares, which combination, together with water, was the rheostat, and the blacksmith made a crank that would have done for service on a six horse-power gas engine. But the show was pulled off and the coin came. Now, Mr. Richardson, if you have read thus far, or if you have skipped to here, I thank you. As the Japs say, "It is to laugh."

Yes, Friend Wright, it would be "to laugh" if some of the licensed men of to-day were put up against the above. Why, man, they couldn't get away with that combination in a hundred years. You may have seen it but once, but I have seen it lo! these many times. What a bright, shining mark some of the freaks we have operating would make if called upon to play one night stands, take em as they come! Opera house to-night, church to-morrow night, hall next time. Fifty-foot throw to-day, a hundred to-morrow and forty next day; 110 volts to-day, 550 to-morrow, 52 next day. Direct current to-day, alternating to-morrow. A church with No. 14 feed wires, or no wires at all. A—but what's the use? No, Friend Wright, a New York license does most emphatically **not** evidence competency! It merely is evidence that the department of Water Supply, Gas and Electricity deems the holder to have sufficient knowledge to safely be placed in charge of electric current as applied to projection. Nothing more. The license does not evidence in any way, shape, form or manner the holder's ability to put on a good picture. In future it will be a guarantee that at least the operator is old enough to properly be out of school, which it hasn't been in the past. If I had my way about it there would be an examination that would raise a howl loud enough to be heard in Oklahoma, and when the examination was all over there would be about ——— licensed operators left in New York City. I left the number blank because I'm ashamed to print the probable number, judging by what I have seen of the work on New York screens. If New York operators don't like this then let them wake up, get busy and merit commendation instead of the other thing. Don't say its "not your fault." As Neighbor Wright points out, that is but a pitiful excuse, which is no excuse at all. Shake, Neighbor Wright, and shake again! Your description of trouble took me back to old times. It was like the smell of powder to a war-horse.

Light Rays.—One has some queer propositions sprung on one in connection with projection. Naturally one expects to hear words of wisdom from the man in general charge of the American affairs of one of the largest film concerns in the entire world. One certainly expects such an one to be well posted on all matters pertaining to projection. It was therefore something more than a surprise to hear a man in such a position make the assertion that the light rays crossed outside, not inside, the projection lens. That is to say the rays, according to his contention, cross at a distance ahead of the projection lens varying with the focal length of the lens. Not only did he make this claim, but his machine man held the same. Now either this is wrong, absolutely, or the writer knows nothing at all about projection lenses, or rather he will have to un-learn all he has gleaned through years of projection and some study of the subject. Of course the rays do cross in front of the single lens, but the axis of the compound lens—the point called the equivalent focus of the lens—I think, is unquestionably inside and exactly half way between the two component parts of the lens. In considering the action of a projection lens there are many things to take into consideration, such as the fact that the rays of different colors refract at different angles; such as the fact that all rays emanating from a single point must reach a single point. Now if you remove the lens and machine front-plate and illuminate the film in the aperture you will discover the fact that you can see it at any point you may choose to stand in the room—below or above, at one side or the other. This proves that the rays are refracted in every direction by the film itself and it follows that rays from every point of the film reach every point of the lens surface. It, therefore, follows that every ray emanating from a single point of the film must be refracted back by the lens to a single point on the screen, else the picture would necessarily be "out of focus." It follows from all this that rays are crossing in every direction both within the lens and ahead of it. But all the same the main axis of the lens is, I contend, within the lens and half way between its two factors, instead of outside of and ahead of it. If any reader is able to offer anything lucid and understandable on the subject of the law of lenses we shall be only too pleased to hear from him or her, for this lens question certainly is enough to turn one's hair gray.

AN EXAMPLE OF NERVE.

Below is the picture of an intermittent sprocket from a Power's No. 5 machine sent in to that company's factory for repairs. The picture does not show the actual condition of the star, nor does it give but a faint idea of the sprocket teeth, which were worn to mere paper-thin tips, many of them being entirely gone. The star-slots were half the diameter of a cam-pin wider at their base than at the entrance. Truly it formed a sight the like of which the writer would not have believed within the range of possibilities. That a machine could run at all, much less pull a film, with such a wreck of a star and sprocket seems beyond belief. But it evidently did and it must have pulled the film through



somehow. Shades of Caesar, what a show it must have been! Imagine the petrified nerve of the man who would charge admission to look at pictures projected by a wreck of that kind! Maybe, too, he employed an operator and had the unlimited gall to expect him to produce results on the screen. Of course I don't mean he employed a real operator, for such an one would not touch a proposition like that with a ten-foot pole. But imagine the impudence of a man asking an employee to put on a show with—that. Really, words fail me, and I'll just ask you to examine the picture and hand the prize idiot of them all a few compliments yourself.

The Genre Transparency Company of Chicago has recently made several additions to their studios. There are now some twenty-four hundred square feet of floor space in this slide factory. A finishing room and office comprises the front of North Clark Street, with a magnificent and spacious studio in the rear. A most complete dark room, replete with novel devices of Mr. Philips' own invention, lies midway between and is now in charge of a competent dark room man, whose excellent training in this line evinces itself in the high grade work that is characteristic of the Genre products. This enterprising concern has thirty thousand slides of every description in stock and are always ready on a moment's notice to fill any order that may be given them. There was recently shipped to South Africa sixty sets of song slides by this company. The color artists employed by Mr. Philips are unsurpassed and their work is the effect of many years of study and training in the art of colors. There are ten of these artists, all of whom are kept busy continually, to place slides on the market that bear the stamp of quality and highly artistic coloring. Mr. Philips' camera department is the most complete of any in existence and in this department the photographs for the several slides for songs and many other special occasions are taken. A staff of high salaried and most competent artists are kept occupied posing for these pictures, so that every minute detail is carried out in this factory for effecting the most perfect song slides that money and labor can produce.



RENO FIGHT SHOWN AT WOMEN'S FETE.

Display of "Moving Pictures" Stirs Clergy of Westport, but Makes Big Hit.

(From the New York "World.")

Westport, Conn., July 22.—"Moving pictures" of the Johnson-Jeffries fight were shown in Westport to-night by women, and they were also shown last night, despite the opposition of clergymen and some of the men members of the churches. This, too, after there had been a tacit understanding among the town officials that the Reno mix-up was to be banned.

The Ladies' Town Improvement Association gave a lawn fete and fair. As an extra attraction it was announced several days ago that the moving pictures of the fight would be shown. The sporting element of the town was jubilant. The women had come to their rescue. The Rev. Charlton B. Strayer denounced the proceedings from his pulpit in the Green Farms Congregational Church. Prominent men withdrew their patronage.

The sporting crowd turned out in full force and the Rev. Mr. Strayer was finally persuaded to come and see the pictures. The "moving pictures" were pictures of the black and white fighters on strings which were pulled by several women to make them move.

Correspondence.

A PROBLEM FOR THE EXHIBITOR.

New York, July 25, 1910.

Editor Moving Picture World:

Dear Sir—Appreciating the fact that your invaluable publication is principally for the edification and enlightenment of its many readers, and believing the subject to be of vital interest to a large number of managers and others, I take the liberty of suggesting contributions and discussions along the line of ways and means of clearing one's theater of those patrons who may have witnessed the entire program, to the end that those who may be unseated and waiting may be served.

In our own particular case the audience is of an unusually high standard, nearly all of whom are adults. They invariably stay through more than one performance, entailing to the management a large financial loss. No one but a manager of a motion picture house who is in the habit of playing to a full house, without even available standing room—299 seats—and after the day's work finds but a small profit, can understand one's feelings in the matter. In the case in question probably twice as many admissions could be had if room were available—if those who had seen the entire show would vacate!

What is wanted is possibly a system of coupons, or some similar way, so patrons may witness the performance once only; it must be carried out in a congenial manner, so as not to offend, and at the same time not entail too much expense in its enforcement in the way of employees.

Has any one successfully overcome a similar situation? Some claim they have, but it hasn't been proven to my satisfaction.

A. L. T.

Chicago, Ill., July 23, 1910.

Editor Moving Picture World:

Dear Sir—In the comparatively new business of moving pictures why is it necessary to make the innocent suffer? Aren't there enough ideas to supply the demand without making dumb beasts afford amusement by their suffering and fright. Take the "Mad Dog Scare," of the Selig Company, for instance, and dozens of others in which cats, dogs and chickens play an unwilling part and help teach children to be cruel—just for fun. There is nothing funny in brutality to animals, besides hurting the trade of the moving pictures by showing things of this kind.

Yours truly,

L. W. STEVENS,
5428 Washington avenue.

SWANSON AGREES WITH THE WORLD.

New York, July 23, 1910.

Editor Moving Picture World:

Dear Sir—For the first time I have ever annoyed you with a personal comment on your publication, the Moving Picture World, I beg to be pardoned. Appreciating as I do the many calls upon your valuable time, I still could not resist the temptation to express my opinion regarding the article published in your issue of July 30, entitled "Paying the Fiddler" and written by Mr. C. W. Lawford. Passing over his reference to the fight pictures, I refer especially to his able summing up of the picture business, past, present and future The gentleman seems to me to have said the last word in sizing up the situation. Every idea he has expressed will no doubt be fully understood and appreciated by every man who has been a student of the business, either as a producer, renter or exhibitor. The predictions of Mr. Lawford are as inevitable of fulfillment as the rising of the sun if the men in the business do not learn and indelibly impress themselves with the suggestion he sets forth. Through you I desire to express to Mr. Lawford my appreciation for his able efforts to educate those who sadly need enlightenment in the problems that affect the present welfare and the future of the moving picture business. Respectfully yours,

WILLIAM H. SWANSON



Stands for Quality!

GREAT NORTHERN

RELEASE FOR SATURDAY, JULY 30th

For the Sake of a Child

This is a splendid dramatic story showing how an estranged couple, for the sake of their child, obtained the annulment of their divorce and come to a better understanding.

Fabian Arranging Curtain Rods

This is another comedy picture in which Fabian, the famous comedian appears in a laugh-creating sketch. To see him is to grin, laugh and roar.

RELEASE FOR SATURDAY, AUGUST 6th

Magdalene, or The Workman's Daughter

A powerful dramatic production of intense emotion and thrilling interest, illustrating the temptations and episodes in the life of a charming young girl and how she is finally converted by a religious reformer. SPLENDIDLY RENDERED BY PROMINENT PERFORMERS.

THE GREAT NORTHERN FILM is the film make of Universal Fame (Pioneer of Independent Makers)
No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel

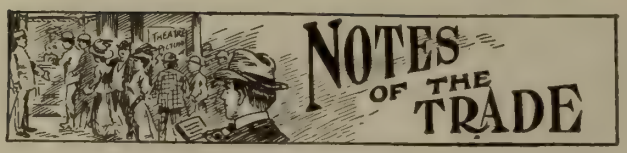
ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

MOTION PICTURE DISTRIBUTING & SALES COMPANY

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

All advertising copy must be in hand not later than Wednesday morning



VITAGRAPH NOTES.

"Uncle Tom's Cabin" all next week, July 26, 29 and 30. Tuesday, Friday and Saturday. Every generation and succeeding generation wants to see this celebrated story of the "old South before the war." The time is now ripe for its presentation as dramatized by the Vitagraph Company. To this generation will be accorded one of the greatest privileges of all generations: "Uncle Tom's Cabin" in motion pictures. Heretofore "Uncle Tom's Cabin" has been done, but the Vitagraph has done it to the Queen's taste and just right. It is indescribably characteristic of the times in which the story was enacted and will be of historical interest as well as a treat to old and young.

Two things we want to tell you, so you can be prepared to take them on when they come out in early August: "The Game" and "The Wooing O't." Two particularly good pictures, one a strong drama and the other a refined comedy brim full of good business. That's the talk—"Good business!" That's what you want and that's what's in "The Game" and "The Wooing O't."

There is always a novelty about a Scotch story; it has a different coloring and the characters are quaint and natural. "Her Mother's Wedding Gown," displayed for the first time on Saturday, August 6, shows these peculiarities to great advantage. The introduction of "Jean," the acting Scotch collie dog, into the picture is a great attraction and addition, giving an extra touch of real Highland life to this altogether distinctive picture.

THANHOUSER NOTES.

Apron-string hubbies, hearken to the lesson given Jenks, who is one of your kind, and profit by it. Jenks yearned, as you do, to hie himself away from wifey's side for a bit and get some solid enjoyment all by his lonely. Instead he runs into the swiftest bunch of trouble that ever accumulated in one good reel, and it all makes him wish he hadn't made the sudden trek.

The Friday release (August 5) is a gripping heart-drama, by name "The Restoration." It is a curious, a novel thing; in a sense a study in aphasia—one of those weird plots you expect a Thanhouser picture to unfold.

The latest "Thanhouser Classic" is a one-reel dramatization of Harriet Beecher Stowe's famous story of slavery days. With Uncle Tom portrayed by Frank Crane, 'Eliza" by Miss Rosemond, and little Eva by "The Thanhouser Kid," and the photography of the best, the release is easily up to the Thanhouser standard and should be an easy winner.

Necessarily the producers must have found the condensation of so large a book and play into one thousand feet of moving picture film no light task. They have done their work well. Despite the strenuous elimination process applied to the original plot, none of the leading threads have been lost. In fact, the picture stands as a perfect sample of the cutting-down art as practised by present-day film men.

The picture is released on Tuesday, July 26. The story it tells is too well known to require description.

LUBIN NOTES.

The Chinaman is becoming popular as a picture subject. The Lubin production of the Highbinders won very favorable comment from the press and exhibitors, and "Ah Sing and the Greasers," scheduled for release August 4, is another subject with a Celestial star. This time it is a comedy of novelty. There are plenty of laughs in almost every scene and a scream at the finish.

The mother-in-law joke is supposed to be taboo, but "Wife's Mamma," the Lubin release for July 28, is so very different that it stands in a class by itself. It is one of the snappiest and most delightful little comedies imaginable, and you cannot but laugh at the various developments that swiftly move to a climax as funny as it is novel. Even hardened operators are laughing at this where most comedies get past without a smile, and what the audiences will do is something to anticipate with pleasure.

And talking of comedies: Three orders were received last week for the "Hot Time in Atlantic City" that was issued last August. In two instances the exchange called attention to the fact that this was the third issue of the print of them. It shares favor with "When the Cat's Away," now in its second edition, but there is a story now in hand that will probably beat both of these for humor and novelty, while it possesses considerably more of a story.

"Three Hearts," the Lubin issue for August 1, is an unusually strong story, and was made with particular care. Some of the scenes were made at one of the Philadelphia hospitals, and with the exception of the little group of principals the convalescents enjoying the airing are all actual patients. The taking of the picture was quite an event in the quiet of hospital life and the patients clamored to be permitted to take part in the picture.

EDISON NOTES.

The Edison Company have been adding to their reputation very materially of late by the number and excellence of the feature films they have been producing. Scanning the list of their productions for the past two months, we are impressed by the fact that of the two full reels released by them weekly one film on an average is of feature quality. Magnificent productions, they are, too, each one of such splendid merit in every essential as to preclude the possibility of criticism except, perhaps, in some really unimportant detail which in no wise marred the effect upon the observer.

Their dramatic productions are particularly strong and convincing, and worked out with such infinite care and elaborateness as to make it very evident that time and expense are items not considered by the company. "The Princess and the Peasant," "'Mid the Cannon's Roar," "The Mule Driver and the Garrulous Mute," "A Central American Romance," "The Judgment of the Mighty Deep," "The Stars and Stripes," and "Out of the Night" are examples of the class of films referred to, every one of which is a distinct triumph for the Edison producing forces. There is no question but that these productions have contributed in no small degree to the prestige of the Edison Company.

The Company announce that every release for the first half of September is a feature film. On September 2 will be released "The Man Who Learned," a dramatic subject with an educational and scientific interest, produced in co-operation with the Milk Committee of New York City; on September 5, "The Big Scoop," a dramatic story built around the rush and activity of a metropolitan newspaper office with a threatened bank failure furnishing the story of the "scoop"; September 9, "Alice in Wonderland," an elaborate treat for the "kiddies," and September 13, "Bumptious as a Fireman."

GREAT NORTHERN SECURES A POPULAR COMEDIAN.

Fabian, the celebrated comedian, who has been much sought by the continental film manufacturers, was recently employed by the Great Northern Film Company and is now in their employ, appearing in their comedy productions with the greatest of success. His antics are irresistible, his humor genuine and his facial expressions extremely comical. His debut before the American public will no doubt be appreciated to the fullest extent, as he cannot fail to amuse. To see him is to grin, laugh and roar.

DRAMAGRAPH COMPANY OF AMERICA.

Through an error in correcting proofs of last week's issue the first release of the above company was given in their advertisement as August 4, whereas it should have been August 11. Our readers will note this correction in their advertisement on another page of this issue.

THE CHAMPION INDEPENDENT FILM.

After seeing some of the work that is being turned out by the Champion Film Company, such as "A Romance of an Anvil" and "The Cowboy and the Squaw," we unhesitatingly place them right up to the front among their competitors who have been longer in the field. If hard work and the expenditure of money will make good film the Champion people will get there, and the exhibitor need only see a few of their films to clamor for them regularly.

THE HERMIT OF THE ROCKIES.—No one knows positively whether the old hermit of the mountains has any gold dust or nuggets stowed away in his old tumble-down shack, because he never gives anyone a chance to come nearer than fifty yards. Desiring to fill his bucket at a nearby spring, he peeps from his lofty window that he may be assured that no one lingers near his hut, but to his surprise, standing at his very door are two wandering Indian maidens. He angrily drives them away and after watching them disappear, steals toward the spring. Hastily filling his pail, he starts eagerly for home, but stumbles and falls among the rocks of the stream, breaking his leg. He calls aloud with fear and pain and his wild cries soon bring the Indian girls to his aid. They make a hand basket and carry him to his shack. He keeps one for attendance upon him while the other hurries for the doctor, who lives in the ranchers' settlement on the other side of the mountain. The Indian takes a short cut, but reaches the doctor's house just as his daughter, Jane, is returning from escorting him part way on a hurried call to the valley. The Indian explains her errand and after but a second's hesitation, Jane decides to go herself to do what she can for the old man.



There chances to wander near the hermit's hut a lawless band of ruffians who plan to find out if there is anything of value hidden in the old shack. At the same time a young tenderfoot, prospecting in the district, appears on the scene and fortunately overhears the outlaws' plan. After listening intently for a few seconds, he steals quietly and quickly away. The cutthroats after eating and drinking make for the place of the robbery. They approach the hermit's door and are about to enter boldly, when to their consternation it suddenly opens from within and there, instead of a weak old man, they see the strapping young prospector. They make one attempt to get by him, but in an instant find themselves looking into the barrels of his two quickly drawn guns. Obeying the order "hands up," they forward march away from the place. With a quiet smile the tenderfoot re-enters the cabin.

All this while the doctor's daughter is galloping over the mountain. She nears the hut and the young fellow, hearing someone coming and thinking that the robbers have returned, pulls his revolvers with the grim determination to shoot if they cross the threshold. On comes Jane. The door bursts open and the shot rings out as she dashes in to the hermit's aid. Luckily it flies over her head.

Nonplussed, the poor tenderfoot stares and Jane, thinking him an outlaw, holding up the hermit, draws back in fear. He quickly reassures her, however, and tells of the real robbers. He also shows her how he has fixed the old man's leg. With wonder at his bravery and pride in his adeptness, the girl grips his proffered hand, and as they look into each other's eyes the seeds of love are planted deep in their hearts. The seeds fully blossom as he accompanies her to her home, and during the long stroll to the settlement the crestfallen broncho dragged on unnoticed.

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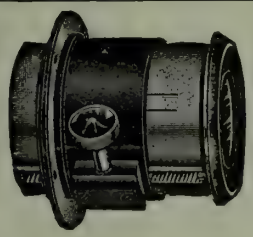
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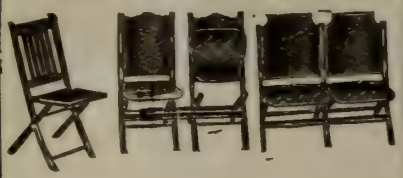
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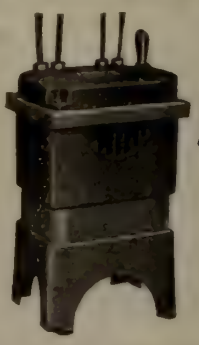
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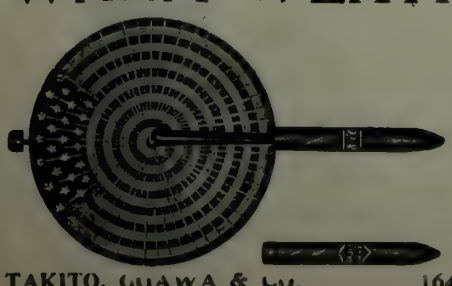
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BIOGRAPH COMPANY.

AN ARCADIAN MAID.—Woe to him who will prey upon those of pastoral and bucolic innocence for fate is sure to wreak vengeance, and that vengeance is invariably terrible. Such was the lot of an unconscionable villain who imposed upon the trusting innocence of the country maid. Priscilla after a long and weary search, secures work at a farmhouse. She is at once ordered to do the washing, and is just ensconced at the tubs by the well, when a young Italian peddler appears and is directed by her to the mistress. His wares appeal to the farm wife and he succeeds in disposing of quite a bill of goods. Leaving the mistress, the peddler passes on to Priscilla to thank her for bringing him to her mistress and to show his gratitude presents her with a cheap finger-ring, at the same time bestowing upon her words of flattery. The poor innocent little girl is quite over whelmed and believes every word he utters, treasuring the ring highly, which was not worth more than a nickel. The peddler's principal weakness is gambling, and he not only loses his money, but becomes involved in debt. His creditors press him for payment and he is at a loss as to how to raise the necessary sum, when the thought of the little country maid occurs to him. He knows he has gained her confidence, and that she loves him, hence he considers his plan easy. She, of course, has no money of her own, but she knows her master keeps his money in a sock under his pillow. The peddler persuades her to secure this money pretending that he will take her away with him and marry her. This suggestion fairly hypnotizes her and so she commits the theft. The peddler pockets the money and promises to meet her at their usual trysting-place by the roadside. Here she repairs, only to learn that the scoundrel has just left on the night train. Wildly she dashes towards the railroad only to see the train on its way. Crushed in spirit she wanders off, but the reckoning is inevitable. Fate now takes a hand and on the train the peddler engages in a brawl, during which he tumbles from the flying train. Struggling to his feet he drags himself to the woods. Here the maid meets him, and he in a burst of rage attempts to strike her, but injured more seriously than he realizes, he falls dead at the foot of a tree. With this comes a vivid realization of her deed and, securing the money she had taken from the farmer she hastens to make reparation by putting the money back from where she took it, the master being none the wiser. The affair has taught her a powerful lesson.

HER FATHER'S PRIDE.—Of all human actions, pride seldom obtains its end; for, aiming at honor and reputation, it reaps contempt and derision. It was the sin that overthrew the angels. It proceeds from the want of sense or the want of thought. The old father in this Biograph story was possessed of such unreasonable pride as to cause much misery and heartache. We cannot consistently call it pride, but rather, narrow prejudice. Mr. and Mrs. Southcomb dearly loved their only daughter Ann, but, being Quakers, had set ideas. Ann was a pretty girl of twenty, bright, vivacious and romantic, and loved her parents devotedly, but she chafed under what she deemed almost parental despotism. They decried any ebullition her youth might induce, and frowned into silence her joyous ringing laughter. This condition told on her and she longed for life's radiant sunshine, love. It comes at last. Allen Edwards, a concert singer, while driving his auto in the neighborhood of the old Quaker's farm, meets with a serious accident, and is carried to the Southcomb homestead. He is in such a condition that he cannot be removed to his home for some time, and hence is cared for by the Southcomb family, although the old man openly expresses his aversion for the young man on account of the profession. An attachment springs up between Ann and Allen which ripens into sincere love. The old man is beside himself with rage when they broach the subject of marriage. But Ann is decided and the old man, though he loves his daughter, haughtily drives her from the house, for when pride begins love ceases. He stubbornly refuses to have anything further to do with her. He becomes so bitter that he erases her name from the family Bible. To him she is as dead. Many a heartache does the young wife suffer, though Allen has tried time and time again to effect a reconciliation, until one day they receive word that the old Southcomb farm had been seized for debt and the couple were forced to go to the poorhouse. What a shock this is to the young couple! It is the old story of pride defeating its own end by bringing the man who seeks esteem into contempt. The young people make their way to the poorhouse, where the old father is seen scrubbing floors, while the mother bends over a washtub. They are brought to the office to interview their disowned daughter, but the old man is still adamant, and while the mother is inclined to accept Ann's protection the father stubbornly refuses, going back with hauteur to his scrub pail. Ann now realizes that something more than bare persuasion must be resorted to, and as she views through the half open door her parents' sad plight, an idea strikes her. Seating herself at the organ, she plays and sings her father's favorite hymn. The sound of the music halts the old man in his work, and he crawls sobbing to the door to hear the better. Ann continues to play and sing until at last he staggers up to be folded in her arms. He now realizes how unreasonable he has been, not only to her, but to her mother and himself.

EDISON MFG. CO.

AN UNEXPECTED REWARD.—"The Unexpected Reward," which happened one day in spring when a fair pink and white miss had reached the alluring age of sweet eighteen. Upon her birthday her father presents her with a beautifully carved bracelet. Scarcely have the blushes of pride died away when a dapper young suitor for her hand arrives with an invitation for an auto ride to the seaside. Soon the gay party arrives at the beach. An hour has scarcely passed before the young miss and her girl friend are disporting themselves in the water.

Suddenly the father hears a cry of alarm! Yonder, far out at sea, his daughter is waving signals of distress and is being swept farther and farther seaward by a heavy undertow. At once the fond parents turn for help to the girl's suitor, but he fails to be equal to the occasion. Fearing for his own safety he refuses to go. A stranger hears the appeal for aid and, seeing the dangerous position of the girl, in a moment strips off hat and coat and dives head first into the water from the pier. The long, steady strokes of the swimmer soon prove to the frantic mother and father that he will reach the girl in time. The surf is stronger than they reckoned, however, and before the swimmer can reach her side she gives up from sheer exhaustion and sinks beneath the waves. A moment of despair and then the watchers on the shore see the rescuer dive under the water and bring forth the limp body to the surface. After a hard swim back to shore willing hands drag them both to safety.

An hour later the girl has revived and the party is returning home when the daughter discovers that she has lost her bracelet. This fact comes to the ears of her brave rescuer, and he decides to recover the lost article if possible. He succeeds in doing so, too, after numerous dives around the spot where she sank and where the bracelet had fallen from her wrist in her struggle for life. Needless to say the bracelet is returned to the fair owner, greatly to the chagrin and anger of her cowardly suitor, who quickly sees that the hero of the seaside is fast holding full sway in the thoughts and mind of this fair miss of eighteen.

The cowardly gallant decides to humiliate his proud rival before the eyes of the girl at the earliest opportunity, which chances to be the following day. While out driving with the young lady they chance to meet the finder of the bracelet, and, driving up to the curb, the dainty miss insists on again thanking her rescuer. The jealous suitor succeeds in humiliating his rival so that hot words are exchanged, and in a fit of rage at the fond admiration for the manly young fellow which the girl so plainly shows the coward raises his whip to strike. The next moment it is wrench from him by fair hands, and sweet young lips, hot with anger, politely inform him that he may drive on alone, which he does in a towering rage. Her hands are placed in that of her hero—a quick glance of love, and he knows that all is well for him.

A few days later little Dan Cupid inveigles the two into a visit to a shady nook in the garden by the fountain; and what the fishes saw they never told, but the bees among the flowers heard the faintest sound of a kiss and only buzzed the louder to drown the sound of others that they knew would follow.

BUMPTIOUS AS AN AVIATOR.—Our amusing little friend Bumptious again makes his appearance, and shows his versatility by entering the field of aeronautics. Needless to say he starts in with his usual unlimited confidence, and in the course of the picture again illustrates humorously the adage that "Fools rush in where angels fear to tread." This time it is not a matter of expense which starts him on the road to a conquest of the air, but the seeing of the successful flight of one of the world's famous aviators. The expression of wonder and amusement from his wife and others of the town folk naturally jar upon his sensitive nature, and he assures them that the whole thing is very simple and that he could probably do better if he tried.

He does try, and succeeds in building a most simple and artistic looking aeroplane of his own, which after a private view by his particular friends is taken to a roof top and poised for flight. Of course a large crowd gathers, and after a brief dissertation on the beauties of his own machine little Bumptious takes his seat and starts the machinery. To his delight the aeroplane flies over the edge of the house and sails off into the ambient atmosphere. What he does not know is that far above him in the blue sky floats a big balloon, from which dangles a rope with an anchor at the end of it, and that this anchor is caught in the top of his aeroplane and had gently but firmly assisted in its launching. His friends take in the situation and it causes them great joy. We see successive views of the aeroplane dangling from the balloon and the perturbation of the two balloonists above, and finally of little Bumptious dangling from the front of the aeroplane in midair in a vain attempt to reach the ground, hundreds of feet below him. His motor spins the propeller around aimlessly in the air above him, and the next thing we see is a sudden descent. He lands in a heap in a grassy place, fragments of the ruined aeroplane strewing themselves over him in wild disorder, and this is followed by the alighting of the two balloonists close by, who no sooner strike terra firma than they proceed to wreak revenge upon the cause of their trouble, who is struggling to free himself from the debris. Their anger is so great that while they are engaged in pummeling our somewhat stout friend Bumptious they fail to note that their balloon has sailed away and left them; but they take it out of him finally and with such a thoroughness as to give him ample cause for the discouragement which is apparent when we see him limping home through the sunset, down and along a stretch of country road.

ESSANAY FILM MFG. CO.

MULCAHY'S RAID.—The sergeant is seen patrolling his beat one fine Spring morning, when a young chap cautiously approaches him and slips a note into his hand. The note contains the information that there is a cock fight in progress in the rear of a neighboring buffet. Mulcahy turns about to question the lad, but the young fellow has made good his escape and Mulcahy decides to go to the buffet and reconnoitre.

Next we are shown a company of moving picture actors, camera man and producer. A number of the actors are dressed as policemen and after watching them photograph an amusing scene, we next see Mulcahy at the rear of the saloon. He finds a knothole through a fence which gives him an opportunity to see what is going on behind. On the other side is a little group of men, drinking and betting, while they await the arrival of the birds.

Quickly planning a method of capturing the gamblers, Mulcahy hurries up the alley, when he runs into the artificial policemen employed by the moving picture concern. Mulcahy is frustrated and mistaking them for real officers, informs them of the cock fight and tells them he must have their assistance. The actors consider it a joke and volunteer to assist Mulcahy in rounding up the gamblers.

We next are shown the cock pit. The two birds are released and a hot fight is in progress when Mulcahy and his squad leap over the fence and begin laying about with their clubs. The mob of gamblers is cowed and corraled and Mulcahy leads the way to the police station.

At the station the gamblers are hustled in by Mulcahy, who is not aware that he has been deserted by his actor-policemen, who have been called back to duty by their irate producer.

Inside, Mulcahy tells the sergeant the story of the capture and is then questioned by the desk sergeant if he effected the round-up single-handed. The patrol sergeant looks about, and seeing that he is alone, he answers: "Sure, I did it meself." Whereat the desk sergeant congratulates him and pins on his pride-swelled chest the leather medal of the League of the Brave and Fearless.

A COLLEGE CHICKEN.—We are first shown a dusky gentleman invading a chicken coop, from whence he issues bearing a fine, fat pullet. As he slinks up the street he runs into a bunch of college boys out on the usual campaign of deviltry. The suspicious actions of the colored man and the wriggling contents of the bag he carries excite the boys' curiosity and when it is found that the bag contains a chicken, it is removed from the colored gentleman's person, while he is told to make tracks in the opposite direction.

In their room the boys execute the chicken and prepare for a feast, despite the fact that there is a card tacked on their walls from some college dignitary warning them of immediate expulsion if they are caught cooking food in their room. However, the boys unanimously agree that chicken is something other than food, so they prepare for the feast.

During the execution of the chicken and the rendering of it into enough parts to go around the boys bring out a chafing dish, and other table accessories, when they are interrupted by the sound of footsteps in the hall outside. There is a wild scramble as the boys endeavor to hide all evidence of the feast, and when Prof. Pettibone enters he finds his young men studying faithfully, the only evidence of the feast being one or two chicken feathers which the boys failed to hide.

The professor goes out and a moment later the chicken is brought forth and preparations continue. Finally it is cooked and ready to serve when the professor is again heard coming up the hall. Seizing a waste basket, the boys stow the cooked chicken in the basket and lowed it out the window. When the professor returns he finds the boys again busily occupied with their tasks, but this time he stays longer, as he is perfectly sure that that delicious aroma of fried chicken must be real.

In the meantime the waste basket containing the chafing dish and chicken has been discovered by the girls occupying the room below, and, believing this to be a present from the boys, they remove the dish and are soon busily employed. When the last atom of meat is stripped from the bones of the chicken they restore the bones to the chafing dish, write a note of thanks to the boys, and put the dish back into the waste basket.

In the room above the professor, who is unable

KALEM FILMS

ISSUED WEDNESDAY, AUG. 3rd

A COLONIAL BELLE

Length 998 Feet

An Episode of the Revolutionary War

An Incident of the Stirring days of '76

A revolutionary war picture that will attract and entertain the best class of patrons of the motion picture theatre.

Superb action, beautiful photography and accurate scenic surroundings.

ISSUED FRIDAY, AUG. 5th

THE LEGEND OF SCAR-FACE

Length 875 Feet

An Indian Mythological Story

This highly interesting Indian picture is a correct reproduction of an historic Indian legend. Through the power of the Great Spirit in whom the Indians have unbounded faith Scar Face is transformed and aided in his wonderful feats of daring, whereby he eventually reaches the coveted goal and wins his bride.

ROMANTIC AND THRILLING

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co. of Cleveland, Ohio

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23rd St.

NEW YORK CITY

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, August 1.

Biograph—An Arcadian Maid (Dr.).....984
Lubin—Three Hearts (Dr.).....960
Pathe—Betty as an Errand Girl (Com.).....610
Pathe—Hunting Bats in Sumatra (Edu.).....371
Selig—Her First Long Dress (Com.).....640
Selig—Shrimps (Edu.).....360

Tuesday, August 2.

Edison—With Bridges Burned (Dr.).....1000
Gaumont—An Ancient Mariner (Com.).....431
Gaumont—The Ace of Hearts (Dr.).....554
Vitagraph—An Unfair Game (Dr.).....990

Wednesday, August 3.

Essanay—Mulcahy's Raid (Com.).....550
Essanay—A College Chicken (Com.).....448
Kalem—A Colonial Belle (Dr.).....955
Pathe—Under Both Flags (Dr.).....820
Pathe—The Barrel Jumper (Com.).....144
Urban—Witch of Carabosse.....630
Urban—Camel and Horse Racing in Egypt (Scenic).....355

Thursday, August 4.

Biograph—Her Father's Pride (Dr.).....996
Lubin—Ah Sing and the Greasers (Com.).....840
Melies—Mrs. Bargainday's Baby (Com.).....950
Selig—The Law of the West (Dr.).....1000

Friday, August 5.

Edison—U. S. Submarine "Salmon" (Dr.).....1000
Pathe—No Man's Land (Dr.).....538
Pathe—No Rest for the Weary (Com.).....361
Kalem—The Legend of Scar-Face (Dr.).....875
Vitagraph—The Wooing O't (Com.).....980

Saturday, August 6.

Essanay—Under Western Skies (Dr.).....1000
Gaumont—The Lord's Prayer (Biblical).....470
Gaumont—Teneriffe, the Gem of the Canaries (Scenic).....505
Pathe—The Latest Fashion in Skirts (Com.)....715
Pathe—Fiftieth Anniversary of Yokohama (Scenic).....243
Vitagraph—Her Mother's Wedding Gown (Dr.).1015

EDISON FILMS

Aug. 9th, 1910

THE LADY AND THE BURGLAR

A rather more than middle-aged professor absorbed in his work, a beautiful young wife genuinely in love with her husband, a young gallant whose attentions to the wife are unwelcome but who fears to tell her husband of them, a burglar whose little girl the young wife has befriended; these are the elements which make up an absorbing story with a thrilling and unexpected denouement.

Approximate Length, 950 Feet

Aug. 12th, 1910

THE ATTACK ON THE MILL

Adapted from the Story by Emil Zola

An episode of the Franco Prussian War and is in all respects a magnificent production. The situations are dramatic in the extreme and the scenery beautiful.

Presented with the usual Edison attention to detail the subject is sure to be in great demand.

Approximate Length, 1000 feet.

COMING: The fourth of that screaming comedy series with "Jonesy" as the headliner. **"BUMPTIOUS TAKESU AUTOMOBILING"** **RELEASED AUG. 19th**

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to find any evidence of the supposed rule breaking, bids the boys good-night. There is a rush for the window, the basket is raised and the chafing dish placed on the table, when, to their horror, they find nothing left but the bones.

UNDER WESTERN SKIES.—Kate Allison, an exceptionally beautiful Western girl, is engaged to marry a young Easterner, a long-time family friend. In the first scene the fiancee is bidding his sweetheart good-bye and he is to be accompanied to the station by his prospective father-in-law.

The girl is left alone with a warning that should she be molested by any of the crowd of drunken cowpunchers who would be returning from a dance at a neighboring ranch, not to hesitate to shoot.

We are next shown three young punchers, all intoxicated, riding up to the door of the cottage All dismount, and one, peering into the window, sees the girl aloue. Reelingly they enter to find the girl covering them with a Winchester, but the foremost of the gang strides forward and before she can pull the trigger jerks the gun from her hands.

The punchers resolve to play a game of poker to see who will win the young lady. A greasy pack is brought forth and the game starts. The girl sees the desperateness of the situation and resolves to employ desperate means in protecting herself. A card falls on the floor from the hand of the puncher nearest her, and seizing it she scribbles a line across the face and slips it into the puncher's hands. It reads: "I will be yours in marriage if you will protect me from the others."

The puncher reads the note, covertly watching the others, then as he looks at the girl a new sensation sweeps over his soul and he nods his head. He starts an altercation, accusing one of the others of cheating, which ends in all the punchers leaving the room to settle the dispute at twenty paces, in the old-fashioned and gentlemanly way.

When the puncher returns to the girl he is alone. He tells her she must now make good her promise and swears faithfully to make himself worthy of her. She nods her head, but it is a look of hatred and scorn which she fastens on him as they leave.

They are married and go to the cowpuncher's quarters. He apologizes for his poverty but repeats his promise to make her happy if she will give him a chance. Yet she steadfastly refuses to allow him to make love to her.

A few months drag by and the former fiance of the girl traces her to her new home. He demands an explanation and asks her if she loves her husband. She answers angrily that she does not and then eagerly accepts his invitation to return East with him.

Without horses or other conveyances it is almost impossible for them to cross the strip of desert which separates them from her father's home, but they resolve to attempt the journey. On the way they become lost, and the last drop of the canteen, which her fiance had selfishly drained himself, finds them in desperate straits and facing the most cruel of all deaths. The girl stumbles and begs for his assistance, but the panic-stricken young fellow refuses. They stumble upon the bones of a horse and the shock of this sight is the last straw on the camel's back and the girl totters to the ground in a faint. The young fellow offers no assistance, but staggers desperately on.

An hour later, dazed and blindly tottering, he falls into the arms of a young prospector, who, after giving the young man restoratives, learns of the woman lost on the trail. The young prospector hurries back on the path indicated by the young fellow and an hour later staggers back into camp with the young girl in his arms.

She has regained her senses and recognizes in the prospector her deserted husband. The cowardly young fiance then asks the girl to do on with him, but she refuses and clings to her husband, whom she has vowed to love and obey forever after.

GAUMONT.

(George Kleine.)

AN ANCIENT MARINER.—This is an amusing picture of which the hero is a retired admiral, who follows on land the same routine that he practised at sea. Thus in the morning his faithful servant runs up a flag over his bedstead and fires a small cannon to awaken him. One of the admiral's weaknesses is to give all his orders through a speaking trumpet, and this very much annoys everyone he has to do with. He cannot rest except in a hammock, and so when he goes to an inn one is slung up for him while he is partaking of refreshment.

THE ACE OF HEARTS.—A captain is the proud possessor of a pretty daughter, who in turn possesses the affections of a certain young man. One morning the captain marches off for his daily recreation during the course of which he visits a nearby cafe and commences a game of cards with a friend. At a later stage of the game the captain accuses his opponent of cheating. Cards are exchanged. At this juncture the daughter's suitor saunters in, sums up the position, and runs off to tell the daughter. Returning, he is prevailed upon by the girl to patch up the difference between the two old men, and the film ends with concord reigning supreme.

TENERIFFE, the GEM OF THE CANARIES.—This is the largest of the Canary group, measuring about sixty miles in length by half as many in width. The bulk of the island is composed of mountains of volcanic origin. Only about one-seventh of the island's area is under cultivation. In ordinary years sufficient grain and potatoes are produced to supply the wants of the island. Numerous fruits and berries are also grown. Our panorama covers all the points of exceptional interest and gives a perfectly clear conception of the appearance of both the cities and the wilder portions of the beautiful island.

URBAN-ECLIPSE.

(George Kleine.)

WITCH OF CARABOSSE.—Our story follows closely an old French legend of a witch who lived in a heap of ruins near a medieval village. She was much feared by the young people of the community, with one exception, a pompous young swain who takes great delight in leading the others against the mysterious woman. He finally falls victim to her conjurings, much to the pleasure of most of his companions, as his foolhardiness had always been a matter of considerable envy. After many unpleasant experiences he is released from the spell a wiser man.

CAMEL AND HORSE RACING IN EGYPT.—The racing is not restricted to horses, however; ungainly camels also compete. An interesting part of the picture shows horses gracefully dancing to the strains of a band. The scenes are presented in the following order: I. The Paddock—Showing the numerous entries and the society of that tropical country. The fierce brightness of the sun has made possible remarkably clear-cut pictures. II. Horse Races—In which the contesting animals are all graceful Arabian steeds; beautiful of body, sleek of limb and small of hoof. They are ridden by native jockeys; and III. Camel Races—The "Ships of the Desert" swing along at remarkable speed. It is interesting to note the ease with which they seem to move in these races as compared with their clumsiness in ordinary action. IV. Dancing Horses —This final scene is probably the most interesting and certainly the most beautiful. The finely bred Arabian steeds ridden by chiefs of the sand kingdom entertain in a fascinating manner.

KALEM CO.

A COLONIAL BELLE.—This is a dramatization of a real episode of the Revolutionary War. No attempt has been made to deviate in the slightest from the original pretty story which is immortalized in many of the early school readers. Captain Roger Bacon, an officer in the continental Army, is in love with Betty Wadsworth, a true patriot. The campaign has centered around the section in which the Wadsworth mansion is located and a party of gay young Hessian officers take possession of the fine old house and make it their headquarters. Captain Bacon in the meantime has been corresponding with Betty, and when she puts up a plan to outwit and overcome the Hessians he readily falls in with it. Betty organizes a little party in honor of the Hessian officers, and after a cotillion an old-fashioned game of forfeits is proposed. In this game the Hessian officers are induced to surrender their side arms, to be won back during the progress of the game. As soon as the Hessians are disarmed, however, a signal is given to the waiting patriots outside; doors and windows are flung open and Captain Bacon with his men burst in and take the hapless Hessians captive.

Every scene in this production is vouched for by the Kalem Company as a true picture of stirring times in New England during the period of the Revolutionary War, and as such the film is of the highest educational value.

It will be noted that the gowns worn by the women of the Kalem Stock Company in this production are originals in possession of the owners of the mansion about which the picture was made. The cast of characters includes Miss Gauntier, Mr. Vincent, Mr. Mitchell, Mr. Vosberg, Mr. Vignolia and Mr. Melford, all Kalem favorites, and one of the strongest and best balanced ever put together by the Kalem producers.

THE LEGEND OF SCAR FACE is a story that is always told to the Indian boy when the father desires to rouse his ambition and to enthuse him with a daring to do great deeds. Scar Face, as the legend goes, when a baby was clawed and torn by a bear, so that when he grew up he was so badly crippled as to be almost utterly unfitted for the strennous games and cruel warfare of his tribesmen. The old men of the tribe, however, had for years handed down a story that some day one of the tribe would be developed into a warrior much greater and braver than any who had preceded him, and hearing this story the daughter of the Chief decides that she will be the squaw of this famous warrior, and of none other, and in a vision the face of the great warrior is revealed to her and to other members of the tribe. It is that of Scar Face except that it has none of the scars nor deformities. The bucks of the tribe in derision tell Scar Face that he must indeed be the great warrior and suggest that he go forth to win fame and renown for himself. Scar Face takes their jibe seriously and does venture forth. His adventures are shown in the picture and it is useless to say that they are of the most thrilling character, and when Scar Face has achieved all the necessary coups, a vision of the mighty Manitou appears to him and he is told that if he will bathe in the waters of a certain mystic spring all of his deformities and scars will vanish. Scar Face does as he is told and is transformed into a noble and prepossessing warrior. His fame has gone before him and when he returns to his tribe he is acclaimed as the great war chief of the legend and the Chief's daughter becomes his bride.

G. MELIES.

MRS. BARGAINDAY'S BABY.—Mrs. Bargainday reads of a bargain day sale, takes her baby and starts for the sale to avoid the rush. Arriving at the store she meets at the door Mr. Jones and requests him to hold her baby for her while she goes inside to do some shopping. He consents, supposing she will only be a few minutes, and while standing there with the baby in his arms several of his lady friends, attracted by the bargain sale, pass him by with surprise, and others entirely ignore him or smile with amusement. Poor Jones is in a pickle.

Mrs. Bargainday is fighting her way to the bargain counter and gets so in the spirit of the thing that she forgets, for the time being, all about Jones and her child. Jones is on the verge of collapse when Smith comes along with his baby in a perambulator and, while he steps up to the store window to see the display of goods, Jones puts Mrs. Bargainday's baby in the carriage with Smith's youngster and then "beats it" for his office.

Smith starts off with his perambulator entirely ignorant of his extra charge, stops at a saloon, slips in and meets several of his friends who all insist in treating Smith in turn. Smith comes out of the saloon and discovers Mrs. Bargainday's baby, thinks he sees double or else has overindulged. Satisfying himself that there are two kids instead of one, he goes on his way until he reaches a very inviting door-step, places Mrs. Bargainday's baby on it, rings the door-bell and makes himself scarce.

The occupant of the house, Mrs. Greene, hears the bell, goes to the front door and discovers the baby, takes it to her room and tries to make it comfortable. Her husband, who soon comes home, sees the baby and will not listen to his wife's explanation and insists upon getting rid of it. She goes out on the street to look for the child's parents and meets a classy young man and his sweetheart, rushes up to them and thrusts the "kiddet" into the young man's arms and makes a "get away" before the young man can realize what it all means. To add to his predicament his girl thinks there is something suspicious about the whole matter and he certainly feels uncomfortable.

While all this is going on Mrs. Bargainday has come out of the store with her purchases, looks for Jones and the baby, learns the direction Jones has taken and starts in pursuit until she comes up with him. He tells her he gave the child to Smith and then, with Jones, starts after Smith. They are informed Smith was seen in the saloon, where they are told the course he has taken; and again, with others joining in the chase, they take up the trail and reach Greene's house, where the little one was left by Smith, and are informed by Mrs. Greene that she gave it to a young fellow down the street. Eagerly the race begins again until they reach the young man who is foolishly holding the baby. He gladly returns it to its mother who, overjoyed, clasps it to her bosom exclaiming, "My child, my child," greatly to the relief of all hands who have been drawn into the general mixup with Mrs. Bargainday's baby.

PATHE FRERES

GETTING EVEN WITH THE LAWYER.—Herbert Brief is a successful and respectable lawyer. He has fallen in love with Norah, the daughter of parents who look upon him as a model of all the virtues. Norah, however, against the wishes of her parents has a great liking for Fred. Dauber, a penniless artist. Dauber has a lady friend, who, like himself, is a student of art. To her he confides his troubles and begs her to help him. She agrees, and a note is dispatched by her to the barrister. In it she professes her admiration for his eloquence and makes an appointment to meet him after he comes from court. Herbert meets her and is persuaded into going to her studio, where he is lured into posing as a model in fancy dress. Other students come in, and when the fun is at its highest Norah and her parents enter. Bitter is the disillusion of the latter as they gaze upon their prospective son-in-law and his company, and Dauber, seizing his opportunity, obtains the consent of Norah's parents to his marriage to their daughter.

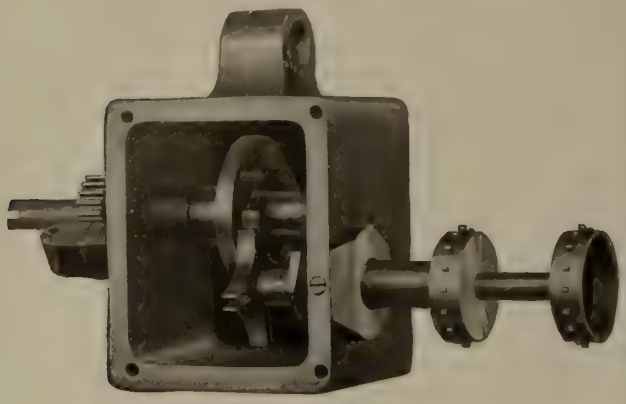
BREAKING UP ICE IN FINLAND.—The port of Helsingfors is in the grip of ice and frost, and a wide expanse of frozen water meets the eye with vessels held fast in the ice. Great icebreaking vessels swing slowly out of the port, plough through the frozen field and masses of splintered ice fly on either side of the thin furrow of water left in the wake of their stern.

DETECTIVES' DREAM.—Padlock Soames, the famous detective, worried by his non-success in the capture of Slippery, the notorious thief, falls asleep and dreams that a defiant challenge by the criminal to catch him meets his eye in the columns of a newspaper. In his dream the detective believes himself to be possessed of a magic mirror on the surface of which is reflected every action of the

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thief; that he accepts the challenge with equanimity, and that by means of this valuable glass he is enabled to baffle Slippery in every ruse which he adopts.

Physically, however, Padlock finds he is not a match for the agile thief, and although he engages in several struggles with him, one of which takes place on the surface of a broad sheet of water, he is in every case disgusted to find himself suddenly grasping nothing more material than air, or some portion of clothing left in his hands by the wily thief. Exasperated, he loses his calmness, allows an angry ejaculation to break from his lips, and awakens with a start to find out the whole affair is a dream.

CAGLIOSTRO.—The picture opens with Cagliostro in the laboratory of the alchemist, Athlotas, his instructor in magic. The latter predicts to his pupil that his fate is interwoven with that of a gypsy girl, Lorenza. Cagliostro first meets her in a cafe, where he picks a quarrel with the Chevalier D'Oisement, who is conversing with her and wounds him in the duel that ensues. Lorenza tries to intervene between the duellists, but Cagliostro by mesmeric influence forces her to be still, and after carries her to his home, where seeing that she is an excellent hypnotic subject he compels her to act as a medium. Lorenza predicts the French revolution and the death of Marie Antoinette. Cagliostro aided by Lorenza gains celebrity and repute, and is commanded to give an exhibition of his magic before the King, Louis XVI., and his Queen, Marie Antoinette. The latter, delighted with the strange wonderful things, requests to be allowed to read her own future in the crystal. Cagliostro refuses, but is compelled to obey the Queen's commands, and raising the glass to her eyes she reads in it the story of her doom. The King, wild with anger, orders him to be seized, and at the same moment the chief of the police appears to denounce him. The Chevalier D'Oisement had not forgotten Cagliostro, and after obtaining proof of his magical practices had finally accused him to the chief of the police as a sorcerer. In his cell Cagliostro is haunted by visions of the marriage of Lorenzo to the Chevalier, and this remarkable man, who really loved the gypsy girl passionately, seeks relief in death by means of a poison ring rather than wait for the judicial sentence of death, which in that prejudicial period he felt sure would be his fate. The character of Lorenza is portrayed admirably by Mlle. Napierkowska, the graceful dancer of the Paris Opera House, whose previous appearance in filmdom was as the messenger in Cleopatra.

DAVY JONES AND CAPTAIN BRAGG.—Davy Jones, the irrepressible, has his weather eye trained upon the attractive "Widow Cute," whom he makes up his mind to win by fair or foul means. Returning from a day's fishing, he passes her cottage, in the garden of which she is comfortably seated enjoying the fresh air and the aromatic perfume of the flowers. Davy drops his wheelbarrow and sidles up to her with bashful and embarrassed advances, trying to lead her into conversation and up to the subject of matrimony, the one idea with which he is saturated. While he is trying to force this issue, Captain Bragg, in officer's uniform, brass buttons, etc., hauls in sight and completely eradicates "Davy" and his intentions.

"Davy" recognizes the irresistible charms of Bragg and at once hastens to his room to titivate himself in his "glad rags" and get on the job, fortifying himself with a "Solitary" engagement ring of pure crystal, feeling that to be forewarned and forearmed is half the battle when it comes to the battle of hearts. With the assistance of his friend and room mate with a face like a fish, "Davy" prepares for the fray and, after many struggles and wriggles, starts out to clinch the widow.

Again he is doomed to disappointment, and again overthrown by the gay and bewhiskered Captain Bragg. Desperate, despondent and determined, "Davy" fastens an immense anchor about his neck and proceeds to suicide, but even in this he is baffled, saved by his salty old chum, who tells him while there is life there is hope, at the same time agrees to pilot him into smooth and pleasant waters. He hikes it back to his room, wraps himself in a sheet and pillow case, lays in wait for the approaching Bragg, who with the widow is taking a stroll in the wood and the moonlight. While the ghost is waiting, "Davy" stands nearby hidden from view.

Spooning and lost in sweet nothings, the unsuspecting couple is looking into the depths of each other's eyes when the ghost looms up. The widow collapses and cries for help, while the brave and dauntless Bragg takes it to the woods and "Davy" comes to the widow's assistance and protection. She falls into his arms, graciously thanks her kind and fearless deliverer and showers her smiles and blessings upon him. "Davy" is a winner and does not fail to make the best of his victory and press the prize to his bosom.

In his anxiety to congratulate "Davy," the old scarecrow of a "ghost" comes forward with bows and smirks, the sheet trailing behind him, hanging out of his sweater where he has stuffed it to keep it out of sight. The comedy of the situation is a whole show in itself and makes a strong finish.

HAKO'S SACRIFICE.—Poor Hako, a Japanese boy, is sold into bondage to a cruel fisherman who makes his life a burden and even more wretched than his physical deformities and weakness. Morning Glory, a little Japanese girl, in passing the fisherman's hut with her mother, sees Hako, looks into the sad face and feels sorry for him. Her father is a florist, and when he gives his daughter a couple of chrysanthemum plants, she gives one of them to Hako, who stealthily plants it where it cannot be seen by his cruel master, at night watering and cultivating it as the only bright thing in his unhappy life, and his sole possession.

Morning Glory's father fails in business and is put in jail for debt, to the great delight of Keiki, his enemy and competitor in business. The Prince of the province offers a reward of five hundred yen to the child who brings the finest specimen of chrysanthemum on Festival Day. Hako is delighted, and hopes to win the prize and his freedom at the same time.

Morning Glory rejoices in the thought that she will win the prize and her father's release from prison. Keiki, in passing Morning Glory's garden, sees her watching her cherished plant and its remarkable flower. He waits until nightfall, and, stealing into the garden, destroys the precious plant. The little girl, on discovering her loss, is inconsolable. Hako happens to be passing her house at this moment and resolves to sacrifice his chrysanthemum to the child's purpose, for he loves the girl who has always been so kind and good to him.

At night Hako removes his plant and transplants it in Morning Glory's garden in place of the one she lost. The child goes into the garden the next morning. Her joy is unbounded. She thinks the gods have answered her prayer. The Festival Day arrives and Morning Glory wins the prize; her father is released from prison and Hako's sacrifice has won the great happiness and joy which is only the compensation gained by those who make it.

UNCLE TOM'S CABIN.—The incidents of this story are some of those preceding and leading up to the civil war in 1861 and the Declaration of Emancipation.

The central figure in the drama is Uncle Tom, a slave in the possession of the Shelbys of Kentucky. Tom is a peculiarly extraordinary character, possessing all the virtues and none of the bad qualities of his race, a possession brought about by a gradual realization, absorption and practice of Christian principles through a close study of the Bible.

To the Shelbys he is an invaluable asset, because of his honesty and trustworthiness. Mr. Shelby, although owner of vast estates, has become greatly involved in debt, as is often the case with aristocracy. His notes have come into the hands of a slave trader named Haley, who presses Shelby for money long over due. While visiting Shelby on one of his periodic "duns," he agrees to purchase "Uncle Tom" and Harry, a child of a quadroon, Eliza, Mrs. Shelby's maid.

It is a hard bargain, but necessity, which is apt to drive to extremes, succumbs and the deal is made. Eliza overhears the transaction, and, loving her child with all her heart, decides to flee with him to the Ohio side of the river. She escapes from the house during the night, goes to "Uncle Tom's" cabin and tells him and his wife, "Aunt Chloe," all about her trouble, and also that Tom has been sold to the slave dealer, and advises him to get away while there is yet time. Tom, feeling it his bounden duty to live up to the tenets of his sale as well as his own conscience, refuses, but blesses Eliza and wishes her Godspeed.

When Haley discovers the flight of Eliza he is frantic, and, calling into service some of Shelby's slaves and the ever-ready bloodhounds, he starts in pursuit of his prey. Eliza has made her way with her dear Harry clasped to her bosom to the banks of the Ohio river in a driving snowstorm, with the piercing cold winds carrying the baying of the bloodhounds to her ears as they follow mercilessly in her tracks. The ferryboats are not running, and the boatmen who usually ply their traffic across the river are afraid to encounter the fierce storm and the ice floes at the risk of their produce and their own lives.

Spurred on by mother love and courage born of liberty and protection of the helpless, Eliza unhesitatingly jumps down the river's bank onto a large cake of floating ice, which rafts her down the stream, then from one piece of ice to another she leaps like a deer until she reaches the Ohio side of the river, where she is assisted up the bank and seeks shelter for herself and child.

Haley and his negro aides are baffled in the capture of their quarry. Haley is furious; the negroes delighted, and while Haley goes to the tavern to appease his wrath the darkies show their pleasure in fits of laughter, and return to the Shelby place to report Eliza's escape. Haley, after a night of it in company with Marks, the lawyer, and Tom Rorer, a human bloodhound, goes back to take possession of "Uncle Tom," by the sale of whom he hopes to make up the loss of Harry.

Uncle Tom, after a last farewell to his wife and little pickaninnies, and a hearty good-bye from young "Mars" George Shelby, who promises he will purchase "Tom" himself some day, gets into Haley's wagon, shackled hand and foot, with a sad heart but Christian resignation, bids farewell forever to his old Kentucky home.

UNCLE TOM'S CABIN—Part II.—Haley, with Uncle Tom and his other slaves, boards the steamboat and starts down the Mississippi for Louisiana. On the boat going home from a visit to Vermont is Mr. Augustine St. Clare with his little daughter, Eva, a beautiful child of delicate temperament, and a maiden aunt named "Miss Ophelia." On the way down the river poor Tom makes himself helpful and cheerfully obliging to everybody, lending a hand with the freight and saying a kind and courteous word whenever spoken to.

Whenever he can find time he reads in his laboring way his Bible, which is a source of great comfort to him. Eva is especially attracted to Tom. He has his pocket stored with odd toys of his own manufacture, which furnishes her great amusement during the long and tedious progress of the boat. One day Eva falls overboard. Uncle Tom with unhesitating courage jumps into the river and brings her safely back to the boat.

This cements her attachment for Tom. She begs her father to buy him for her own. The father, always ready to satisfy her every wish, makes a deal with Haley, and Tom is purchased for Eva, who makes him her companion and attendant. "Miss Ophelia," although a Northerner, is shocked at the readiness with which Eva associates and confides in Tom, but as she learns afterward it is not misplaced and well deserved.

The St. Clares arrive at their home in New Orleans. Tom is initiated as a member of the household, and while officially the coachman he is personally the bodyguard of Eva and he is her constant "fides achates." We can see the sensitive nature and constitution of the child gradually succumb to the climatic changes and the rackings of the severe cough and cold which has settled upon her lungs. Her father decides to move the family and household to his country home, where he hopes Eva will improve and get well.

It is here we are introduced to "Topsy," a coal black little negress whom St. Clare buys for "Miss Ophelia" to call her own and bring up in the way she would have her go. From this time on to the close of the film "Topsy" is a noticeable and amusing person.

For two years Uncle Tom's life with the St. Clares is an uninterrupted dream, excepting the thoughts of his separation from his dear old wife and his children. After two years little Eva's illness becomes so bad she appears to be undergoing a process of translation and looks more like a vision of immortality in the midst of mortal things. Often she talks with Uncle Tom about Heaven with an understanding that makes Tom think, and everybody else for that matter, that she is not long for this world. These suppositions are well founded, for it is not long before Eva is seen on her bed surrounded by her parents, Aunt Ophelia, Uncle Tom and the servants of the family. She bids each one good-bye, giving each some little keepsake, then peacefully passes away to join the other angels in Heaven.

UNCLE TOM'S CABIN—Part III.—The sorrow following the death of little Eva has scarcely passed when the house of St. Clare is again thrown into mourning by the death of Mr. St. Clare, who was stabbed while trying to stop a quarrel between two men. Mr. St. Clare had promised Uncle Tom his freedom, in anticipation of which he is inspired with new hope and great ambition to work for the liberation of his wife and children, but all this is doomed by his master's untimely end, and all the servants of the St. Clare place are sold to speculators and other masters.

Tom is sold to Legree, who is brutal in the extreme, and treats poor Tom with little less consideration than a dog. Legree has established as his mistress Cassie, a quadroon slave, whom he treats as badly as he dares, for she has a strong influence over him and despises him with a heartiness that she cannot hide. One day, working in the cotton field, Cassie meets Uncle Tom, and is impressed by his generosity and gentleness of spirit and his all-abiding faith in God.

At the same time Legree bought Tom he bid in a young mulatto girl named Emmeline, whom he also introduced into his household to displace Cassie, whom he tries to relegate again to the cotton picking rank of slaves. Emmeline likes Cassie, abhors Legree, and keeps as far from him as possible. Tom is subjected to every sort of indignation and uncomplainingly does his duty. It is not until he is asked to flog a poor slave girl that he refuses to obey his master, and is himself unmercifully whipped by Legree and two of his slaves.

Cassie finds life with Legree unbearable, and hates him with an indescribable intensity. She plans to accomplish escape for herself and Emmeline, and asks Uncle Tom to go with them, but he refuses to leave while others suffer for no more reason than himself. Cassie plays upon Legree's superstition and fear, for, in reality, he is an arrant coward, and she makes him believe there are ghosts in the garret of his house, and when she and Emmeline take flight and he pursues them with bloodhounds and slaves, the women retrace their steps, after passing through the swamp to throw the dogs off the trail, and return to the garret, where they remain for three days and make good their escape when favorable opportunity presents itself after Legree has given them up as gone.

Legree, filled with rage, for want of better excuse accuses Uncle Tom of knowing something about Cassie's escape and being party to it. Tom denies that he had any hand in it, and refuses to reveal his knowledge of it. Legree vents his spite and cussedness by administering a severe beating to Tom and felling him with a savage blow.

Young Shelby, who promised Tom at the time his father sold him to Haley that he would repurchase him as soon as he could, now comes to Legree's place to buy him back. Too late! Poor Tom has gone to his eternal freedom to dwell with his Master, who makes no distinction in color, creed or class and prepareth a place for all those who love Him and keep His Commandments, and of whom Tom was a faithful disciple.

LICENSED RELEASES.

BIOGRAPH.

June 16—The Face at the Window (Dr.).....997
June 20—Never Again (Com.).....590
June 20—May and December (Com.).....364
June 23—The Marked Time Table (Dr.).....996
June 27—A Child's Impulse (Dr.).....994
June 30—Muggsy's First Sweetheart (Dr.).....982
July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997
July 11—What the Daisy Said (Dr.).....987
July 14—A Child's Faith (Dr.).....986
July 18—A Flash of Light (Dr.).....998
July 21—As the Bells Rang Out (Dr.).....457
July 21—Serious Sixteen (Com.).....535
July 25—The Call to Arms (Dr.).....994
July 28—Unexpected Help (Dr.).....968
Aug. 1—An Arcadian Maid (Dr.).....984
Aug. 4—Her Father's Pride (Dr.).....996

EDISON CO.

June 28—The Little Fiddler (Dr.).....990
July 1—The Stars and Stripes (Dr.).....1000
July 5—A Tale of Two Coats (Com.).....425
July 5—Equal to the Emergency (Com.).....575
July 8—A Wireless Romance (Dr.).....1000
July 12—Out of the Night (Dr.).....950
July 15—A Vacation in Havana (Com.).....680
July 15—How Bumptious Papered the Parlor (Com.).....320
July 19—The Old Love and the New (Dr.).....995
July 22—A Frontier Hero (Dr.).....
July 22—Lazy Farmer Brown Comedy (Com.).....
July 26—Peg Wolfington (Dr.).....990
July 29—An Unexpected Reward (Dr.).....750
July 29—Bumptious as an Aviator (Com.).....250
Aug. 2—With Bridges Burned (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Dr.).....1000

ESSANAY FILM CO.

June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....
July 20—The Thief (Dr.).....992
July 23—The Desperado (Com.).....1000
July 27—A Fair Exchange (Com.).....635
July 27—A Personal Matter (Com.).....344
July 30—Broncho Billy's Redemption (Dr.).....950
Aug. 3—Mulcahy's Raid (Com.).....550
Aug. 3—A College Chicken (Com.).....448
Aug. 6—Under Western Skies (Dr.).....1000
Aug. 10—Up-to-Date Servants (Com.).....827
Aug. 13—The Girl on Triple X (Dr.).....950

KALEM CO.

June 17—The White Captive of the Sioux (Dr.).880
June 22—The Wanderers (Dr.).....895
June 24—The Cheyenne Raiders (Dr.).....950
June 29—The Miner's Sacrifice (Dr.).....905
July 1—The Colonel's Errand (Dr.).....935
July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880
July 13—Grandmother (Dr.) 985
July 15—Corporal Truman's War Story (Dr.)..910
July 20—Haunted by Conscience (Dr.).....995
July 22—Brave Hearts (Dr.).....900
July 27—A Daughter of Dixie (Dr.).....900
July 29—Pure Gold (Dr.).....960
Aug. 3—A Colonial Belle (Dr.).....955
Aug. 5—The Legend of Sear-Face (Dr.).....875

LUBIN MFG. CO.

June 16—Red Eagle's Love Affair (Dr.).....975
June 20—The Road to Happiness (Dr.).....600
June 20—Poetical Jane (Com.).....350
June 23—The Motion Picture Man (Com.).....955
June 27—Apache Gold (Dr.).....950
June 30—Faith Lost and Won.....960
July 4—His Child's Captive (Dr.).....950
July 7—Ferdie's Vacation (Com.).....950
July 11—The Highbinders (Dr.).....635
July 11—The Almighty Dollar (Com.).....350
July 14—The Adopted Daughter (Dr.).....980
July 18—Rosemary for Remembrance (Dr.)....960
July 21—John Graham's Gold (Dr.).....925
July 25—The Stepdaughter (Dr.).....900
July 28—Wife's Mamma (Com.).....870
Aug. 1—Three Hearts (Dr.) 960
Aug. 4—Ah Sing and the Greasers (Com.).....840
Aug. 8—The Heart of a Sioux (Dr.).....980

RAUMGUT.

G. Kleine.

July 12—A Hidden Serpent (Dr.).....537
July 12—In the Realm of the Czar (Sc.).....438
July 16—Jupiter Smitten (Com.) 648
July 16—The Jolly Whirl (Com.).....312
July 19—The Failure of Success (Dr.).....975
July 23—The Princess and the Fishbone (Com.).580
July 23—The Foxy Lawyer (Com.).....430
July 26—The Beautiful Margaret (Com.).....410
July 26—An Angler's Dream (Dr.).....315
July 26—Making Wooden Shoes (Ind.).....225
July 30—The Sculptor's Ideal (Dr.).....530
July 30—The Forbidden Novel (Com.).....440
Aug. 2—An Ancient Mariner (Com.).....431
Aug. 2—The Ace of Hearts (Dr.).....554
Aug. 6—The Lord's Prayer (Biblical).....470
Aug. 6—Teneriffe, the Gem of the Canaries (Scenic) 505
Aug. 9—Picturesque Waters of Italy (Scenic).417
Aug. 9—The Water Cure (Com.).....448

URBAN-ECLIPSE.

G. Kleine.

June 15—The Gum-Shoe Kid (Com.).....428
June 15—A Trip to Brazil (Scenic).....572
June 22—A Child of the Squadron (Dr.).....545
June 22—An Excursion into Wales (Scenic)....430
June 29—St. Paul and the Centurian (Dr.).....955
July 6—A Russian Spy (Dr.).....688
July 6—Tropical Java of the South Sea Islands (Edu.) 312
July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415
July 20—Through the Enemy's Line (Dr.).....550
July 20—Pekin, the Walled City (Scenic).....440
July 27—The Art Lover's Strategy (Dr.).....580
July 27—Mexican Domain (Scenic).....325
Aug. 3—Witch of Carabosse.....630
Aug. 3—Camel and Horse Racing in Egypt (Scenic) 355

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June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950
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July 28—The Woman in the Case (Dr.).....950
Aug. 4—Mrs. Bargainday's Baby (Com.).....950
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July 16—A Good Loser (Dr.) 699
July 16—Algerian Stud (Edu.) 279
July 18—Mistaken Identity (Dr.).....493
July 18—Awful Symphony (Com.).....420
July 20—Manon (Dr.) 758
July 20—Catching Lobsters (Edu.).....216
July 22—The Cowboy's Sweetheart and the Bandit (Dr.) 909
July 23—More of Betty's Pranks (Com.).....426
July 23—Pete Has a Good Time (Com.).....476
July 25—Getting Even with the Lawyer (Com.).676
July 25—Breaking Up Ice in Finland (Edu.)..305
July 27—Detective's Dream (Com.) 587
July 27—On the Ethiopian Frontier (Scenic)....387
July 29—Tommy Gets His Sister Married (Com.).850
July 30—Cagliostro (Dr.) 1000
Aug. 1—Betty as an Errand Girl (Com.).....610
Aug. 1—Hunting Bats in Sumarta (Edu.).....371
Aug. 3—Under Both Flags (Dr.).....820
Aug. 3—The Barrel Jumper (Com.).....144
Aug. 5—No Man's Land (Dr.).....538
Aug. 5—No Rest for the Weary (Com.).....361
Aug. 6—The Latest Fashion in Skirts (Com.)..715
Aug. 6—Fiftieth Anniversary of Yokohama (Scenic) 243

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July 4—Go West, Young Woman, Go West (Dr.)..990
July 7—The Red Man's Way (Dr.).....1000
July 11—The Hall-Room Boys (Com.).....1000
July 14—The Sheriff (Dr.).....730
July 14—A Hunting Story (Com.).....270
July 18—The Phoenix (Dr.).....1000
July 21—Mazeppa (Dr.) 998
July 25—A Mad Dog Scare 690
July 25—A Sleep-Walking Cure (Com.).....310
July 28—The Cowboy's Stratagem (Dr.).....995
Aug. 1—Her First Long Dress (Com.).....640
Aug. 1—Shrimps (Edu.).....360
Aug. 4—The Law of the West (Dr.).....1000
Aug. 8—Forgiven (Dr.).....995
Aug. 11—Lost in the Soudan (Dr.).....1000
Aug. 15—Willie (Com.).....975

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July 1—Saved by the Flag (Dr.).....570
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July 8—Between Love and Honor (Dr.).....917
July 9—Becket (Dr.) 998
July 12—Nellie's Farm (Dr.).....995
July 15—Her Uncle's Will (Dr.).....995
July 16—A Broken Symphony (Dr.).....993
July 19—Twa Hieland Lads (Com.).....988
July 22—Davy Jones and Capt. Bragg (Com.)..935
July 23—Hako's Sacrifice (Dr.).....995
July 26—Uncle Tom's Cabin—Part I. (Dr.).....935
July 29—Uncle Tom's Cabin—Part II. (Dr.)...1000
July 30—Uncle Tom's Cabin—Part III. (Dr.)..
Aug. 2—An Unfair Game (Dr.).....990
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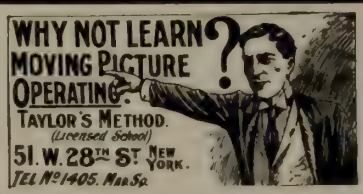


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ATLAS.

THE REST CURE.—Peace-loving John Quiet had lived long and satisfactorily to himself. Instigated by a doctor's prescription, an indulgent sister's solicitude and a brother-in-law's desire for companionship, he is induced to rusticate in the mountains in the belief that he needs must take the rest cure.

To a jovial, fun-loving nature as typified by his brother-in-law, unusual inconveniences are trivial items, but to old John they mean discomfort.

Riding seven miles over rough country roads in a nearly springless wagon, and perched among movable trunks and sundry baggage, might be passed over as an incident; but to be deposited without ceremony or the knowledge of the other occupants of the vehicle in the middle of the road and act as a buffer for the contents of the wagon would prejudice almost anyone against the simple life. How one can rest amidst a horde of mischievous youngsters who consider that your sole reason for being in the vicinity is to act as a subject for their pranks, John does not appreciate. To have an afternoon nap disturbed by suddenly being drenched by a pail of ice-cold spring water and then buried 'neath tons of hay, to have an interesting day's fishing spoiled by an involuntary bath, might afford occasion for anger in almost anyone.

But the worm will turn, and so did John when this old bachelor and woman hater was pestered by an old female, who will not give up hopes of capturing a man till Gabriel toots his horn, and so, when his one enjoyment—a bath in the old swimming hole—was interfered with by this female, his clothes removed and the entire population aroused and brought upon the scene to recover his drowned body, John then and there rebelled and vowed that the rest cure would entice him never again.

YANKEE

THE BROKER'S DAUGHTER.—With an independent income, a beautiful home and a talented daughter, Joseph Jacobs could not leave well enough alone.

As a clothing manufacturer he had shown ability, was successful and prospered. But, filled with ambition, he longed for new worlds to conquer, and, like many another unshorn lamb, chose Wall street as his field of action.

Jacobs' experience is but a repetition of so many similar tales chronicled in the daily paper. The cobbler should stick to his last—the same old story—ruin and bankruptcy. But how of them at home? The tales of business failure do not divulge the sufferings and heartaches of the wives and children. In this case Jacobs' daughter Ethel received the full brunt of the storm.

Ethel a few short months previously had met Ralph Rose—the acquaintance was formed at the time he soundly thrashed several roughs who had offered insult to Ethel—and it was a case of love at first sight.

The father received Ralph with much favor and it was during the festivities of the engagement party given in honor of Ethel and Ralph that the crisis occurred.

Called from among his guests, Jacobs is handed a telegram requesting his immediate presence at the office, where he finds chaos reigning. The bottom has dropped out of the market. Every available resource possessed by him is thrown into the breach. Not a dozen fortunes equal to Jacobs' can stem the tide.

Wiped out and ruined, he returns to his home, where he informs the assemblage that he is bankrupt. Like rats leaving a sinking vessel, his guests lose no time in making their departure; all but Ralph, who offers his entire resources, which Jacobs and his daughter in their pride refuse. Ethel is made of stern stuff, reassures her father, and, who can tell, perhaps saves him from a suicide's grave.

You might as well be dead as broke. The once successful business man after years of struggle peddles suspenders, collar buttons and such for a livelihood, while his daughter labors as a shirtwaist hand.

But every cloud has a silver lining, for one fine day Jacobs finds before a prominent New York department store a lady's bag containing a large sum of money and other valuables. Shouting fails to stop the departing auto; therefore, Jacobs takes his find home, where the struggle between keeping this fortune and its return is long and bitter. Ethel saves the day; there is nothing to indicate the owner, so Ethel advertises the property as found.

An article so valuable must belong to someone, and so it does; the owner scans the morning paper and departs to the address mentioned, with the full intention of handsomely rewarding the finder, and so he does, for the purse belonged to Ralph's mother, and Jacobs obtains as a reward a son-in-law and freedom from further poverty.

THE U. S. REVENUE DETECTIVE.—Wm. McPherson bids his wife and baby good-bye for a journey into the wilds of Kentucky. He has been summoned by the Revenue Department for this important mission.

The moonshiners have grown unusually energetic and Uncle Sam determined that every still should be smashed, and when Uncle Samuel says a thing he generally means it.

Mac's wife and baby were very dear to him and these continual separations caused a tugging at his heartstrings, greater than the serious events of his adventurous calling. But a man in his position is not supposed to question. The word "duty" is paramount on every occasion.

Arriving at a small town in Kentucky armed with a letter from his chief, he was successful in obtaining the services of a number of picked men who knew every inch of the ground and were practically without fear. As a construction crew on a new branch of railroad their identity was very successfully concealed.

After a season of careful strategy and numerous hard battles the gang was put to rout, handcuffed and "moonshine" became a dead letter in that section. One of the most difficult problems of his career now confronted Mac.

A young moonshiner with a pretty wife and daughter presented the problem. During one of his scouting expeditions Mac and Simpson, his right-hand man, were captured by two guards, dragged into the moonshine camp and stared death in the face for a few moments as they looked down the muzzles of their guns. Mac was a jovial chap and probably his coolness and bravery at this crucial moment caused the young wife to intervene in his behalf; and the sight of the other deputies coming to the rescue led to their attempt to escape at that moment. The battle was short and decisive; the vagabonds were outnumbered and outclassed, Mac being well satisfied with the result.

One incident remained—the detective came upon the young moonshiner hiding in the well, his wife and baby by his side. There was no question, the man merited arrest and a long term of imprisonment, but the wife pleaded: "I saved your life, now spare us." Thoughts of home and his own baby—well, Mac shut his official eyes for a moment. The department never heard of it, but Mac felt he did his duty nevertheless.

"IMP."

ONCE UPON A TIME.—She is a rustic maid, five feet three, of romance and sentiment. She is wooed by a very unromantic farm variety Romeo. Her time is whiled away with reading tales of plumed knights and doughty encounters in the lists, all of which hold no hidden charm or glamor for her suitor. One day an itinerant hypnotist passes through the town, and encounters the imaginative damsel, and is tempted to experiment with her as a subject. He gets her under his mesmeric power, and transplants her to the olden days of chivalry and knight-errantry, when there was no betwixt and between, when one was either bold and valiant, or a blue-livered craven. Suddenly, she looks about her, and notices that her father and sweetheart have been transformed into seventeenth century squires, with armor and helmet and the rest of the gaudy paraphernalia. She is convinced that the characters have walked out of the pages of her book, and sees in her sweetheart her own particular Prince Charming. At the happy and unexpected realization she falls—right into his inviting arms, and no knight of the olden day could press a damsel fair and sweet to his heart as does our hero the elusive bit of femininity that now is all his own.
IMP

THE HOODOO ALARM CLOCK.—Did you ever have a telegram thrust into your hands, making it imperative for you to leave town suddenly on some urgent business, and rush home to make hasty preparations for catching the next train to your proposed destination, and meet with all sorts and varieties of difficulties in finding the things you require for the trip, and then, when your valise is quite completely filled, misplace it, and search in the most improbable places and finally find it placed in a conspicuous position on the table, and eventually are ready to leave, and kiss your wife good-bye, when she suddenly discovers that you have forgotten to shave, and rush back to wield the razor, and that finished, prepare a second time to leave the house, when you suddenly feel for your hat and discover that it is elsewhere than on your head, and start a wild search for your capillary covering, and after a strenuous exploration finally find it and finally leave the house and get as far as the corner when something you have forgotten occurs to you, and you make a scramble back to the house, and stand on the bathtub to look for the desired article, and suddenly miss your footing and slip into the water, this, of course, necessitating a change of clothing and an incidental delay of many minutes, and then realize that you still have time to make the train if you hustle things up, only to get at the station just as your train is pulling out? Well, that is just the experience Cyrus Smith undergoes, except that in the heartrending moment of mournful deliberation after he realizes that he has missed his train, he discovers that he has tied the alarm clock about his neck instead of fastening his watch to the chain. Gloomily, he retraces his steps from the railroad station, and falls in with a few boon companions, to whom he relates his misadventure, and who suggest to him that he drown his sorrow in the nectar of the Democrats. But judging from the quantity of the beverage he imbibes, his sorrow has learned to swim, and when at last he takes the few shortest ways home, he is a sadder Budweiser man. Arrived there, he closets himself up in his room. His wife, who has very good ear-sight, hears the sound of some one moving, and afraid to open the door, sends for neighbors, and a few of the arms of the law, who open the door and discovers the miscreant. Of course, his wife intervenes and prevents his arrest—and probably waits until the cold gray dawn of the morning after for the traditional curtain treatise.

BISON

A MINER'S SWEETHEART.—What changes a woman brings into the lives of men, whether they be Beau Brummels or just hard-working miners! Joe and Jack are partners in a gold mine. One day Jack brings a letter to his chum, who reads that his sister will spend her vacation with him and will arrive west as soon as her letter. Little did Jack think his life's tune would take a different key. Well, she arrives. She soon sets their rough home in order, and they, or at least Jack, thinks life is worth living. Then comes a sprained ankle for Jack and the tender womanly care of Bessie. One step more and Jack confesses his love and she hers. To this Joe objects, because of Jack's tendency to gamble, so he leaves the camp and wanders aimlessly away. Meantime, a ranchman, before he could defend himself, is robbed by a desperado, who rides off on the stolen horse. Cowboys, happening along, revive the ranchman, mount him on a horse and all ride away. The desperado, seeing his pursuers in the distance, jumps from the horse and makes his way on foot, and Providence wills it that his course be that which Jack took, who, when the former comes upon him, forces him to go back the way he came. Meanwhile the ranchman and cowboys alighted from their horses at Joe's camp, where they chanced to see the stolen mount. They insist, even though their search revealed nothing, that Joe is guilty and he is about to be led away, when Jack comes in with the guilty man. Apologies are offered and accepted, and what else could Joe do, to prove his gratitude, but give Bessie to Jack, exacting a promise, however, that gambling be a forgotten thing.

A COWBOY'S GENEROSITY.—A poor old couple owe to a crafty, unprincipled old Mexican payment on a mortgage. He comes to collect the amount, they tearfully acknowledge their inability to pay and they are told to vacate. Their daughter, Inez, a pretty, happy natured damsel, comes in and realizes the awful situation. She appeals to the old man and he makes a bargain with the aged couple—the daughter as payment. This they refuse, but Inez decides to the contrary, and, taking the paper, tears it, giving the pieces to her father and bids them a sorrowful adieu. The old man is well satisfied with the deal, and after a patronizing farewell, helps his youthful companion into his carriage. She weeps all the way to his residence and when ushered into the reception room her grief is boundless. He attempts to pacify and caress her, but she flees from the house, he following after. She appeals to an American cowboy for protection, but the odds are against him, he is overpowered by three Mexicans, who obey the wrathy old man. The poor cowboy is led to a shack, bound hand and foot and left guarded by the three Mexicans. Inez is locked in a room, there to remain until submissive. The wide awake American is not passive, he seizes the opportunity to silence his guard and then loosens his hands and feet. This done he downs the other two Mexicans and makes his way to the house. After a search he finds Inez and together they escape. When the old man goes again to her home for her, he is met by the suave American, who gives him the money on his mortgage and hastens his departure. The finale is predestined. The American cowboy and Inez find solace in each other's charms and the old couple in their child's happiness.

DRAMAGRAPH

BEYOND ENDURANCE.—Is a story taken from life and running the gamut of every emotion. It shows Ned Singleton, a country boy just grown to manhood, as he is about to leave his country home to seek his future life in the Metropolis, the breaking of home ties is faithfully shown; his arrival from the ferry; his first gaze at the tall skyscrapers; the lure that has called many a lad from a happy home, filled with ambition to do battle with the great big world and grasp for its riches. Through a combination of circumstances Ned does not find his path so smooth and rosy as he did amid the peace and quiet of his little native village. Things are going pretty hard for him, rough going and hard lines. Yet he is too proud to let the old folks know at home of his luck, also fearing to have the neighbors say, "Well, I told ye so." Besides, the pretty village belle at home that was waiting for him must never know. So Ned struggled along striving to get employment, until at last, worn with the ravages of hunger, he falls fainting in front of a cafe. A young man of the east side type coming from the cafe finds Ned. He assists him into the care and feeds him, besides giving him money. Ned tells his story to the young, who laughs at Ned, saying, "Pal, no one ought ever to go hungry in this big burg; come with me and I'll show you how to make more money than you ever saw." Ned, not suspecting that the plain-looking chap who was telling him this was none other than the famous Young Badger known as one of the leaders of a band of counterfeiters. Ned is taken to the headquarters of the gang, and there shown large stacks of counterfeit bills. As Ned realizes the truth, all his manly instinct rebels, and with horror he refuses

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to listen to the Badger. The leader has just forced a $20 counterfeit bill into Ned's hands for examination, when at the same moment the door breaks in and police officers with drawn guns confront them. Ned, not realizing for the moment what he is doing, thrusts the bill into his pocket; when it is shortly after discovered by the officers, Ned pleads his innocence, of course, but they only laugh at his story. Caught with the goods is too strong a case of circumstantial evidence for his poor word to beat. We find him a trusty in Sing Sing prison along with the Badger and many of his ilk. It's a very warm day. Ned is scrubbing the corridor of the prison leading from the office to the cells. The Governor of the State is making a call that day. He is seen with the warden inspecting the prison. The Governor wears a long light overcoat. It being too warm he removes it. The warden hands it to Ned to carry to the office. How well he does it is shown in the picture. Two years later the Badger has served his full term, and is seen leaving with the good wishes of the warden, who not only gives him good advice, but stakes him to a little real money, as the Badger has promised to reform. About the first thing the latter does is to fit himself out with a check suit loud enough to talk. This was one of the things the Badger now considered essential for his reformation. In the meantime Ned has prospered after his unique escape from prison. He secured a position of trust in a real estate office and speculated a little in Jersey lots, until he was able to send for his country sweetheart and marry her, though she never knew what experience Ned went through. One day on the street at Fort Lee the Badger, going along head down and broke discovered Ned, now well dressed and prosperous. Unseen by Ned, the Badger tracks him to his office. Imagine Ned's surprise when he is found out by the one who first got him into the toils. This is soft for the Badger. "Come across, Pal. You escaped, I served my bit." Now you settle with me or you go back to Sing Sing." Imagine poor innocent Ned's feeling? And it was true. The Badger had the power to send him back, to serve the balance of a term given to an innocent man. Well, there was nothing to do but pay, or go back. From that day forth Ned's life was simply a hell on earth. The Badger's demands and threats almost drove him mad. In despair he tells the Badger he is almost broke. The Badger points to the safe. "Get to the Gopher." Ned realizes now that something has to be done. He makes the Badger promise never to come near his office again under any circumstances, and to accept a certain amount of money for his silence, which is not a crime, as the Badger knows full well. The paper is signed. It runs on for some time. The Badger is again broke, so he trails Ned to his home, writes a letter to Ned asking for so much money, still holding the threat over him. As the Badger breaks in through a bay window of Ned's home and hides, Ned enters. Seeing the window open, he inspects the place, and finds the Badger. The Badger, with his old devil-may-care manner and maddening laugh, confronts Ned. All the instinct of the man possesses Ned. The Badger draws a gun, and in self defense, one of the greatest fights ever seen in a picture takes place. Ned overcomes his enemy.

THANHOUSER COMPANY.

JENKS' DAY OFF.—Mr. Jenks and his family are spending the Summer in a fashionable Summer hotel, where Mr. Jenks is kept bored and busy performing the many services demanded by his wife. He hits upon the bright idea of sending himself a business telegram which will necessitate his immediate presence in the city, and then starts out on a little vacation on his own account. Walking on the beach he discovers a secluded spot, and leaving his clothes on the beach he takes a swim.

In the meantime, a convict, who has escaped from a nearby penitentiary, has entered a house nearby in search of a change of clothes, his stripes being too conspicuous. The convict locks the woman of the house up and ransacks the house, but the only garments he can find are women's clothes, and deciding that they are better than stripes, he dons them. As the convict in his new disguise is walking along the beach, he sees Jenks' clothes lying there and promptly makes another change.

There is nothing for Jenks to do when he comes out except to array himself as a woman. On his way back to the hotel he passes the house that has been robbed, and is unlucky enough to hear the woman's cry for help. When she gets out of the closet, through his aid, she naturally believes that he is the convict, and screams for help. Jenks, frightened, runs away, but is captured after a chase in which the entire village takes part. His wife and daughter witness his humiliation, and it is almost impossible for him to "square things."

THE RESTORATION.—Hugh Logan is a widower who lives with his only child, a little girl, in a small cottage in the country. Logan is a commercial traveler and, as the play opens, is preparing to leave on a business trip. He takes a train to the city, where he is attacked by footpads, who leave him unconscious in the roadway.

He is found by Maud Neal and her father, who are passing in an auto, and they take him to their home. There he revives, but the shock has affected his memory, and he is unable to recall anything of his past life.

The kindly Neal secures him employment, and as time passes Logan falls deeply in love with Maud. He finally proposes to her and is accepted.

In the meantime, little May has been waiting in vain for her father. As no word is received from him, and she has no other relatives, Bridget, the servant, takes her to the orphan asylum, where she is compelled to make her home with other little unfortunates.

May dislikes the place. In the end she escapes from it. But, gaining the city, she gets lost there and, tired and hungry, goes to sleep on a doorstep—the Neals'. Here she is found by Maud, who takes her into the house. Maud is much attracted by the child's charms and finally decides that she must never be parted from her.

She tells Logan of her decision and he objects. They quarrel. Feeling himself in the wrong, Logan returns and asks Maud's pardon.

He meets May, who recognizes her father. At sight of her, his memory returns. Speedily he determines to retain May from out the things of the old life, and Maud from out of the new.

ECLAIR.

THE BURIED MAN OF TEBESSA.—Aroun, a sheikh, is in love with the daughter of a rival sheikh. The affection of the former is reciprocated. The rivalry prevents open meetings, so messages are sent to arrange a rendezvous. One from the lover falls into the father's hands, the messenger being bastinadoed until he discloses the identity of the sender. The savage sheikh goes into a cavern in the desert; then calling his forces together, raids the camp of Aroun, and is successful in capturing the man who has dared to meet his daughter in secret, causes a hole to be dug in the sand and buries Aroun up to his neck. The messenger, meanwhile, notwithstanding his injuries, tracks the girl, rescues her, and finally the pair reach poor Aroun and dig him out. But his treatment has been too severe, and he dies in his sweetheart's arms, to be followed almost immediately by the girl into the land of shadows.

COMPETITION OF THE POLICE AND GUARD DOGS.—This film gives us a most wonderful reproduction of this strange, exciting contest, and furnishes us a fine appreciation of the sensational and really amazing feats performed by the contestants, and exhibits the cleverness of the celebrated dog "Jules," who has held the championship of the world for three years.

NESTOR FILMS.

SONS OF THE WEST.—No parent, John Adwell testily declared to his good wife, was so pestered with his children as was he. Nina, for whom he had picked out a suitable husband, stubbornly insisted she would have no one but Dick Bertram, while Peck threw his money away as if it were water—but it would have to stop, once and for all.

For her part, Nina had come to the same conclusion; her stolen meetings with Dick should stop—ere nightfall she would be his bride, and then, with her mother's aid, she would coax Dad into bestowing his blessing.

As for Peck—maddened by the sarcastic smiles of the boys at Jim's gambling house, when he failed to get the loan of a couple of hundred dollars, he decided to quietly "borrow" it from his father's safe and pay it back out of his winnings—and it was while in the act of "borrowing" from the safe that Dick Bertram, who had stolen in to get Nina, surprised the young man.

A wild race followed, in which the young people won, for the minister was already pronouncing them man and wife, before the cowboys dashed into sight.

However, things still looked pretty black, for Adwell refused absolutely to believe Dick's protestations of innocence; and, although the young man at once sent Jack Adler after Peck to explain the missing money, it was with difficulty that Nina persuaded the boys to give her husband a few moments' respite.

Fortunately Jack found Peck, money and all, at the gambling house, where he no sooner learned of his friend's danger than he swung into his saddle and galloped furiously to the Ranch-house, arriving just as the posse's patience had become exhausted.

Mrs. Adwell's pleadings, together with Peck's solemn promise to give up gambling, and the knowledge that he had so grievously wronged Dick, softened the Old Man so that he not only forgave but asked forgiveness of his children.

THE POWERS COMPANY.

A MAN'S WAY.—Darby, a country boy, is in love with Mary, a neighbor's daughter. Ethel Harrington is spending the Summer with her father, a wealthy New York merchant, in the vicinity, and is trying to get some flowers she falls and sprains her ankle. Darby comes along, picks her up and carries her to her automobile, where her father thanks him and gives him his card. Darby is smitten with the city girl and later he makes up his mind to go to the city and win a fortune. He secures employment in the office of Ethel Harrington's father.

Four years pass. Darby is now general manager of Mr. Harrington's business. The rich man's daughter consents to marry him. Meanwhile we see poor little Mary feeding her chickens and refusing the attentions of a young farmer because she believes that Darby will some day come back to her.

Darby's marriage to Ethel has been announced, but one evening at a dinner party he sees Nelson Miles, a wealthy swell, flirting with his fiancee. Later he finds the young couple kissing and embracing. A quarrel with Ethel follows, and two hours later Darby receives a note from her telling him that she has eloped with Miles.

Some time passes, and Darby finds an old keepsake that the country girl had given him. He determines to see her again and he goes back to the old farm. Here a surprise awaits him, for when Mary enters the room to greet him she carries on her arm her baby boy, and in answer to Darby's question she introduces him to her husband, a young farmer.

HIS BABY'S SHIRT.—John Barett is a steam driller working on the P. R. R. cut. This is a great scene, showing the steam shovelers and drillers at work. Barett knocks down a brutal foreman, who has attacked his chum, and Barett is discharged.

A month later we find him dead broke and dejected, leaving his wife and year old baby to make one final try for another job. He enters a gin mill and there meets "Kid" Rowe, a bad character, who tries to persuade Barett to help him to hold up the saloon keeper and rob him. Barett refuses and goes home. His wife is just mending the baby's little flannel shirt. She places it on the chair. Barett places his coat upon it.

"Kid" Rowe comes in and persuades Barett to go to the saloon and help him get the money. We see the two men stand outside the saloon. Then "Kid" enters to see how the land lies. Barett starts to put on his coat. He has made up his mind to steal in order to get food for his family. The baby's shirt falls to the ground!

"Kid" Rowe comes out and tries to persuade Barett to go in the saloon. Barett looks at the shirt and says, "No! I won't do it" and walks away.

DEFENDER.

INDIAN SQUAW'S SACRIFICE.—Tom Shelby is employed as manager in the office of Ned Thornby's father. Both Tom and Ned have the combination to the safe. Ned's life is the usual one of a successful broker's son—cafes, women, wine, gambling are his amusements. Tom, on the contrary, is high-minded and self-respecting and deeply in love with Ned's sister. Ned is seen in a fashionable gambling establishment, surrounded by both men and women gamblers. He loses his stakes; the gambling mania has so strong an attraction for him he determines to secure money from his father's safe. Quickly stealing away, he accomplishes the robbery and returns only to again be fleeced. Tom, arriving at the office next morning, finds the safe door open; while wondering what had occurred Ned enters. He explains to Ned, who immediately accuses Tom of the crime and attempts to call the police to arrest Tom, who at that moment discovers Ned's cane lying on the floor. The tables are turned. Ned begs Tom to shield him from disgrace. This Tom agrees to do through his love for Ned's sister. Mr. Thornby enters, robbery is explained to him, Tom accepts the blame, is ordered from the office and seeks his sweetheart to bid her good-bye. We next find Tom in the mountains, where he has made a "rich strike." He shows his bag of gold dust to a crowd of friendly miners in a saloon. The sight of so much gold excites the lust of a Mexican and white desperado, who decide to rob him. They follow Tom, who has left the place and who in going through the dense woods meets Noweeta, the pretty Indian maiden. He bids her good-bye and proceeds on his way. Noweeta hears footsteps approaching and hides behind a clump of bushes and overhears the two desperadoes plotting to rob Tom. She endeavors to prevent this, but arrives too late, as she finds Tom has already been assaulted and robbed. With much labor and tenderness she assists him to her tepee, and there nurses him back to strength. We next find, a few years later, Tom and Noweeta married and parents of a handsome little chap of about five years of age. Tom seems happy and contented as a squaw-man, but returning from his work he, in reading a newspaper, discovers that Ned has made a death-bed confession exonerating him from any share in the crime. Mr. Thornby and his daughter have been seeking Tom and at last find him in his cabin home with Noweeta and their son. His old love is seen in his face by Noweeta, who, heartbroken, asks Tom the meaning of his embraces and affectionate looks to the beautiful white girl. Upon being told the truth of the situation she kisses both husband and child a last good-bye, quickly snatches Tom's revolver, and running to the woods, there destroys herself in order that her deep love for her husband shall not stand in his way to marry his first love.

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"A MINER'S SWEETHEART"

"AMBROSIO" RELEASE—WEDNESDAY, AUGUST 3rd
"THE GLOVE"
"FRICOT DRINKS A BOTTLE OF HORSE EMBROCATION"

"BISON" RELEASE—FRIDAY, AUGUST 5th
"A COWBOY'S GENEROSITY"

"ITALA" RELEASE—SATURDAY, AUGUST 6th
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June 27—Sorceress of the Surf (Dr.).....620
June 27—Juliet Wants to Marry (Com.).....400
June 30—Faust (Dr.).....
July 4—The King of the Beggars (Dr.).....
July 7—Giorgione (Dr.) 1000
July 11—John, the Usher (Dr.).....820
July 18—The Nurse's Trunk (Com.).....485
July 18—To-morrow Is Pay-day (Com.) 395
July 25—The Silversmith to King Louis XI (Dr.).960
Aug. 1—The Soldier's Honor 635
Aug. 1—She Surveys Her Son-in-law.....410
Aug. 8—The Buried Man of Tebessa (Dr.).....677
Aug. 8—Competition of the Police and Guard Dogs (Scenic) 258

GREAT NORTHERN FILM COMPANY.

June 18—How Brother Cook Was Taught a Lesson (Com.) .....
June 18—Lake of Luzerne (Scenic).....
June 25—The Captain's Wife (Dr.).....
July 2—The Sons of the Minister.....
July 9—The Wonderful Cigar (Com.) .....
July 9—The Launching Machine (Com.).....
July 16—The Prodigal Son (Dr.) .....
July 23—The Stolen Policeman (Com.).....410
July 23—The Elopement (Com.).....466
July 23—Fabian Cleaning Chimney (Dr.).....
July 30—For the Sake of a Child (Dr.).....
July 30—Fabian Arranging Curtain Rods (Com.)
Aug. 6—Magdalene (Dr.).....

"IMP."

June 13—The Way to Win (Com.).....995
June 16—A Policeman's Son (Dr.).....990
June 20—In the Mesh of the Net (Dr.).....
June 23—A Self-Made Hero (Dr.).....
June 27—The Brothers' Feud (Dr.).....960
June 30—A Game for Two (Com.).....970
July 4—The Fallen Idol (Dr.).....900
July 7—The Call of the Circus (Dr.).....950
July 11—Old Heads and Young Hearts (Com.)..
July 14—The Saloon Next Door (Dr.).....
July 18—Summertime .....
July 21—The Mistake (Dr.) .....
July 25—Two Maids (Com.).....
July 28—Bear Ye One Another's Burdens (Dr.).975
Aug. 1—Irony of Fate .....
Aug. 4—Yankeeanna .....
Aug. 8—Once Upon a Time.....
Aug. 11—Hoodoo Alarm Clock (Com.).....

LUX FILMS.

June 2—A Stray Dog.....
June 3—The Slave's Love (Dr.).....777
June 3—What Happened to a Cinematograph Party (Com.) 226
June 14—A Bitter Enemy (Com.).....900
June 17—MacNab Visits the Comet (Com.).....900
June 21—The Devil's Wand.....850
June 24—We Want Your Vote.....400
June 24—An Exciting Yarn.....450
June 28—Witches' Spectacles (Com.).....900
July 1—Charles The Fifth (Dr.).....695
July 1—A Quiet Pipe (Com.).....304
July 8—The Money Lender's Son (Dr.).....586
July 8—Must Be Without Incumbrance (Com.).429
July 15—The Greatest of These Is Charity (D.).540
July 15—Bill's Serenade (Com.) 468
July 22—A Devoted Little Brother (Dr.).....550
July 22—Ma's New Dog (Com.).....344

NESTOR FILM COMPANY.

June 13—The Sheriff's Daughter (Dr.).....925
June 20—Boss of E Ranch (Dr.).....956
June 27—The Crooked Trail.....864
July 4—A Soldier's Sacrifice (Dr.).....
July 11—The Call of the West (Dr.).....990
July 20—Back in the Mountains (Dr.).....985
July 27—A True Pal (Dr.) 999
Aug. 3—Sons of the West (Dr.).....975

NEW YORK MOTION PICTURE CO. ("Bison.")

June 17—A Cowboy's Race for a Wife..approx 1000
June 21—The Sea Wolves.....932
June 24—A Mexican Lothario.....978
June 28—Her Terrible Peril.....918
July 1—The Ranchman's Simple Son.....951
July 5—A Sinner's Sacrifice.....922
July 8—The Sheriff of Black Gulch.....992
July 12—A Mexican Love Affair.....970
July 15—Red Fern and the Kid.....988
July 19—A Message of the Sea.....1000
July 22—Black Pete's Reformation.....957
July 26—Love in Mexico 984
July 29—In the Wild West.....995
Aug. 2—A Miner's Sweetheart.....1000
Aug. 5—A Cowboy's Generosity.....1000

ITALA.
(By N. Y. M. P. Co.)

June 4—Foolshead as a Porter.....504
June 4—A Pennyworth of Potatoes 408
June 11—Linda of Chamouny 1000
June 18—The New Sign of the Globe Hotel.....400
June 18—Distractions of Foolshead.....600
June 25—The Man Suffragette for the Abolition of Work for Women.....354
June 25—A White Lie.....742
July 2—Catherina, Duchess of Guisa .....app. 1000
July 9—The Abyss 1000
July 16—The Voice of the Blood.....500
July 16—Mother-in-law, Son-in-law and Tangle-foot 500
July 23—A Cannon Duel 500
July 23—Let Us Die Together.....500
July 30—The Two Bears 693
July 30—Where Can We Hang This Picture?..307
Aug. 6—Louisa Miller.....1000

AMBROSIO.
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June 22—The Story of Lulu, told by her feet...510
June 22—The Tricky Umbrella of Fricot.....252
June 29—The Taking of Saragossa.....975
July 6—The Tamer; Alfred Schneider and His Lions 1000
July 13—The Struggle of Two Souls 500
July 13—Tweedle Dum's Aeronautical Adventure 500
July 20—The Romance of a Jockey.....838
July 20—Some Riding Exercises of the Italian Cavalry 214
Aug. 3—The Glove.....800
Aug. 3—Fricot Drinks a Bottle of Horse Embrocation 200

POWERS PICTURE PLAYS.

July 5—On the Border (Dr.).....
July 9—The Burglar and the Baby (Dr.).....
July 9—Sally's Beaux (Com.).....
July 12—A Mightier Hand (Dr.).....
July 16—A Jealous Wife (Dr.) .....
July 16—The Tattler (Com.) .....
July 19—A Game of Hearts (Dr.) .....
July 23—Cohen and Murphy (Dr.).....
July 23—Our Housemaid (Com.).....
July 26—The Missing Bridegroom (Dr.).....
July 30—A Little Confederate (Dr.).....
July 30—The Vixen (Com.) .....
Aug. 2—Her Private Secretary (Dr.).....
Aug. 6—His Baby's Shirt (Dr.).....
Aug. 6—Almost a Hero (Com.).....
Aug. 9—A Man's Way (Dr.).....

THANHOUSER COMPANY.

June 17—The Little Hero of Holland (Dr.)....1000
June 21—Thelma (Dr.).....1000
June 24—The Governor's Daughter (Dr.).....1000
July 1—The Flag of His Country (Dr.).....
July 5—Gone to Coney Island (Com.).....
July 5—Booming Business (Com.).....
July 8—The Girl Strike Leader (Dr.).....1000
July 12—The Lucky Shot (Dr.) 1000
July 15—The Converted Deacon (Dr.) 1000
July 19—The Girls of the Ghetto (Dr.).....1000
July 22—The Playwright's Love (Dr.).....1000
July 26—Uncle Tom's Cabin (Dr.)).....1000
July 29—The Mermaid (Com.) 1000
Aug. 2—Jenk's Day Off (Com.).....1000
Aug. 5—The Restoration (Dr.).....1000

SALES CO.—FILM D'ART.

June 23—Oliver Twist 1093
June 30—Fort Du Bitche.....921
July 7—Jemmy 805
July 14—The End of a Dynasty.....920
July 21—Mateo Falcone 694
July 21—Andromache 856
July 28—The Hiding Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles le Temeraire.....518
Aug. 11—Oedipus King.....457

DEFENDER FILM CO.

June 24—Too Many Girls.....838
July 1—Saved from Himself.....907
July 8—The Girl Who Dared.....825
July 15—A Bridegroom's Mishaps.....
July 15—Retribution 1024
July 22—Repaid with Interest.....1000
Aug. 6—Indian Squaw's Sacrifice (Dr.).....
Aug. 13—Shanghaied .....

ATLAS FILM COMPANY.

June 8—Outlaw's Redemption.....950
June 15—Settling a Boundary Dispute.....950
June 22—Grandpa's Will.....480
—Sheriff's Daughter.....480
June 29—Tenderfoot Parson.....960
July 6—That Little German Band.....640
—Police Maneuver.....200
July 13—Clergyman and His Ward.....935
July 20—Only a Hobo.....485
—Levi Family at Coney Island.....480
July 27—Prospector's Treasure.....650
—The Kissing Bug.....280
Aug. 3—The Rest Cure.....966
Aug. 10—The Animated Scarecrow.....500
Aug. 10—The Wrong Bag.....500

CENTAUR FILM COMPANY.

June 9—Mr. Swell in the Country (Com.).....564
June 9—Blind Love (Dr.).....420
June 16—The Old Maid's Picnic (Com.).....390
June 16—Her Lesson (Dr.) 559
June 23—Getting Rid of Uncle (Com.).....650
June 23—One Good Turn (Dr.).....300
June 30—For Her Son's Sake (Dr.).....
June 30—She Would be a Business Man (Com.).560
July 7—One Man's Confession (Dr.).....
July 11—Aviation at Montreal (Scenic).....
July 14—The Badgers 475
July 14—Grandad's Extravagance 520

YANKEE FILM COMPANY.

June 13—Jeffries on His Farm.....650
June 20—A Jew's Gratitude.....950
June 27—Heroine of Pawnee Junction.....960
July 4—A Ghetto Seamstress.....950
July 11—The Pirate's Dower.....965
July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975

CHAMPION.

July 13—Abernathy Kids to the Rescue.....1000
July 20—A Romance of an Anvil (Dr.).....1000
July 27—The Cowboy and the Squaw (Dr.)....1000
Aug. 3—The Hermit of the Rockies.....900

DRAMAGRAPH

Aug. 11—Beyond Endurance 950

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, August 1.

Eclair—The Soldier's Honor.....635
Eclair—She Surveys Her Son-in-Law.....410
Imp—Irony of Fate.....
Yankee—The U. S. Revenue Detective (Dr.)..900

Tuesday, August 2.

Bison—A Miner's Sweetheart.....1000
Lux—(Title not given.)
Powers—Her Private Secretary (Dr.).....
Thanhouser—Jenk's Day Off (Com.).....1000

Wednesday, August 3.

Ambrosio—The Glove.....800
Ambrosio—Fricot Drinks a Bottle of Horse Embrocation 200
Atlas—The Rest Cure.....966
Champion—The Hermit of the Rockies.....900
Electragraff—(Title not given.)
Nestor—Sons of the West (Dr.).....975

Thursday, August 4.

Cines—(Title not given.)
Film d'Art—The Eagle and the Eaglet.....1000
Imp—Yankeeana .....

Friday, August 5.

Bison—A Cowboy's Generosity.....1000
Defender—(Title not given.)
Lux—(Title not given.)
Thanhouser—The Restoration (Dr.).....1000

Saturday, August 6.

Capitol—(Title not given.)
Carson—(Title not given.)
Columbia—(Title not given.)
Great Northern—Magdalene (Dr.).....
Itala—Louisa Miller (Dr.).....1000
Powers—His Baby's Shirt (Dr.).....
Powers—Almost a Hero (Com.).....

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To-night, Sweetheart, To-night.
I Want Someone to Flirt With Me.
Dreaming of You.
Love Keeps the Whole World Young.
Silver Bell.
Back to the Bleechers for Mine.
The Man in the Silvery Moon.
The Chanticleer Rag.
I Won't Be Back Till August.
I Like You.
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A drama. A mechanic out of work is tempted to steal but he is saved from crime in a unique way. Wonderful acting of a year-old baby and a great quarry scene are features of this film.

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Summer Bargains

Our first announcement was so well received that we are induced to advertise a few more cut prices

Bio Carbons 6 x 5-8 per 100	$2 25
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Arco Carbons 6 x 5-8 per 100	1.95
Flaming Arc Carbons A. C. Current 10 hour, 50 pr.	5.40
Tickets—roll of 2,000	.16
Power's Lamp Complete	5.00
Stay on Oil, 1-2 pint can	.20
Fire Proof Cement, large bottle	.20

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OUR LATEST RELEASES

"Back in the Mountains"
—AND—
"A True Pal"

have brought us scores of CONGRATULATORY MESSAGES from ALL OVER THE UNITED STATES—and they are still COMING in with every mail.

For Release Wednesday, August 3rd, 1910

"Sons of the West"

A Capital Western Drama, 960 feet long—the sort that throws DESPAIR in the RANKS of our COMPETITORS.



Scene from "SONS OF THE WEST"

EXHIBITORS:-

We are making but ONE RELEASE A WEEK of which we are JUSTLY PROUD since the GENERAL VERDICT UNANIMOUSLY PROCLAIMS UNAPPROACHABLE SUPERIORITY OF NESTOR FILMS.

You can't afford to miss one single NESTOR RELEASE. BEGIN NOW! Get "SONS OF THE WEST" and WATCH THE CROWDS FLOCK INTO YOUR THEATRES. We refer you to the synopsis within, though the synopsis will scarcely convey the millionth part of the Countless Deep-Down-From-The-Heart THRILLS SATURATING EVERY INCH OF THIS TYPICAL NESTOR THRILLER.

Ask for it! Demand it! Hammer for it! Kick for it! ROUGH-HOUSE for it! Use whatever method necessary—but GET IT. If you find any difficulty; just send us a line.

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VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, AUGUST 2

AN UNFAIR GAME

An Appealing Picture of Great Strength. How a cruel society girl played on the heart of an honest but unsophisticated young backwoodsman. Approximate length, 990 feet.

FOR RELEASE FRIDAY, AUGUST 5

THE WOOING O'T

Another Fascinating Light Comedy, the kind for which the Vitagraph is famous. How a pair of old lovers learned to court from the example of the boys and girls. Approximate length, 980 feet.

FOR RELEASE SATURDAY, AUGUST 6

HER MOTHER'S WEDDING GOWN

Strong in Pathos and Heart Interest. The last days of an old father made happy. Pathetic friendship of a wonderful collie dog. Approximate length 1015 feet.



HER MOTHER'S WEDDING GOWN

If you are not getting our Bulletin, send in your name and address at once. In making revisions a number of names have been dropped by mistake.

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Vol. 7., No. 7. August 13, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED

THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

MÉLIÈS RELEASES

THE RETURN OF TA-WA-WA

An Indian Drama embodying a great story and great variety of scenery

Released AUGUST 11, 1910

"HER WINNING WAYS"

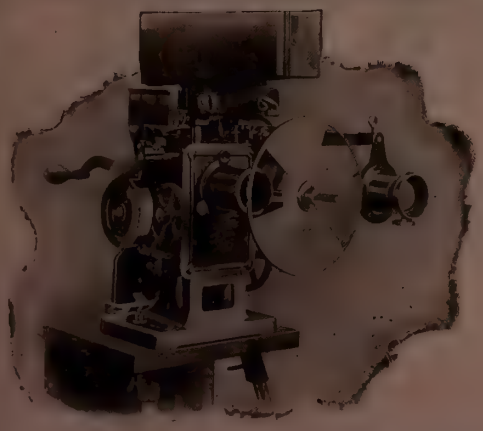
Another of Méliès Humorous Comedies.

Released AUGUST 18, 1910

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Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



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One exhibitor writes: "Your No. 6 cannot be beaten. It certainly had a severe test, running twelve hours a day for months and going through fire which burned the table and melted the oil cup. A few hours after the fire we had it cleaned and polished and set agoing as if nothing had happened, just as good as the day it arrived."

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TWO REELS $225.00---Ready for Immediate Delivery

Everything as accurate as could be obtained to give an exact reproduction of the big event. Every act and blow represented as in the ring fight at Reno.

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Acted the part of J. J. JEFFRIES — Acted the part of Jack Johnson

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THANHOUSER FILMS
OF INTEREST TO EXHIBITORS

There is a silly story going the rounds to the effect that we are making only ONE release a week. The rumor is thoroughly false, as everyone who has been watching our work knows. We release a "Thanhouser" every TUESDAY AND FRIDAY. The two "Thanhousers" that are released every week are essential to the well-being of your business. You know this to be so. Make your exchange give you both of 'em. Certainly trade doesn't come so easily in Summer that you can afford to miss a single "Thanhouser" THAT REALLY IS RELEASED AND REALLY IS OBTAINABLE. The next time you're told that we make but ONE release a week, tell the teller to GUESS AGAIN. We're right on the job with TWO, and if you don't get them it's your own fault.

Say "THANHOUSER" to the Exchange Man! Say "THANHOUSER" to the Exchange Man!

Say *"THANHOUSER"*
To the Exchange Man and You'll get

A THANHOUSER THEME THAT'LL MAKE YOU THINK!

THE MAD HERMIT
RELEASED TUESDAY, AUG. 9th

The theme of the "wrath of a woman scorned" having been worn threadbare by the moving picture producer, the Thanhouser producers here undertake to show the wrath of a MAN scorned—a bold move but a popular one. For the MAN deceived in love can be as wrathy as the woman in that situation and, better, the idea is new and has not been "worked to death." In this, you have the ideal warm weather release with a splendid abundance of the kind of country scene that cools and comforts the Summer patron.

APPROXIMATE LENGTH 1,000 FEET NO. 132 CODE WORD, HERMIT



Scene from "THE MAD HERMIT"



Scene from "LENA RIVERS"

RELEASED FRIDAY, AUG. 12th

"Say 'Thanhouser' to the Exchange Man" QUICk For This- You're Not the Only One Who Wants it

LENA RIVERS

MARY J. HOLMES' GREATEST SUCCESS DONE INTO A GREAT THANHOUSER SUCCESS

Remember, the Empress and [illegible] last ADVERTISING theaters in Washington had to "turn away" with their [illegible] last "classic." If you'll only advertise it right you'll "turn 'em away" on THIS!

APPROXIMATE LENGTH 1,000 FEET NO. 133 CODE WORD, RIVERS

THANHOUSER COMPANY
NEW ROCHELLE, N. Y.

The Sales Co., Agents for United States and Canada.



Exhibitors! You Need Us! We Need You!

Have you a profitable theatre? Do you want to keep it yourself? Then why patronize those who would destroy you? That is just what you are doing when you take licensed service.

The $2.00 a week royalty has grown into an immense jackpot which is now available for the absorbtion of theatres. Add to that the amounts paid for film service and it must be plain that you are contributing to the support of an institution which is preparing to devour you.

Awake to a realization! Would you have believed a year ago that proprietors of licensed exchanges would have their business taken away and that they would become mere employees?

How would you relish the idea of becoming the manager of your theatre, hired from week to week, or to see the trust construct a competing theatre next door to you?

Why not be free and Independent? If you will look at the grand program of 20 reels we are releasing weekly it will not take you long to make yonr decision.

Get ready for the fall business by arranging for Independent service. DON'T WAIT UNTIL THE LIGHTNING STRIKES! THE DANGER IS IMMINENT. Every week adds to the big fund. Don't contribute another week.

We have reached the point where we can give you as good film as the trust. With your added support we will pass them in quality and number of releases weekly. The money you spend with us will come back to roost.

YOU NEED US! WE NEED YOU!

List of BUYING EXCHANGES, July 6th, 1910

Acme Film Exchange, 76 Second St., San Francisco, Cal.
Anti-Trust Film Co., 79 So. Clark St., Chicago, Ill.
Albany Film Exchange, 418 Broadway, Albany, N. Y.
L. J. Applegath & Sons, 145 Yonge St., Toronto, Ont.
Allen Amusement Company, Calgary, Alberta, Can.
B. & W. Film Exchange, 412 East Baltimore St., Baltimore, Md.
Buckeye Film & Proj. Co., 309 Arcade Bldg., Dayton, Ohio.
Boston Film Rental Co., 132 Boylston St., Boston, Mass.
Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City, Mo.
Chicago Film Exchange, Salt Lake City, Utah.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati, Ohio.
Consolidated Amusement Co., 28 West Lexington St., Baltimore, Md.
Eugene Cline, 59 Dearborn St., Chicago, Ill.
Exhibitors' Film Exchange, 138 Third Ave., New York City.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans, La.
Eagle Film Exchange, 143 North 9th St., Philadelphia, Pa.
Empire Film Exchange, 150 East 14th St., New York City.
W. E. Greene Film Exchange, 228 Tremont Ave., Boston, Mass.
Globe Film Service, 1073 East Madison St., Chicago, Ill.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Eastern Film Exchange, 21 East 14th St., New York City.
Great Western Film Co., Winnipeg, Manitoba, Can.
Hudson Film Company, 138 East 14th St., New York City.
Independent Film Exchange, 415 Ferry St., Pittsburg, Pa.
Independent Western Film Exchange, Swetland Bldg., Portland, Ore.
Kinetograph Company (for Canada), 41 East 21st St., New York City.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
Laemmle Film Service, 256 Hennepin Ave., Minneapolis, Minn.
Laemmle Film Service, 1517 Farnam St., Omaha, Neb.
Laemmle Film Service Alliance, Pantages Bldg., Portland, Ore.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit, Mich.
J. W. Morgan, 1230 Grand Ave., Kansas City, Mo.
Miles Brothers, 790 Turk St., San Francisco, Cal.
Philadelphia Film & Projection Co., 44 North 9th St., Philadelphia, Pa.
Philadelphia Film Exchange, 934 Arch St., Philadelphia, Pa.
Pacific Film Exchange, Globe Bldg., Seattle, Wash.
Pacific States Film Exchange, 1065 Mission St., San Francisco, Cal.
Pacific States Film Exchange, 323 Lissner Bldg., Los Angeles, Cal.
Paramount Film Exchange, 61 West 14th St., New York City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., New York City.
W. H. Swanson St. Louis Film Co., 200 North 7th St., St. Louis, Mo
Southern Film Exchange, 17 Opera Place, Cincinnati, Ohio.
W. H. Swanson & Co., 160 Lake St., Chicago, Ill.
Texas Film Exchange, 311 Elm St., Dallas, Tex.
Toledo Film Exchange, Toledo, Ohio.
United Motion Picture Company, 112 Main St., Oklahoma City, Okla.
Victor Film Service, Seneca and Pearl Sts., Buffalo, N. Y.
Victor Film Service, Prospect and Huron Sts., Cleveland, Ohio.
Wagner Film & Amusement Co., 208 North 9th St., St. Louis, Mo.
Western Film Company, 246 South Broadway, Los Angeles, Cal.

MOTION PICTURE DISTRIBUTING AND SALES CO.

111 EAST 14th STREET :: :: :: :: NEW YORK

The Endless Chain of "Imp" Film Successes

is due to the fact that we employ the highest salaried and most talented group of performers, scenario writers, stage directors, and factory workers in the entire world of moving pictures. We pour more money into our productions than any other producer—and the results speak for themselves in every "Imp" released! Yet "Imp" films cost you no more than the ordinary sort! Think! Here are two more "Imp" dramas—bully ones!

Among the Roses

Absolutely unique in plot, rich in staging, clear and steady as a rock in photography, artistic in acting. A perfect gem in every respect. Released Monday, Aug. 15th. Length about 990 feet. Drop your exchange a postal card every day between now and release date. Get it! Get it!

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Senator's Double

All the scenes in this remarkable drama are laid in Washington. The story deals with two Senators and the sister of one of them. It has a happy ending after a strenuous time, and is the kind you can book for a return date. Released Thursday, Aug. 18th. Length 995 feet. Get it!

Independent Moving Pictures Co. of America.
111 E. 14th St., New York. Carl Laemmle, Pres.

All "IMP" Films are sold through the Sales Co.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

GREAT NORTHERN

RELEASE FOR SATURDAY, AUGUST 6th

Magdalene, or The Workman's Daughter

A powerful, dramatic production of intense emotion and thrilling interest, illustrating the temptations and episodes in the life of a charming young girl, and how she is finally converted by a religious reformer. SPLENDIDLY ENACTED BY PROMINENT PERFORMERS.

RELEASE FOR SATURDAY, AUGUST 13th

THE STOLEN POLICEMAN
A funny story of a policeman's attempt at courtship and its unexpected climax.

THE LIFE BOAT
Illustrating the newest manœuvres of a life-saving station's crew.

GREAT NORTHERN FILMS CO. COPENHAGEN

Stands for Quality!

THE GREAT NORTHERN FILM is the film make of Universal Fame (Pioneer of Independent Makers)
No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel

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GREAT NORTHERN FILM CO., 7 East 14th St., New York

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"Oh, You Komedy Kid"

He laffs ha! ha!
He laffs he!! he!!
He laffs ho!!! ho!!!

You dried-up, sad-eyed, hot-weather break-eveners, smoke this:

KOSTER'S COMFORTABLE CORNER, AIRDOME, New York City, August 4, 1910.

GENTLEMEN:
I ran your "Levi at Coney" and "Kissing Bug" and last night I put on "The Rest Cure," and advertised it: "Oh, You Komedy Kid, Come Take The Rest Cure and Laugh with Atlas To-night." 1200 seated and 440 standing let out a roar at the first show that woke the neighborhood and kept them coming to capacity till 10.30. Please, Mr. Atlas, give us more of the same. Your laff-loving friend,
JOE KOSTER, Prop'r.

Jam and Feathers That's not the name of it, but that's what happened to the tonsorial hero, hypo, hobo, Count Barbier de Kakiak, our suspender-busting risibility-tickler. **Released Monday, August 17th.**

"Count of Noaccount"

Are you missing these Atlas rafter-lifters. Well, shame on you. Just tell us where you are and we will tell you where to get them

By the way, if you have some funny fluid in your cocoa that can be strung on to about 400 feet of Lumiere's best blank stock, dip your pen and write it to us. Good pay if we use it—back to you with thanks and $1,000 worth of advice, if we don't.

ATLAS FILM CO.

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SALES COMPANY BUSY SHIPPING ATLAS AT LAST



LUX FILMS

Released August 18th, 1910

"Only a Bunch of Flowers"

A Thrilling Drama. Length 596 Feet

"That Typist Again"

Comedy. Length 380 Feet

To Make Your Show a Success You Must Have **LUX FILMS.**

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Don't Forget the Eighteenth. You cannot do without these Films. Order Right Now

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DEFENDER FILM

Gaining in popularity as familiarity develops their worth

MERIT DOES WIN

Release of Thursday, August 11th

Indian Squaw's Sacrifice

A truly Western picture of intense heart interest.

Release of Thursday, August 18th

SHANGHAIED

A story illustrating the cruelty of that most barbarous system of kidnapping men against their will and compelling them to work aboard vessels as men before the mast.

Exhibitors who have not yet seen DEFENDER films send me your address and I shall be glad to give you such information as you desire. Novelty is what you seek. Novelty is the foundation of Defenders.

Sold through the Motion Picture Distributing and Sales Company.

WM. H. SWANSON, Manager

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Paramount Film Company

IN WASHINGTON!!!

Within 7 days of this issue, the **Paramount Film Co.** will be ready to give a **High Class Independent Service** to Southern Exhibitors

The same business methods that made the house famous in New York City will be strictly adhered to in the capital city exchange

The Washington Office will open up with **Brand New Independent Goods Only. Not an Old Reel** in its **Entire Stock**

Clean Goods	Clean Business Methods	A Square Deal

For the present a standing order has been given to the following Independent Manufacturers:

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ECLAIR	POWERS	NESTOR
IMP	LUX	CINES

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Washington Paramount Film Co., 428 9th St, N.W.

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61 West 14th Street

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1188 Main Street

BISON FILMS

FILMS OF QUALITY

FOUR REELS A WEEK

TUESDAY, A "BISON"
WEDNESDAY, "AMBROSIO"
FRIDAY, A "BISON"
SATURDAY, "ITALA"

A True Country Heart

A novel and very effective dramatic production which has much merit. "Forgiveness is divine;" and as this picture clearly demonstrates these words, its mission will surely be accomplished. Each scene is exceedingly well acted and of a superior quality photographically.

The Prairie Post Mistress

An appealing story of the Golden West; where greed, charity, love and gratitude each play an important part. The daring riding will stir your senses, only to be quieted by soothing love scenes. A typical western picture, with photography up to the usual standard set by the New York Motion Picture Company.

"BISON" RELEASE—TUESDAY, AUGUST 9th
"A TRUE COUNTRY HEART"

"AMBROSIO" RELEASE—WEDNESDAY, AUGUST 10th
"TRUTH BEYOND REACH OF JUSTICE"
"A FAVOUR ADMISSION TO A PLAY"

"BISON" RELEASE—FRIDAY, AUGUST 12th
"THE PRAIRIE POST MISTRESS"

"ITALA" RELEASE—SATURDAY, AUGUST 13th
"A CLOUD"
"PAPA'S CANE"

New York Motion Picture Co.

Manufacturer of "Bison" Life Motion Pictures

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"THE COLONEL'S BOOT"

Length 670 Feet

A Roaring Farce—Tingling with Merriment and Excitement Throughout.

"THE MONKEY SHOWMEN OF DJIBAH"

An Amusing Phase of Eastern Life—Photography Unsurpassed.

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FILM D'ART

To be Released Thursday, Aug. 18th, 1910

"CARMEN"

This is the most elaborate subject that has been released to date by the FILM D'ART manufacturers, and it is surely a wonderful work of art. Remember that these productions are wonderfully brilliant and acted by the leading Thespians of France.

ORDER AT ONCE.

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"Your Comedies are the funniest films we have ever shown." Your Dramas are great. Our audiences demand more of them." "The Actors in your films are the best in the business."

POWERS PICTURE PLAYS

RELEASED SATURDAY, AUGUST 13th

Winning a Husband

A Western Comedy Drama, in which a love letter addressed "My Sweatheart" keeps two girls guessing as to which is meant. A thrilling horse back race between two great women riders is a big feature of this film.

Madam Clario

A Screaming Comedy about a husband who pretends to be a fortune teller and cures his wife of jealousy.

RELEASED TUESDAY, AUGUST 16th

The Sewing Girl

A sewing girl is wrongly accused of the theft of a wallet containing money. The real culprit is a dog who brings the wallet to his master in time to save the girl from jail.

The work of the dog in this picture is the greatest animal act ever shown in a film.

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Say! Joslyn's Shipping Office is now open night and day. Write and you will get an answer by return mail.

And then--the biggest surprise in your life will be shipped to you by JOSLYN'S FILM SERVICE.

WRITE RIGHT NOW
WRITE RIGHT NOW
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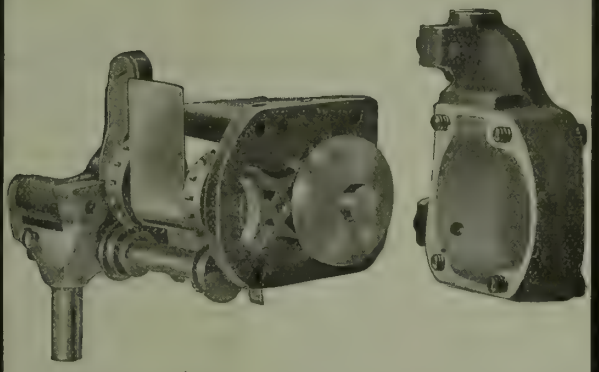
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THE JOSLYN COMPANY
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The MOTIOGRAPH FRAMING DEVICE

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Oil Bath for Geneva Star and Cam



Being completely enclosed in an oil bath, it prevents the intrusion of grit and dirt, preserves the OIL and prevents wear.

A Motiograph user says:-"I have had ONE GENEVA STAR in THREE YEARS for each of the two machines", and they weren't special hand made models and under the supervision of the maker either. They were from regular stock of the 1908 Model. The 1910 Model is 25 per cent. Heavier. The user of another well-known machine says;-

I've Had 5 New Stars in One Year

That's at the rate of

15 to 1 in Favor of the Motiograph

The Motiograph Framing Device is

Quickly Interchangeable

An extra Framing Device on hand usually takes the place of an extra mechanism. The change can be made in less than five minutes by removing and replacing through the side of the mechanism. A SINGLE THUMB SCREW holds it in place.

The Motiograph projects THE BRIGHTEST PICTURE and the STEADIEST PICTURE WITHOUT FLICKER.

The Motiograph has THE ONLY RELIABLE AUTOMATIC SAFETY SHUTTER and

Will Outwear Any Other Machine 2 to 1

IT,S THE ONLY MACHINE FOR FINE WORK AND THE HEAVY CONTINUOUS GRIND.

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For Sale By All Progressive Dealers

The Yale Film Exchange Service

THE ONLY LICENSED EXCHANGE IN ST. LOUIS

Opened for Business July 25, 1910, With a Complete New Stock

All the Leading Moving Picture Theatres in St. Louis Use the Famous Yale Service! The Reason is Obvious—It is Perfect and Means Success!

We are buying from two to five prints of each and every release each week. Just think what this means to every live manager—an opportunity to select a magnificent program from the world's greatest output of motion pictures.

We also have, in addition to all of the recent releases, 1,000 reels of reprints of carefully selected feature films which we have put in our commercial service. This means much to the exhibitor who uses commercial service, as it enables him to run film that is scratchless, patchless and matchless.

BEING JOBBERS we buy in large lots, all makes of standard machines, repairs, gas-making outfits, current-saving devices, condensers, carbons, tickets, opera chairs and everything used by a modern moving picture theater. WE SELL MACHINES AND SUPPLIES TO OTHER EXCHANGES AND DEALERS!

No theater is too large or too small for the Yale Film Exchange to serve.

THE YALE FILM EXCHANGE

Was built and founded on Truth, and its honest and dependable business methods has placed it in the front ranks

Its position in the film field is as strong and as impregnable as the ROCK OF GIBRALTAR.

The Conception of the Yale Exchange Was Legitimate

The days of the film pirates are numbered; many of the old-time film buccaneers have passed from memory and the few still remaining are tottering on the brink. We cannot help but mourn for those already departed and for the few old piratical commanders still alive we have nothing but sympathy.

We regret that some of the former film exchange captains were so unfortunate as to build their GLASS HOUSES on the treacherous quicksands of misrepresentation, yet as their very inception was illegitimate their final sad ending is really justified.

The day for misrepresentation in the film business is over.

As a word of caution we ask you not to be deceived by the senseless and idiotic advertising stunts of certain unreliable film concerns; some of their mutterings resemble very closely the dying wail of expiring and fast declining so-called film exchanges.

THE YALE RECORD IS CLEAR, THE YALE SERVICE IS SUPREME, AND OUR REFERENCESUNQUESTIONED.

If you haven't time to call, drop us a card and we will be pleased to write or have our representative call upon you and explain more fully the merits of the famous Yale service.

Yale Film Exchange Company

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Moving Picture World

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Summary of the Week.

The Fight and Its Aftermath 340
The Moving Picture World and the Periodicals 340
Motographic Mendacity 341
The Wordless Play and the Silent Drama 342
Antiseptic Show Business 343
Baumann Goes West 344
"The Vow," or Jephthah's Daughter 345
How One Concern Selects Picture Backgrounds 346
"Lux Graphicus" Gives Advice to Scenario Writers 349
Kleine's Economic Single Stereopticon 352
Notes from Toledo 353
Questions and Answers, by F. H. Richardson 354
Handsome Houses in Cincinnati 357
Correspondence: Explaining the Picture 359

Picture Economics.

In the WORLD of July 16 we printed an article under the caption of "The Arithmetic of the Independent Situation," in which we drew a comparison between the chances of success of the respective elements of the business in this country, namely, the licensed and independent manufacturers. We pointed out that, by the figures available, there were too many independent manufacturers. The independent manufacturers are not making anything like the money that they might, could, or should make; and we propose in this article to give some reasons why this is so, irrespective of the fact that there are too many of those manufacturers.

The article in question stated "in round numbers"—very round numbers—that there were about 10,000 or 11,000 moving picture theaters and other places of amusement which used the moving picture in this country. A well-known member of the trade is inclined to doubt the accuracy of our figures, which are compiled from valuable sources of information. He claims that there are no less than 30,000 places of amusement in this country using the moving picture. We hope this is true. If it is, it shows that the possibilities of the business are greater than are commonly supposed.

The object of the MOVING PICTURE WORLD is, as we have said over and over again, to promote the business interests of the picture amongst exhibitors, renters, manufacturers and the public. We want to see them all making money by legitimate means. It is better for themselves, for the business, and for us, that they should prosper. But they cannot prosper, except that it be along clearly marked out, definite business lines. Let us consider the making of a picture. Over and over again we have pointed out that the making of a good moving picture is no simple matter. We want now to place a finger on one of the flaws, and certainly a very expensive flaw, in manufacturing, which will explain why many of the independent manufacturers, although doing tolerably good business, fail to make money. We allude to the waste of raw stock.

One of the most successful of the licensed houses is successful because of the admirable system of economics followed in the factory. Every foot of film that goes through the camera, into the developing trough, is accounted for; every pound of developer, every reel tin; nothing, in fact, is wasted or spoilt. A record of each foot is kept and the reasons of the failure noted. "Waste not, spoil not," is, roughly, the motto of this film manufacturing house, whose pictures, by the way, are noted for their regularity and uniformity of quality.

Without exaggeration we might say that our hearts have bled when we have seen the way in which waste has gone on in some of the newer manufacturing houses. Thousands of feet of film have been irretrievably spoilt. No attempt has been made to ascertain the cause with a view of preventing the recurrence of the effect. We have stood in the laboratory of a moving picture house and seen barrel after barrel of valuable chemicals treated with no more care than a barrel of coal or sand or granite. Not a single member of the dark-room staff seemed to care whether the chemicals were pure or not. Result: Dirty, spotty pictures and failure.

In the picture business, as in other departments of human industry, it is the little things which count. These economics, these avoidances of waste, are the little things of this business, which mark the difference between success and failure. We draw attention to this matter in the interests of the newer entrants into the moving picture field whose advertisements are appearing in our outer pages. This is the dead season of the year. There is not much doing. The sea serpent, the big gooseberry and other Summer phenomena are engaging public attention, so that, speaking generally, the moving picture business is at its lowest level. This fact, then, should give the manufacturers the opportunity of taking stock of their position. They should overhaul and systematize their plants; they should see whether leakages prevail, in order to avoid waste. Generally speaking, like the exhibitor, they should put their houses in order so that they may take advantage of the opportunities that are before them in the ensuing Fall.

The Fight and its Aftermath.

The jealousy we feel against anything which tends to derogate the moving picture in the eyes of the great public is stirred to its depths as we read the newspaper controversy in regard to the exhibition of the alleged Jeffries-Johnson fight. With regard to the fight itself we have no opinion to offer. It is not our business; we are not fighting men, and we do not think that fighting men of the Jeffries-Johnson type contribute anything whatsoever towards human progress. On the other hand, we think they are mere instruments of greed and gambling in others, and that neither directly nor indirectly do they do anything to promote the cause of sport or athletics. Boxing—scientific boxing—such as many of us love to see, does help in the manly art of self-defense. But such unpleasant incidents where race antipathies are excited by the spectacle of a black athlete maltreating a former white athlete and exulting in the downfall of a beaten champion, such spectacles as these fill us and all right-minded men with regret.

We have nothing to do with prize fighting; but we have something to do with moving pictures, and we are concerned in the injury or possible injury done to the moving picture by its enforced use as the recording agency of a regretable spectacle. Even had Jeffries triumphed, "put the negro out of commission," as many thought or hoped he would do, we should still have been somewhat sceptical of the benefits that would have thereby accrued to the moving picture business as such. Of course, if Jeffries had won there would have been a chortle of triumph, and the picture would have been a success. But even so, it might have shown the negro in a condition of defeat, just as pathetic as that of Jeffries, consequently the same emotions would have been aroused in our minds. In other words, a feeling of regret that the moving picture should be used for the purpose of exploiting before millions of eyes such an uncivilizing affair as a knockout fight. We write "uncivilizing" advisedly, because we assert, without fear of contradiction, that in the fifty odd years history of the prize ring, no discoverable benefit to the community at large has arisen from this institution. Take them away from the arena as individuals, and neither Jeffries nor Johnson is worth a moment's consideration, mentally, morally, or ethically—they are just highly developed physical brutes. No more, no less.

Throughout the country there has been raised an objection to the exhibition of the pictures, and, frankly, we are not surprised that this sentiment has been aroused. We will admit that involved in the exploitation of these pictures are men who are known to have the best interests of the film business at heart, and that they should have credit rather than discredit for making the best of the pictures. They are level-headed business men and knew very well what was probable, namely, that in no conceivable circumstances would the fight, as such, be a spectacle to which the millions of children of the United States, nay, of the world, could be safely invited. Remember, reader, that it is the women and the children, as we have said over and over again, who are the main supporters of the moving picture theater. It is their nickels and dimes which support and enrich both licensed and independent manufacturers, renters and exhibitors. In the name of the prophet, can any man place his hand over his heart and say that the moving picture of the Jeffries-Johnson fight, as reported and recorded, is a spectacle to which he would recommend his wife and children? Decidedly not. Let us draw a distinction here between the prize fight and the boxing match. The former is a degrading, brutalizing exhibition. The knockout is more disgusting than even the gladiatorial contest in the old Roman arena. Then the man was killed and taken away. Here, his face is covered with blood, his cheeks, his eyes are puffed up, his teeth are knocked out, he falls in the ring or on the ropes a huddled mass of degraded humanity. What a spectacle! And it is this spectacle which the moving picture is asked to record

Far different is a moving picture of a boxing match. Here the science of the noble art is shown. Self-defense is one of the primal instincts of human nature, and you may acquire the necessary ability or qualification for exercising it by practising boxing—a totally different thing from a prize fight. We hope the reader will see the distinction that we are drawing. In depicting a scientific boxing match, we feel that the moving picture is not passing outside of its legitimate sphere, but when it comes to a knockout prize fight of the Jeffries-Johnson type, we feel ourselves obliged to protest in the most emphatic manner against such a use of the picture, on the simple grounds that these things ultimately disgust a ponderable section of the public, who are therefore prejudiced against the picture.

The Moving Picture World and the Periodicals.

The current number of the "Review of Reviews" has an article on the uses of the moving pictures in reproducing effects of growing plants—instancing roses, the development of the butterfly, etc. Our readers will remember that in our issue of July 16 we published an article entitled "The Living Picture Revealing Nature," showing that, consistent with our policy, we are ahead of even older publications; indeed, it seems possible that the "Review" may be "reviewing" us, as the language is very similar; if so, we are glad to have drawn attention to so useful and important as well as interesting subject ahead of our contemporaries. "Harper's Weekly" has a two-page profusely illustrated article on "Morals and the Moving Pictures," a subject we have dealt with in almost every phase to the present time. Our contemporary draws especial attention to the work of the National Board of Censorship and after recounting its origin and purpose proceeds to say: "It is fair to suppose that not one-third of those reading this page know the moving picture in its present stage of wonderful development." After describing the crude beginnings of motion picture machines, it continues: "Let us look for a brief period at this thing, consider its size and what it means, what its influence is on one-fifth of the minds of one-fifth of the people of this country and how its activities are made a means of educating and upbuilding these people by intelligent philanthropy, working hand-in-hand with every kind of self-interest." While in these well-deserved commendations we ourselves find nothing new, having touched upon every issue in these columns, we are glad to have "Harper's Weekly" write in this way, as doubtless many who do not read these pages will read their's, and that side of moving picture work the world should know is becoming more and more widespread.

In further review of the popularity of moving pictures, our contemporary shows how five million people daily visit exhibitions in this country and recount how gratifying it is that passing through dangers which in its early stages caused two or three great fires, it is now reasonably safe; and also how unscrupulous people first began to control its "shows," it is now passing into better hands and doing better work. These views, expressed by so intelligent a periodical as "Harper's," are worthy of acknowledgment here; we have, we trust, had some little

part in helping forward to these conditions and are pleased to read another's commendations of the success achieved.

We cannot pass over "Harper's" good-natured railery of the editor of the "New York Journal," in which they call to account "Brother Brisbane" for calling attention to the "Journal's" publication of pictures of the great fight on pages 2 and 3 of July 9, while on another page there appears an article expressing strong disapproval of the moving pictures of the fight. They say: "Brother Brisbane makes us laugh; some of the pictures he prints with so much gusto in the paper that he edits are from the very films which supply the moving pictures, against which he protests." Only last week, in an article written for this paper, this same "Judas-like sincerity" was exposed; besides which, in the issue of July 23, under the title of "Imaginary Moving Pictures," we endeavored to show how this same newspaper needed the purifying influences of good moving pictures to refine its otherwise brutal conception of what kind of illustrations people required in their newspapers. These reviews are interesting, showing the growing power of the moving pictures everywhere, and when journalists and periodicals write so truthfully and commendatory they may depend upon valuable help from the MOVING PICTURE WORLD.

More Motographic Mendacity.

Lord Macaulay taught the world that history can be made very romantic reading—so romantic that its relationship to truth and exactitude is very remote indeed. It is tolerably safe to conjecture that three out of every five histories placed in the hands of school children are full of errors of fact, simply because the self-constituted historians have not gone to original documents for their facts. There are, let it be said, many histories of the War of the Revolution or American Independence. The greater number of these are highly imaginative bits of Macaulayism. We observe with pleasure, however, that the latest historian, Sir George Otto Trevelyan, has gone to State sources for his facts. So did the present British Ambassador, Mr. James Bryce, when he wrote his fine work, entitled, "The American Commonwealth."

In the World of the 30th ulto, we rebuked a self-constituted "historian" of the moving picture for distorting facts of history. We gave him the lie direct, when he came out with a statement that he showed the writer of this article paper negatives in October, 1908. He did nothing of the sort. He has never shown us a negative of any kind. We decline to believe that he is capable of taking a negative. We would not believe him on oath. Now with regard to the actual distortionof motographic history. We denied that "Historian" Saunders, or anybody else, had taken moving picture negatives on paper in a cinematographic camera in the year 1886. In reply to this we are confronted by two reproductions, a negative and a poistive, alleged to have been taken by W. Friese Greene in 1886. There is also a quotation from a letter by Mr. Friese Greene, substantiating or seeking to substantiate this alleged claim which may or may not be well founded.

Let us turn to the reputable historian of this subject, H. V. Hopwood's "Living Pictures," chapter three, page 64: *"Not until the introduction of celluloid as a substitute for glass, was it possible to secure a long series of exposures on a suitable strip, and the commercial existence of this eminently suitable support began to bear fruit in the year* 1888." Emerging from the domain of experiment, conjecture, private letter-writing, etc., etc., etc., let us next turn to page 93 of Hopwood's book, same chapter. *"Up to this date,* 1895, *the Kinetoscope was the only instrument of a distinctly popular nature, and it may be safely* affirmed that, whatever may have been done in the way of private experiment, no public exhibition of a projected living picture had been a popular success. With the advent of Messrs. Lumiere's Cinematographe, however, this desirable consummation was attained, and to them must be attributed the credit of stimulating public interest to such a pitch as to lay a firm foundation for the commercial future of projection apparatus, etc., etc., etc." The reader is referred to the book for further details.

Mr. Hopwood, as we have said in a former article, was an employee in the British Patent Office, and had unique opportunities for getting the facts of the history of the moving picture, as it was his business to consult first hand authorities. He may be absolutely relied upon. By the law of evidence, therefore, this claim of the making of moving picture negatives in 1886 must be disregarded.

We have nothing to do with Mr. Friese Greene in this matter. He is a personal friend of our own, and we would rather not go into details with regard to our reasons why we hardly think him entitled to the credit of being the "father of Kinematography," which some people so hastily assign to him.

Now comes the most extraordinary bit of history of all. We again quote from "Historian" Saunders' last bungling attempt. He says: *"In addition to the above there appeared the following in the "British Journal of Photography" for December* 6, 1895, *when a gentleman and a personal friend of ours was in the editorial chair, a gentleman whose name is honored in every photographic circle in England. We refer to the late J. Traill Taylar, with whom we had many chats on the value of cinematography as a source for object lessons in the future."*

This is the most impudent, the most amazing lie of all, and we can prove it to be so by reference to the "British Journal of Photography" itself, which any one of our readers can also consult in the Astor Library or any other public library. Mr. J. Traill Taylor, who was our journalistic godfather, died in Florida on November 8, 1895. We, who write this, wrote Taylor's biography in the British Journal; and in the issue of that paper for November 22, 1895, appears the announcement of the appointment of Mr. Thomas Bedding, F.R.P.S., to the position of editor of the paper. The fact of the matter is this, the December 6, 1895, article which "Historian" Saunders is quoting *against* the writer of this present article was actually written for him by T. C. Hepworth, printed by him (Bedding), edited by him and not by a dead man. Is it worth anybody's while paying any more attention to this bungling charlatan and perverter of the truth?

THOMAS BEDDING, F.R.P.S.

J. H. Hallberg, 36 East Twenty-third street, New York, has recently equipped the Clune Theater, Los Angeles, Cal., with two 40-50 ampere "Hallberg" direct current Economizers.

Natchez, Miss.—Mr. Goodman, of the Star Family Theater, is a devout reader of the Moving Picture World. He also believes in the local advertising of his show and sends a sample of a red, white and blue special poster which he had printed to advertise the Imp film, "In Wartime." Very effective it is.

The William Taylor Company, one of the oldest and most reliable drygoods retailers in Cleveland, have for some months, at stated intervals, held what they call "Children's Day." Their latest move is the purchase of a projecting machine so that films of motion pictures will be a feature of their program.

The Wordless Play and the Silent Drama.

At Bar Harbor, Me., next week, there is to occur a dramatic function, subsequently to be repeated in New York City, which we think will have such an enormous influence upon the future of the moving picture, that we specially desire to draw the attention of the moving picture public, and the public generally, to the function. This is the presentation before a special audience of the most cultured people in the United States of the wordless play, *L'Enfant Prodigue,* by Madame Pilar-Morin and her own specially trained company. For the benefit of those who are not acquainted with the history of this subject, we may say that *L'Enfant Prodigue* is a world-renowned play without words, of French origin. It is pure pantomime, accompanied by suitable music of a high class, nay, of the highest class possible. This play has been performed by the most renowned artists of the time all over the world, but it is some years since it was seen in the United States.

What has the wordless play to do with the silent drama? All, and everything. The one preceded the other. The silent drama, or the moving picture, as it is commonly called, is a graphic play without words, showing in pictorial form what human action does in histrionic and corporeal form. Both methods work along parallel lines. The wordless play is all action accompanied by suitable music. So is the silent drama or moving picture. There is only a difference in kind and not in essence between them. If we were to argue the matter out on strictly scientific lines, we should find that the actual difference between a silent play and a moving picture of equal quality was æsthetically slight. In other words, that the sensations and the emotions of the human mind, were as actively stirred by the moving picture as by the wordless play. For the edification of the reader, let us conclude the expository part of this article by reiterating that in the wordless play real people act without talking, whilst in the moving picture you look upon the photographs of voiceless performers.

As we have said over and over again, the history of the moving picture has yet to be written, but it may broadly be assumed that the wordless play has had a great influence upon the present improving position of the picture. Besides *L'Enfant Prodigue* you have La Poupee, Pierrot subjects, and others galore, which for years, until comparatively recently, supplied the appetite of the world for wordless plays. Pantomime, of course, is indigenous in France, Italy and other countries. By pantomime we mean wordless plays. At the moment such names as those of Dagmar Wiehe, Jane May, Pilar-Morin and others occur to us as having added lustre to this form of art. Again, there are the Ballets d'Action, popular in London, Paris, Rome and other European centers. These ballets are in a sense silent plays. Also there is the familiar Marionette show of Italy; this is also a wordless play. Here we have an interesting spectacle of the various forms of wordless plays popular for many, many years in European countries, unconsciously paving the way for the simplest of all forms of wordless plays, namely, the moving picture.

It is possible, nay, probable, that we shall now see a reversion to a previous state of things. The imminent revival of *L'Enfant Prodigue* under the highest auspices in the United States, proves conclusively, to our minds, that the moving picture has had, and is having, a tremendously educative effect upon the cultured classes of the country. Among these people there has sprung up a desire for pantomimic art of the highest order—a desire which is to be gratified by Pilar-Morin and her company. Clearly, then, the fine work of Pathe, Gaumont, Biograph, Selig, Essanay, Kalem and other companies has had its effect in an unlooked for direction. It has taught the valuable lesson that in dramatic entertainments, ACTION, ACTION, ACTION must exist all through. Your moving picture is futile without consecutive, continuous action and plenty of it. Your wordless play is all action—nothing but action. There is no room for the "stick" or the inefficient in the wordless play. They must all be actors and actresses of the highest possible ability, for they have to do without the commanding assistance of the human voice. Moreover, in the particular play under notice, *L'Enfant Prodigue,* suitable music accompanies the play, and the actors and actresses therefore have to act *to,* and *with,* the music.

We shall watch with sympathetic interest, the outcome of this revival of *L'Enfant Prodigue* at Bar Harbor and New York City. The play, we believe, is to be photographed, so that there will be an opportunity for the moving picture public to see a moving picture of a wordless play. Thereby, some valuable lessons in moving picture acting should be learnt. For it is trite to say that in the acting of the modern moving picture there is room for a very high uplift of the standard of quality, which we hope the performance of *L'Enfant Prodigue* will hasten.

THOMAS BEDDING, F.R.P.S.

The Lord's Prayer.—(Gaumont).

The series of pictures illustrating "The Lord's Prayer" are very good as far as they go, while the pictures in themselves may be thus classified as good, they are not satisfactory in that they are neither complete or explanatory.

As four of the most important divisions of the "Lord's Prayer" are lacking a serious break is the result; the prayer is in itself a united and relative series of prayers from which a break or curtailment is not only a loss, but an error which should be especially avoided.

This particular series is described as allegorical, and while all praise is due to the excellence of each subject both in thought and execution, they are too ambiguous and too independent of each other to sufficiently fill the purpose for which they are designed. Probably with the addition of the missing parts and some reference to the allegorical idea in the mind of the originator this can be made an interesting subject; because of the profound thought of the "Prayer," and of the opportunity for the most imaginative conception of that which stimulates the noblest emotions possible in the human soul a development of this series will be valuable.

W. H. J.

Asbury Park, N. J.—The moving picture theaters in the beautiful seashore resort of Monmouth County are a great success this season; several new houses have opened, among them are the Crystal Theater which is handsomely decorated with mirrors. It is operated by Ernest Schnitzler, the amusement promoter. Its seating capacity is 600. The World of Motion is operated by Mr. E. Ehrickson; seats 500 people and is doing a fine ticket office business. The American is a beautiful house in which to spend an hour's time. Mr. Dawson, the manager of the house, is pleased with the results. The Star Theater, owned by Mr. J. Williams, is doing as well as the above. Also the B. & S. Amusement Company, which does a greater business in the Fall than at the present time. The Perkin Theater, on the west side of the city, is a theater for colored people and Mr. Williams, the owner, smiles at the crowds as they pass up to the ticket office. Mayor Appleby has instructed all the exhibitors that no prize fight pictures of any kind can be shown.

THOS. P. BIBLE.

Antiseptic Show Business.

By H. F. Hoffman.

In my younger days I shocked the community in which I lived by going away with a circus. Within thirty days from the day I "joined out" I had risen from the bottom to the top. From trap-drummer in the band I was that quickly promoted to the business staff. They made me the press agent and for many years I traveled the country writing and illustrating stories of the greatest show on earth, which always happened to be the one I was connected with at the time.

The winter months I usually spent at home, and on Sundays I would sometimes drop in at the church where formerly I had been a shining example. I soon became aware that I was somewhat persona non grata, on account of having been with a circus, so I did not attend very much after that.

Now and then, some few of the church members whom I knew better than others would stop and quiz me all about circus life. Some of them appeared to believe me when I explained that I was still leading the simple life, but it seemed hard for any of them to reconcile the fact that a man can follow the circus life and lead the simple life at one and the same time.

Their talk constantly drifted back to actors and actresses. The old blind prejudice kept cropping out and they would ask me if I didn't think it was wrong to be mingling with people of such low moral standing, who were always getting divorces or running away with other peoples' wives or husbands, or doing something else that made their very presence contaminating.

I tried in vain to make them understand that there are many blameless wives and mothers under the tents, but they all suffer for the acts of the few. Besides, I urged that my business was of such a nature that gave me little time to mingle with performers, as I was constantly meeting and in the company of editors, who ought to be considered a very respectable class of men, and that it was sometimes my duty to entertain mayors of cities and governers of states.

One of the elders stopped me one day and asked how I was doing. I explained at length describing my work with real enthusiasm. He listened silently and when I had finished he said: "Yes, but what about your soul?" I told him my soul was all right and walked away, considerably miffed, and resolved to explain no more.

About that time the Spanish-American war had ended and our boys in blue were coming home. One of our church boys had been away to the Philippines. Now every man knows that there is nothing in the world more demoralizing than armies. This young man had been away with a motly mob of mixed men called a regiment, composed largely, no doubt, of teamsters, hucksters, coal-heavers and ne'er-do-wells of all kinds. He had done no fighting, but had spent many months in mixed company, where all he could do was to listen to their stories of perversion and the laying bare of physical and mental sores, ad infinitum, ad nauseum.

Nevertheless, when he returned he was hailed as a hero. He attended church on his first Sunday night at home, arrayed in full and brilliant uniform, and all eyes were upon him. It was the first time I had ever heard the minister go out of his "lines" to swell up any member of the congregation. He made a pretty speech about how glad we all were to have one of the sheep back in the fold, and I had to sit and listen to this boost. Here was a young man who had spent a couple of years in the company of roustabouts being praised as a hero, while I, who had been working hard, making an honest living and meeting the most respectable of gentlemen, had returned in disgrace. I was miffed again.

Not long afterward, that same congregation was torn asunder by one of the most flagrant of divorce scandals you could possibly imagine. It came with all the trimmings, involving church members exclusively, including one suicide, one case of insanity, whole pages in the metropolitan press with illustrations, and the minister, unable to keep his hands off, got "in bad" himself. It beat any circus scandal I ever heard of, and I said to myself, "If that's religion, excuse me," so I quit the church.

So much for circus, and so much for church, for in the foregoing I merely wish to call attention to the inconsistent prejudice of the church against the showman, whom they always treat as though he were afflicted with some contagious disease, while the church may be reeking itself. We will now turn to what I call "antiseptic" show business, meaning nothing more nor less than Moving Pictures.

Soon after I quit the road I opened my Moving Picture emporium near to where I have lived so long. The crowds began coming, and I was soon looked upon as a very promising young business man. My credit as a Moving Picture man was A1, where as a plain showman it was a case of C. O. D. every time. I was invited to join the "Business Men's League," and was put on all sorts of committees for neighborhood improvement; removing telegraph poles, ugly signs, better mail and trolley service, etc. I was considered the leading authority on the possibilities and probabilities of lighting a prominent thoroughfare with flaming arcs, simply because I had two of them hanging in front of my place.

Members of the old congregation came in to renew acquaintance and pat me on the back, and I began to receive the weekly church notices (and envelopes) once more. The members stopped and quizzed me as of yore, but this time there were no actors or actresses to explain away. They were not afraid of me because my business was "antiseptic."

From being an obscure mortal, home only a couple of months in the year, a stranger in my own town, I became the most widely known individual in ten thousand. The children within a radius of a mile called my by name as I passed on my way, and I was always busy bowing to the right and left.

Summer before last a big circus came to town, and I went out to the lot to meet some of my old circus friends. They had all heard about me and my place, and asked many questions and much advice on the subject. "I'm done with you actors folks," I laughed, "you got me in bad. I'm a showman still, but not your kind; I've got all my actors right here in this little bag, and they never give me any trouble. They never get drunk and are always willing to work and do an extra turn if necessary. They never "beef" for more salary and they never fight among themselves. And listen, they never hold hands nor get divorces nor elope with other folks' wives and husbands, because they're antiseptic, boys, they're antiseptic!"

A series of Sales Company meetings were held this week, arranging for the distribution of the stock to the newer recruits and still further ratifying and establishing a harmonious working agreement between the trade.



CHARLES BAUMANN GOES WEST.

President of the New York Motion Picture Company Talks Optimism.

By the time this issue of The Moving Picture World is in the hands of its readers Mr. Charles Baumann, the president of the New York Motion Picture Company, will be on his way West for a double object: First, that of paying a prolonged visit of inspection to the Los Angeles plant of the company; second, that of endeavoring to further strengthen the position of the Independent exchanges with regard to the routine of profitably handling Independent films. Before Mr. Baumann left New York we had an opportunity of talking with him in the handsome new offices of the New York Motion Picture Company, Lincoln Building, 1 Union Square. The company is to be congratulated upon possessing such a very elegant suite of rooms, which Mr. Baumann says will include the entire floor by this time next year. We hope it will.

We were interested to meet Mr. H. J. Streychmans, installed as press agent of the company, and to learn that Miss Kenney, so well and favorably known in the trade, has been appointed secretary of the company.

Mr. Baumann pleased us by talking **quality of picture.** A little later in the year we shall fully describe and illustrate the Coney Island plant of the famous, or shall we say, to be famous?—Reliance films. For the Reliance pictures are to be the comedy end of the New York Motion Picture Company's productions. They are to be, in fact, the **ne plus ultra** of modern moving picture making. In other words, they are to possess the very acme of good quality and to equal, if not excel, the best American pictures at present on the market. This is Mr. Baumann's determination, backed up by capital, talent and selling ability. We applaud him for it.

The Western plant will go on as hitherto; that is to say, it will continue to produce Western subjects, or possibly, to be more accurate, subjects in which Western themes play an important part. It is unquestionably the case that the public demands a certain proportion of these Western themes. We had an idea, backed up by evidence offered us, that the public was showing some little fatigue in this matter. Perhaps, however, this is only temporary. Perhaps, too,—or should we say, probably?—there will always be a perceptible demand for these cowboy, ranch life, Indian subjects, which, after all, are racy of the soil; that is to say, typically American, or, in other words, typical of certain distinct phases of American life.

Asked as to his feeling with regard to business in the coming Fall, Mr. Baumann was emphatically of the opinion that it promises to be exceptionally good. Indeed, according to him, to paraphrase the heading of an article which we wrote some time ago, the exhibitor is to have "a very golden time, indeed." So, of course, will the manufacturer and, we hope, Mr. Independent Exchange. We have a special hope in regard to the latter, for it cannot be said that so far he has figured very profitably in the business.

We had a little talk with Mr. Baumann in reference to the Sales Company, of which he is an officer. Rumor had gone to the effect that new Independent manufacturers found it difficult to get into this company. Mr. Baumann pointed out that there was no difficulty at all, and certainly no disposition, to exclude anybody who had an **ipso facto** right to be in the company—that is, of manufacturing Independent films. All that is necessary for the Independent manufacturers to do to secure recognition at the hands of the Sales Company is to make pictures of such good quality that exhibitors and exchanges call for them.

Mr. Baumann has our best wishes for a pleasant and successful month out West.



MOSES AND AARON.

The above is a photograph of Mr. C. O. Baumann and Thomas D. Cochrane, whom "T. B." facetiously dubbed the Moses and Aaron of the Sales Company. Charlie, as we have said, is on his way to California. Tom, the hard-working manager of the "Imp" destinies, is spending a much needed and well-earned vacation somewhere in the White Mountains. No one knows his address but his private secretary, the demure Miss O'Keefe, and she is faithful to her pledge of secrecy. The photograph was taken by a World representative just as "Moses and Aaron" were starting on a joy ride around the Falls to celebrate their successful coalition of the Independent forces at the recent Niagara Falls convention.

CHARLES FARRELL—A BUFFALO LIVE WIRE.

"Hello, Farrell."

"Hello, Moving Picture World."

"So you are the promoter that is back of all these show houses," a Moving Picture World reporter said to a thick-set, square-jawed man who has the Rooseveltian cast of countenance and the same energetic manner.

"Yes, I am the 'wise guy,' as you say. On January 4 I promoted the 'Sylvia' and since then have promoted the 'Cazenovia, 'Palace,' 'Unique,' 'Bailey' and 'Owl' theaters, with five more now under construction. Have you any fellow down your way with such a record? For some reason or other all these houses are using Independent stuff, with the exception of one. I have installed Motiographs in all but one and will use no other machine in any house I promote. I also use exclusively the 'Lang' rewind.

"I have advised all my interested people to subscribe for your most valuable magazine. I consider that no one in the moving picture business has a complete equipment without your magazine. I have seen many articles in same that were worth ten times the subscription price to any exhibitor; besides, he knows at all times what's doing in the picture proposition.

"I am at your service any time for information and wish you all kinds of success."

Exchange men should appreciate the consideration shown by the Dramagraph Company in withholding their releases until the Summer is over. They deserve to get a large support, when they do release, not only for the above reason but on the excellent quality of their product.

GREAT INTEREST IN ESSANAY WORD CONTEST.

The Essanay Company's "new name" contest, in which they offer a prize of $100 for a new name for "moving picture show," has aroused no little interest among the exhibitors, and hundreds of answers are being received by the Essanay Contest Editor, who is confident that the contest will be a success. Letters to the Essanay Company from exhibitors all over the country voice a hearty endorsement of the Essanay's plan and suggest that the theaters should be permitted to advertise the terms of the contest to their patrons.

The Smith Brothers, Menonimee, Wis., write: "We understand you are running a contest for a new name for the picture houses, and we think it a fine plan. Is the contest open to picture patrons and would there be any objections if we advertised in the local papers to the effect: 'Any patron of the Grand Theater can enter the contest for the $100 word as given by the Essanay Film Manufacturing Company. For further information call at the box-office, etc.' In this way we would create an interest in the contest and it would make a fine ad. for us."

Another exhibitor in Jersey City, N. J., has offered $100 for a new name for moving picture shows to the patrons of three Jersey City theaters. He proposes to advertise in all the local papers, to posterize his lobby, and to make announcements on his screen. He has requested the Essanay Company to be the judge of the contest.

"We will certainly find a suitable name from the hundreds of really excellent suggestions we are receiving," said the Essanay Contest Editor. "It is evident that the majority have caught the right idea and their contributions bear evidence of thoughtful study and earnest endeavor. Some of them define their words and show the reasons for their invention. One contributor submits the following: 'Pantograph': A definition name covering the musical and pictorial and dramatic features of the five-cent theater. Pan, Greek god of pastoral music. Pan, Greek root word of pantomime, panorama, etc. Graph, already adopted by the film profession and understood by the public.'"

For those who are not informed of the terms of the contest here they are in brief:

One hundred dollars are offered for a new name for "moving picture show," "five-cent theater," or "nickelodeon."

The contest is open to all and will close September 1, when the judges will examine the contributions and make their selections.

Write the name you choose on the back of envelope, enclose in the envelope your name and address

Contributions should be addressed to Contest Editor, Essanay Film Mfg. Co., 435 North Clark street, Chicago.

"THE VOW, OR JEPHTHAH'S DAUGHTER" (Gaumont).

The ministers of the Gospel have no more excuse to keep the moving pictures out of their churches, as the manufacturers are working very hard to bring out subjects suitable for church work.

Mr. Geo. Kleine, who has lately issued a very interesting catalogue of the greatest collection known of educational films, is pushing his foreign manufacturers to produce more and more of the Biblical subjects.

"The Vow, or Jephthah's Daughter," a new Gaumont production to be released in August, is another masterpiece. Jephthah, the ninth judge of the Israelites, a natural son of Gilead, of the tribe of Manasseh, was expelled from his home by his brothers, at the death of his father, on account of his illegitimate birth. He withdrew to the land of Tob, where he became the chief of a band of brigands. Later on, when the Israelites resolved to oppose the Ammonites, they invited Jephthah to become their commander. He accepted the invitation on condition that he should remain their ruler if he defeated the Ammonites. When setting forth against the enemy, Jephthah, who perhaps feared that the Lord would not favor him on account of his past, made a solemn vow to the Lord that if he returned victorious he would offer up for a burnt offering whatsoever first "came forth from the doors of his house" to meet him. When Jephthah's daughter, an only child, heard of her father's victory and return she rushed to meet him and was the first person to "come forth from Jephthah's house."



"BEFORE THE TEMPLE OF SACRIFICE."
Scene from "The Vow," or Jephthah's Daughter (Gaumont).

This story is rendered in the very best manner and is a new addition to the collection of historical productions and a worthy successor to "Judith and Holophernes," "Esther," "Fall of Babylon," etc., etc. The acting is irreproachable, every move and expression is as true as if we had witnessed the life story of Jephthah some 1,100 years B. C.

The details are nursed with the greatest care and the settings are of this opulent richness of old times. The photography is of a rare beauty, while the coloring is rich in tints and greatly adds to the splendor of the production. In other words it is a perfect oil painting, and while the eye is feasting on the beauty of the scenes, the mind seems to be diverted from the sadness of the subject.

The morbid class, always looking for something sensational to arouse their senses, will perhaps turn to "Jephthah's Daughter" in the hope of seeing the beautiful girl burned as an offering. They will be sadly disappointed, as the producers stop at the door of the sacrifice. We see the girl surrender and enter the place where she is to be sacrificed and no more. Well, we do not ask for more, as a human sacrifice would destroy the good impression left by such a master production.

HOW ONE CONCERN SELECTS PICTURE BACKGROUNDS.

Being an Account of an Involuntary Peep Behind the Scenes

By J. P. Chalmers.

Dear reader, have you ever been kidnapped?

I have been.

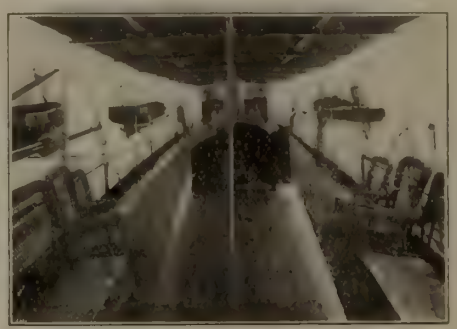
The experience was not wholly unpleasant. Yet I was tortured—tortured for twenty-four hours with agony lest this number of the World fail to reach you with its accustomed regularity; not to speak of many hair-raising experiences which my tormentors gloated in devising and perpetrating upon my helpless body.

It all happened thus: On Wednesday evening I journeyed to the City of Fun—Dreamland, Coney Island, to be exact—to witness the excellent presentation of the Jeffries and Johnson pictures on a 40-foot screen. Whom should I meet there but "Pop" Rock and Mr. O'Day, the managers of the J. & J. Company, and also Mr. J. Stuart Blackton, of the Vitagraph Company, with a party of friends.

After the show was over, I was invited by Mr. Blackton to visit on board his new yacht, the "Paula," which was anchored nearby. Now I had heard much about the twin-sister yachts built by the Electric Launch Company, of Bayonne, for Messrs. A. E. Smith and Mr. Blackton, of the Vitagraph Company, and I had seen upon the screen how well the two vessels had already been utilized in certain life portrayals, so I was glad of the opportunity to inspect one of these expensive "props."



Hanging to the davits is the "Vita," a twenty-five knot motor boat.



The sparsity of poops and deckhouses imparts a very trim appearance.

A few years ago I undertook to photograph a large number of yachts for a publication in that line; therefore I have been on quite a few, and some elaborate ones, too; but on none whose arrangement and equipment appealed to me more than did that of the "Paula." She and her sister boat were built from plans furnished by Messrs. Smith and Blackton. Designed for business as well as pleasure, spacious deck room was their aim, and the sparsity of poops and deckhouses imparts a very trim appearance to the vessels. Hanging to the davits of the "Paula," besides the usual dingy and power tender, is the "Vita," a twenty-foot eight-cylinder motor boat capable of a speed of twenty-five knots an hour. Smith has one also. (Wonderful the "props" that are required by film producers nowadays.)

On board the "Paula" I was introduced to a distinguished appearing German, Prof. Lucas D'Aix, said to be professor of mathematics, arts and all the ologies, but who at that particular moment was discussing the merits of a certain amber-colored developer of American brew. Seated beside him was J. Alex. Leggett, introduced as the Vitagraph advance agent. What the duties of that position were I did not then inquire, but I was to learn later.

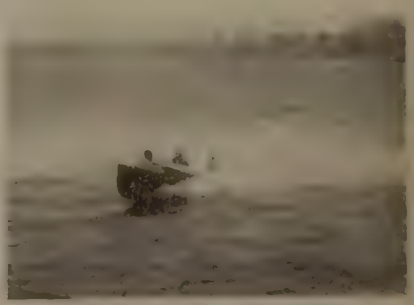
Well, we four swapped yarns and talked shop until I intimated that I had an engagement with Morpheus in a nearby city. I was dryly informed that there was no means of communication with land before morning and advised to turn in, which I did in one of the luxurious bedrooms on the "Paula." Towards seven o'clock in the morning I was awakened by the throbbing of the engines and peering out of a porthole saw the shores of Manhattan fading away in the distance. Hastily dressing, I rushed "upstairs" and sought out my three companions of the previous evening, who were holding suspicious conversation on the "front porch" of the floating mansion. I demanded to be put ashore, as I had a pressing engagement with my printer. Not a word. I bewailed the fact that if I were not put ashore there would be no Moving Picture World issued this week. No one seemed to hear my voice. The morning mists shut out the sight of land. I became desperate. D'Aix began to tell what he thought was a funny story in his broken English. Blackton and Leggett joked with him in equally horrible German. I interected a wild appeal and Blackton was finally gracious enough to say to me: "Be calm; breakfast will be served in a few minutes!" "Yah, yah, das ist so," said D'Aix.

At the breakfast table my tormentors had not recovered the use of their mother tongue, but I understood enough of their lingo to see through their game. Last week the World editorially suggested that moving picture manufacturers get more correct local color in their productions and advised their sending out scouts for suitable scenes for moving picture backgrounds. It developed that this has long been the practice of the Vitagraph Company and their advance agent had felt aggrieved that their enterprise had not been recorded. The present party was now bent on one of these scouting expeditions and he had decided to give me an ocular demonstration of that fact, willy nilly.

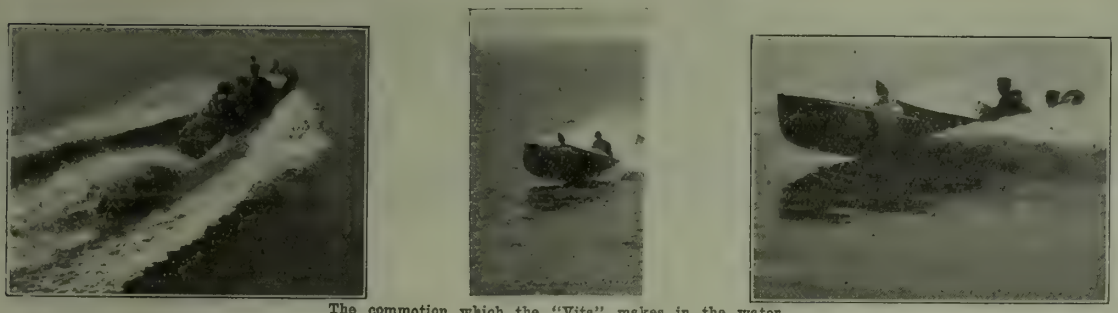
So I joined in the laugh at my own expense and tried to forget where duty called, especially as the only modern convenience not to be found on the "Paula" is a wireless station.



They had prepared for a shower bath. I got mine all unprepared.



My Nemesis started in pursuit.



The commotion which the "Vita" makes in the water.

So I settled down to watch mine host at his work and watch out myself for the first avenue of escape.

Seated in comfortable wicker chairs on the "verandah" of a swiftly moving vessel is a rather unusual place for the preparation of settings for moving pictures. Yet there they were at it—each with a handful of "scenarios" and on a chart before them a number of pieces of material which our German learned friend persisted in calling "stones," but which I have heard called "chips."

As the noonday sun dispelled the fog, the serrated coast line of the north shore of Long Island hove in sight. ("Hove," I believe, is a nautical term. I learned a few on my enforced voyage.) The background scouts dropped anchor and lowered the speed boat to inspect a few nooks that looked good to them. I went along, thinking here was my chance of escape. Because they had dressed in bathing attire, I guessed that they intended having a swim on one of the inviting sandy beaches. I guessed wrong. They had prepared for a shower bath. I got mine all unprepared. Take a glance at the accompanying snapshot showing the commotion which the "Vita" makes in the water. It will explain why my tormentors wore a continuous grin like the now famous Johnson smile.

Once on shore, I hastened to the only house in sight.

"Where is the nearest railroad station?"

"Six or seven miles over the hill."

"Is there any conveyance?"

"None, but you can find it if you go thus—and thus—and thus."

"Where can I telegraph?"

"At the station."

I threw up my hands and rejoined the scouts. Back to the "Paula," and luncheon served, we again started on the quest for backgrounds. We scooted around Manhasset Bay, which is to be the stamping ground of a company of Vitagraph actors for a week or more. There and in other spots in the most varied and picturesque scenery to be found on Long Island a number of pretentious life portrayals are to be produced. In these the yachts and their tenders will figure conspicuously. I heard Mr. Blackton dicker with the owner of a magnificent houseboat, or rather floating hotel, which was said to have cost $40,000 to build. Whether Mr. Blackton wanted this in which to house the Vitagraph actors, or merely to be used as a "prop," I am not prepared to say, but $500 a month rental seemed to be satisfactory to both parties. We skirted around the cliffs of High Point and into lovely Huntington Harbor. Here the "Paula" again dropped anchor and the "Vita" was used in the scouting expeditions among the inlets and bays. For sun-dry reasons I remained on the "Paula." I jumped at the first opportunity when the "Vita" carroomed off on one of those wild flights to bribe one of the crew to row me ashore. My Nemesis at the wheel of the "Vita" saw the move, and, hidden in a cloud of spray, started in pursuit; but a passing sailboat (bless her!) got in the way and I landed and made a dash for an automobile stage.

"Get me to the station in time for the first train," I panted, as I dropped into the seat, and, as the car darted forward, I looked back and gave the laugh and the slip to my grinning tormentors. The last I heard was Leggett's taunt: "So you think manufacturers should send out scouting parties for backgrounds, do you?"

Do I think so? They may erect Jersey scenery or any other scenery in their backyards or in their studios to doomsday, for all I care, before I again put in so strenuous a day!

I cheerfully parted with the exorbitant fee which the chauffeur demanded for whirling me to the station, and on the fifty-mile journey homeward thought I would tell the World readers just why the paper was late in going to press this week.

A GRATIFYING CONDITION.

The Motiograph makers have just been obliged to install further expensive machinery to keep pace with their orders, and report inability at this time to keep machines ahead for stock, being able only to supply current demands promptly. They say that in spite of the approaching dull season, their business for three months, ending June 1, was over 50 per cent. larger than for the preceding three months.

It is pleasing to observe such activity in this field, especially at this season of the year, and particularly on the part of a concern so widely noted for its square dealing, but if we were inclined to be narrow-minded, we might regret a little of this activity because a firm which is selling to its full capacity does not find such urgent need to patronize the advertising columns of the papers as if business were slack; however, we look to see the Enterprise people continue their advertising and increase their capacity as rapidly as may be necessary to care for new business.



Mr. Blackton's twin-screw yacht "Paula."



Stern view of "Paula."



The moving picture machine operators in Greater New York who have not come within the requirements of the law received a severe jolt during the week just closed and a large number of operators who have been grinding a living out of the machines for several years are, or will be very soon, compelled to seek another means of livelihood. The new State law applying to operators went into effect on August 1, and the electrical branch of the Department of Water, Gas and Electricity is enforcing it rigidly and without delicacy or favor. It is estimated that there are about forty per cent. less operators running machines than were at work prior to the last week in July.

* * *

From the surprise and concern manifested by the operators it is evident that a comparatively small percentage anticipated such decisive action by the electrical board as has been taken. Many of them confess that they confidently believed the new law would go upon the shelf as a matter of form. The first blow was struck during the early part of the last week of July, when scores of operators received written notices that they had failed to pass the examination for the 1910 cards and were invited to call at the bureau without delay. All operators were allowed to retain their jobs until Monday, August 1, when the fiscal year of 1910 opened and commencing with which date none only operators holding 1910 cards are qualified.

* * *

Those who failed in the 1910 examination are to be given another chance, and as there are not sufficient licensed operators to fill all the jobs that should be filled, the electrical department has given the assurance that twenty-five applicants will be examined each day, even if it shall become necessary to employ additional examiners for the occasion. The examinations will in all probability commence next week.

* * *

One provision in the new law will cut down the number of operators for some time. It requires that the applicant must be a citizen of the United States of America. A surprising number find this an insurmountable bar. Unfortunately it operates against some very good men who have been operating for several years, but the authorities have no alternative. The law cannot be enforced against some and allowed to remain inoperative against others. I happened to be in the electrical department when four men who asked for re-examination were told that it could do them no good in view of their admission that they were not citizens.

* * *

Many operators will be disqualified for other reasons. There has been considerable leniency on the part of the examiners in the past when inquiring the ages of applicants, and many secured cards in former years by making misrepresentations on that score. It is understood that affidavits will not suffice. Applicants who heretofore failed in examinations under one name, but subsequently passed under an assumed name, are to be closely watched, and the board will in some cases go as far as requiring certified copies of the Bureau of Vital Statistics records to remove doubts.

* * *

The new law also applies to exhibitors, so that operators under the ban cannot depend upon the ingenuity of their employers to help them get by the law or the board's rules. The penalty fixed for exhibitors who allow unlicensed operators to run their shows is $100 fine or 30 days' imprisonment, or both. No exhibitor will invite any of these penalties.

* * *

A strict watch is to be kept upon all picture places by inspectors of the electrical board, and another watch is to be kept by inspectors from the Mayor's office. I get it from semi-official sources that the latter inspectors will ask the operators visited, questions similar to these, especially if there is anything wrong with their cards or the booths in which they are working, or if the inspectors have had their suspicions aroused: "Are you a citizen?" "When did you pass examination?" "When did an inspector last call upon you?" "Did you pay anything, directly or indirectly, for your card?" "If so, how much?" With the conditions now in operation it seems such questions will be superfluous, but I am told that they may sometimes reveal misrepresentation or imposition.

* * *

As I glean the facts, the present rigid policy towards the operators had its inception in complaints that many qualified men who would not resort to duplicity to overcome some technicality, found themselves deprived of a license, when others, practically unqualified, but through misrepresentations and clever schemes passed the examinations and secured cards. Many ugly stories have been in circulation regarding the posting of applicants on examinations and other tricks, and some of them are to the effect that this accounts for some applicants successfully passing an examination under an assumed name after having failed under their own name.

* * *

The overcrowding of the ranks of operators has been a source of complaint for a long time on the part of the older and more experienced men, who gradually saw the scale of wages descend and their places taken by youths who were content to take them at much lower wages than the others had been receiving for some time. The policy of the electrical department certainly made these complainants feel good during the past week. A man who succeeded in getting operators for exhibitors who had been deprived of their men, told me that in several cases the exhibitors gladly agreed to pay an increased scale to get a qualified and competent man, and in some instances twenty-five dollars per week was readily conceded.

* * *

During the past few days I have heard many complaints that the provision of the law depriving a man of filling a position as a moving picture machine operator because he is not a citizen, is illegal, or, rather, unconstitutional. Others say this question was gone into thoroughly before the law was passed. It would take a long legal battle to decide the point, so long that, even if declared unconstitutional, many of the operators now affected by it would have secured other means of employment and their interest in the outcome would be lost.

* * *

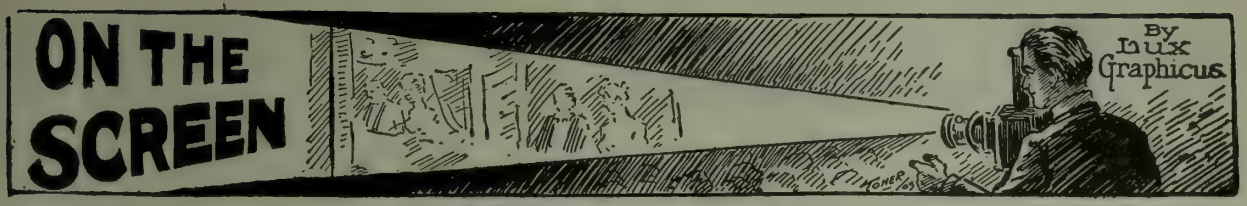
The question of constitutionality in this case I believe is a poor straw to grasp at. Before the courts could definitely settle it, anyone so disposed could become a citizen and qualify himself for the examinations. If it is not the shortest route to a solution of the situation, it is certainly the most effective and commendable. A man born in this country will also find it hard to explain why he has not put within his reach the advantages and assumed the duties of citizenship, and a man coming from another land who is likewise dilatory finds few sympathizers when he is confronted with the situation so many operators are now meeting. The question of citizenship is as formidable, if not more so, than Roosevelt's race suicide contention. A country like the United States certainly needs population. It also needs citizens. It must also be remembered that operators are more dispensable than citizens, without which the present form of government could have no existence.

* * *

I feel sorry for a great many of the operators who have been shut out. I know them to be good fellows and good operators. Unfortunately they have not posted themselves as to modern requirements. In many instances this may have applied to the technical phase of the situation, but nevertheless the examining board has a right to frame its rules as to qualifications and it cannot be blamed if its examinations are within its jurisdiction.

* * *

I see a committee called upon Governor Hughes at Albany, N. Y., to have him intercede in the Jeffries-Johnson fight pictures matter. He was asked to help stop the exhibition of the pictures. The Governor very philosophically asked the committee why it did not appeal to the laws and was told that Mayor Gaynor had been appealed to but he could not find any law applicable to the case. "Well," said the Governor, "the ex-Judge knows the laws pretty well." This satisfies me that Governor Hughes has little hope of digging up a law and that if he cannot find one he will not make a fool of himself.



Anthony Trollope, the novelist, made money at the game by working on his books just like a mechanic. He plugged away at them without waiting for inspiration, environment, inclination, which so many modern writers seem to think essential for success in the work. One of the most interesting of his books was called "An Editor's Tales." Trollope, besides being a novelist, was an editor, and, in that capacity, was brought into contact with some of the tragic aspects of life. Being an editor is not all beer and skittles. I know. I have been an editor about ten times during my short life and possibly shall die one. *Nous verrons.* "We shall see."

* * *

Editors are called on to do many things of which the public wot not. They are the guides, counsellors, friends of many of their readers, personally as well as through the pages of their papers. I am driven into this groove of reflection by the receipt of a letter from a disappointed scenario writer, who says nice things of me and to me, and wants me to read his rejected scenarios and tell him why they are rejected. The scenarios are good *suis generis,* that is, of their kind. They call for little or no criticism except that the subjects are as old as the hills. They are well written, good stories, but the same stories have been well written before and probably will be again.

* * *

There is a man at present in this country in a field contiguous to my own. Years ago in London when I was working as an editor, this man called upon me with an article. This article was on a photographic subject: the intensification of negatives by means of bichloride of mercury, which every photographer knows to be a process many, many years old. There was absolutely nothing novel in this man's method of mercurial intensification as described. The result was that I had verbally to say: "Declined with thanks." I therefore made an enemy of this man for life.

* * *

Why are so many scenarios rejected? Simply that they deal with hackneyed themes—themes that have been treated of, time after time, before. Editors of newspapers and magazines, editors of scenarios and the like, are usually men of experience, tolerably well read, and therefore competent to detect freshness and originality of theme in work submitted to them; able to reject the obviously old, imitative and otherwise unsuitable. A scenario, therefore, may be rejected on many, many grounds. Under the generic head of "unsuitability" there may be many drawbacks to its acceptance. From what I know of the state of the market, producers are on the lookout for the really novel in the way of scenarios. That they cannot get them in the ordinary way of business is, or seems to me, evidenced by the fact that they are advertising for them. The demand, therefore, exceeds the supply.

* * *

My correspondent asked me to criticise his scenarios. Criticism of this kind is of very little use. I have met thousands and thousands of literary aspirants. I have criticised hundreds of stories and other literary productions. I have seldom found that any good resulted from criticisms. As has been said, *Poeta nascitur, non fit.* "Poets are born, not made." Or, to amplify this axiom, every scenario or novel writer, or newspaper man, is a naturally, not artificially, prepared product.

* * *

I am not going so far as to say that criticism of scenarios is always valueless. I think, generally, however, it is. My advice to my correspondent or to anybody else who wishes to make money at the game, is to plug away until he is lucky enough to get one of his plots accepted. This one seems to have the technique of his work at hand. All he lacks is inspiration, which, roughly put, is novelty of subject, or suitability for treatment on the moving picture stage. Did I not tell the reader a few weeks ago that a play which I wrote once was so cut and licked into shape by the producer that it bore little or no resemblance to its original self. Yet if I had known the technique of the subject as I know it now, I might have saved myself and the producer a lot of time and trouble. The "how" of a subject which you are studying sometimes comes to you all of a sudden, and may come at a moment when it looks, oh! so distant. The "how" of scenario writing for the moving picture stage has clearly not come to many would-be aspirants. That is why there are so many failures.

* * *

I will try to give the ambitious scenario writer some idea of what I mean by originality of subject and treatment. A man died the other day who had originality to perfection. This was O. Henry, whose short stories were quickly snapped up by the magazines. He departed from the conventional in character, plot, style, and treatment.

* * *

Then there was a gifted woman, Myra Kelly, who died recently of consumption abroad. She, too, was a successful short story writer. She drew her inspiration, subjects, and characters from the lower East Side of New York City. She had clear-cut types; she studied in the schools, for she was a teacher; and so her work came to be looked upon by magazine editors and others as distinctive, original, and fresh.

* * *

Perhaps this hint may be of service to the would-be scenario writer. There is another woman whose works I am constantly reading in the magazines: Mary Roberts Rinehart, a noted dramatist, by the way. Then, R. W. Chambers generally has something fresh to write about. The editorial page of the "New York Evening World" day by day has bright, fresh humor, striking situations, dramatic action, in short-story form. Irvin Cobb, Clarence Cullen and others are all bright, fresh, original, breezy writers. The scenario writer should endeavor to imitate these people in his view of things. Another thing: Go to the moving picture theater, study what the people like, why they like it, then go home and write something out of your own knowledge, experience and observation. This is the advice of Sir Charles Wyndham, Sir John Hare, Belasco and others. Feel what you write, feel the action. There is not much in the invention of a plot, there is much in its method of treatment. It is the feeling of the author expressed in the action that is, after all, one of the main evidences of success. Given one set of circumstances to half a dozen writers, there would be half a dozen methods of treating those circumstances according to the individual methods of the writers.

* * *

Jerome K. Jerome, the English writer, once published a book entitled "How to Write a Play." That was years ago. He described the stage and how to go about the work. Generally speaking, the book was a handbook, but still it could not tell the reader how to write a play. It gave him the outlines of the technique, but it did not tell him how to feel what he wrote. This cannot be done. Do you think anybody else could write Lux Graphicus? Of course not. Because Lux Graphicus (meaning me) feels what he writes, draws upon his own experience and observations. Somebody else, of course, could fill this page as well and perhaps better than I, but Lux Graphicus's touch would be absent. The personal touch counts for much, probably in scenario writing as in producing.

* * *

Adverting to Jerome's book, there is one very funny passage in it. A modern theatrical manager is supposed to be approached by Mr. William Shakespeare with a manuscript of the play of "Hamlet." When the manager came to read the famous "To be or not to be" speech, he ridiculed it. It was too long; it was not snappy enough; it had to be cut down. Similarly the scene in which the gravedigger and Ophelia figure was not considered funny enough by the manager. The moral of this is, I think, plain. The scenario writer must study the apparent needs of the film makers as shown by the work they are putting out. For example: Mr. Selig appears to favor great spectacles; the Essanay Company like comedies; Lubin, too, has a strong comedy vein, etc., etc. What suits one maker does not suit another. I hope these few ideas will be useful to my correspondent. I am printing them not alone for his benefit, but for that of others who may be puzzled to know why their plots are not accepted by the film makers.



"Unexpected Help" (Biograph).—How strong an incentive a six-shooter in the hands of a determined individual may be is graphically illustrated in this picture. Probably the effective argument which forces the gambler to disgorge his ill-gotten gains will be looked upon as the most striking feature in the picture, but there is a strong moral lesson which deserves equal consideration, conveyed in the difficulty in which John finds himself as a result of his indulgence in a little drink. It is unsafe to tamper with one's weakness, even when one feels strong enough to withstand any temptation that may arise. Some will recognize this feature of the picture, while others will see only the spectacular hold-up of the gambler. After taking part in these warlike and effective demonstrations the good priest takes the opportunity to read John a strong, admonitory lecture on the dangers of gambling. Altogether the picture is good and deserves a long run.

"Wifie's Mamma" (Lubin).—An old joke in the hands of Lubin becomes new and so instinct with life that the audience feels certain they have made a fresh discovery. And being convinced of this, they continue as scene follows scene, all exhibiting the frantic endeavors of hubby to dispose of her. Then wouldn't it jar you to learn that she wanted to go away all the time, but hubby was making it so pleasant for her she hadn't the heart to leave him. Of course, one's idea of what is pleasant may not coincide with the good lady in question, but there will be no two opinions about the fun all the disturbances cause. That will be certain from the beginning.

"The Woman in the Case" (Melies).—A story which possesses a fair degree of interest, and at least the novelty of showing what may sometimes happen when a woman gets into a situation. In business they do the unexpected, and because one man was gallant and the other was not, the latter receives no consideration whatever. All of which teaches, as the old story books say, that it pays to be courteous, even to strangers in trouble by the wayside. Aside from this single point the film does not rise above mediocrity.

"The Cowboy's Strategem" (Selig).—When this firm makes a cowboy picture it makes a good one, devoting more than ordinary attention to the numberless little details which go to make it interesting. Here is a genuine cowboy love story, with a jealous girl who makes it interesting for the young man until he resorts to a strategem which effectually overcomes all opposition by squaring matters with the raging girl. The picture is full of action and at no point is there sufficient weakness to spoil the film, or cause the attention to flag. It is one of those genuinely hearty pictures that appeal to everyone and affords more than the average entertainment.

"A Frontier Hero" (Edison).—An exciting story in which a dog plays an important part. Frontier life is always interesting and in this instance it is exciting. The incident portrayed could have happened in any frontier settlement in the country and is, therefore, a type. The introduction of the dog who helps the boy find the lost child adds interest. One thing deserves the heartiest commendation, the dangers of frontier life are faithfully shown, yet no one is killed and the child is returned to her parents safe. The imagination supplies all the necessary adjunct of horrors, and death or scalping are not required to impress these things upon the mind. Accurate staging and costuming are important features. The picture affords a clear impression of Kentucky frontier life and enables one to understand with what the settlers had to contend. Produced in the Edison way, with sympathetic acting and excellent photography, the picture conveys a strong impression of the times, without resorting to horrors in doing it.

"An Unexpected Reward" (Edison).—Sometimes the reward offered for a service is sufficient to attract a mass of seekers. Sometimes not. Here is depicted a girl who has two lovers, not an uncommon occurrence, it is true, but one is much braver than the other and saves her life, besides recovering the bracelet she lost and for which a substantial reward was offered. The brave lover is much surprised when he receives, not the reward offered, but one very much more to his liking. Perhaps it may be said with truth that none but the brave deserve the fair, and if the brave receive what is obviously their due, who can enter a complaint? The story is graphically told and beautifully photographed and the life-saving scene develops a thrill or two worth feeling.

"Bumptious as an Aviator" (Edison).—This highly diverting individual appears as the constructor of an airship. And then he flies. But what's the use? One couldn't tell the story in a week. It must be seen to appreciate the difficulties and troubles into which Mr. Bumptious is entangled. How he flies is the funny part of the film, and that the photographer has told with appreciation of the fun in the picture.

"Tommy Gets His Sister Married" (Pathe).—Possibly the methods used by this enterprising young gentleman would scarcely be satisfactory to the average unmarried female, but they worked in this particular instance, and, having succeeded in his endeavor, Tommy is correspondingly happy.

"Pure Gold" (Kalem).—A story of truth in a woman, worked out through the love vicissitudes of a broker who lost his fortune and was spurned by the girl to whom he was engaged. But in a mining camp he finds gold, plenty of it, in the ground, and the purer gold in a woman's heart, one who accepted him for himself, not for his money or what his money would buy. Melodramatic in its scheme, this picture is full of action and will hold the close attention of any audience throughout its length.

"Uncle Tom's Cabin, II." (Vitagraph).—The second film illustrating this once popular story. It carries one forward to the death of Eva, showing the affection of Eva for Uncle Tom, the purchase of the old negro by St. Clair, the appearance of Topsy and finally Eva's death. The staging and scenic effects are wonderfully well produced and the story is followed closely enough to make it plain to those who have read it. On the other hand, should anyone see it who never read the story the picture tells it plainly enough to make it understood.

"Broncho Bill's Redemption" (Essanay).—A fascinating story of life on the plains, showing how even a bad man found his heart and developed a strain of goodness he did not know he possessed when he found a girl and her father in need of assistance. He brings them safely to town where they can obtain medicines, but in doing so subjects himself to arrest. However, when the sheriff understands what the desperado has done he permits him to go free on his promise that he will mend his ways. With no killing, without even a suspicion of a love story, this film is strangely interesting. There is a whole lot of humanity represented in it, and one feels something of the inspiration of an optimism which inculcates the belief that there is some good in everyone, provided that the means for discovering it can be found. Perhaps nothing makes such a strong appeal as weakness, and sometimes, as is so graphically shown in this film, much good is accomplished even by those who are weak and apparently helpless.

"The Sculptor's Ideal" (Gaumont).—Just what there is in this picture to interest an American audience is not clear. The purchasing of a female slave for a model may not be unusual with foreign sculptors, but to become enraged because someone else admired her and return her to the market is disagreeable. Yet it all ends happily because the lover finds and purchases her himself. There is, however, a certain degree of repugnance associated with this idea of buying and selling human beings which detracts, in some degree, from whatever other attractions the picture may possess. Perhaps most American audiences would be quite as well pleased if this film were left off the programs.

"The Forbidden Novel" (Gaumont).—A humorous skit illustrating the proposition that it is much easier to preach than to practice, as different individuals prove by their actions. The forbidden book makes the rounds, finally returning to the cook, from whom it was originally taken, and she bears it away in triumph. But the whole circle had tasted of its forbidden contents during the process of attempted instruction.

"Cagliostro" (Pathe).—Striking scenes from this world-famous impostor, imprisoned in the Bastile, condemned to death by the Inquisition, which sentence was finally commuted to life imprisonment. Graphically the story is told and the career of one of the most famous criminals in history is made plain to thousands who never read Goethe's eloquent description of his exploits.

"Uncle Tom's Cabin, III." (Vitagraph).—This film, the last in the series, illustrates the re-sale of Uncle Tom to Simon Legree, the escape of Cassie and the cruel punishment and death of Uncle Tom, with the accessories which are described in the novel. What is said of this film may be accepted as applying to the entire series. Probably few novels offer such a fertile field for exploitation in motion pictures as this. The incidents, as described, are dramatic, but they

are more. They arouse the emotions more forcibly than almost any other book published, and in playing upon the emotions they excite interest. The acting is sympathetic, with full appreciation of the possibilities of the piece. Perhaps few reproductions of long stories have been so well done. The difficulty generally is that the stories seem disconnected and in a way meaningless; but in this instance the continuity has been preserved, even in the process of elmination which has been unusually severe. But the novel has so many salient features that with only the most prominent shown there is no trouble in holding the interest of the audience. The series will be recognized as an achievement of importance, calculated to excite more than ordinary interest in the minds of almost any audience.

"An Arcadian Maid" (Biograph).—Fate sometimes overtakes those who betray trusting innocence and does it so forcibly that there can be no question of the result. Here is a villain who induces a trusting girl to commit a robbery. But his ill-gotten gains do him no good. In a brawl on the train he either falls or is thrown out, and later falls dead at the feet of the girl he has deceived. Just how he got to where the girl was in the woods is not quite clear, but perhaps for dramatic purposes it is not altogether necessary. She, realizing the probable results of taking her employer's money, secures it from the body and returns it before the loss is discovered. In so much the audience can rejoice. If the object of the film is to show how easily innocence may be entrapped into wrong doing the success is marked. If it was the intention to show that punishment is almost certain to follow such villainy it is equally successful. Dramatically the film is good, and photographically it is up to the Biograph standard.

"Three Hearts" (Lubin).—A graphic heart story that will appeal with irresistible force to a vast majority of motion picture audiences. The hospital scenes were made in a hospital in Philadelphia and actual patients, not actors, were photographed. The story will touch the heart, and as it develops it will be followed with close attention. Worked out with the care for which the Lubin people are well known, and cleverly photographed, the film will add materially to any program of which it is made a part.

"Betty as an Errand Girl" (Pathe).—A comedy representing the efforts of Betty to achieve success in her chosen field. The many scrapes into which she plunges add materially to the interest of the picture, and where they are funny, as some of them are, they improve the humor of the audience.

"Hunting Bats in Sumatra" (Pathe).—A graphic illustration of a curious occupation. The methods of hunting the bats are shown and one acquires a good idea of the way the work is done. There is the setting of an unknown country to add interest to the picture. It will form another notable addition to the long series of industrial films which this house has issued.

"Her First Long Dress" (Selig).—Here is a bit of comedy that scintillates with flashes of humor. The picture will be accepted as representing an interesting episode, worked out with a full appreciation of the fun concealed in it.

"Shrimps" (Selig).—An educational film of merit, conveying information in an interesting, and in some instances, novel way. Probably few have realized that the shrimp was worthy motion picture exploitation, but this film will disabuse their minds speedily. It is admirably done and conveys the impression intended very cleverly.

INDEPENDENT.

"Summertime" (Imp).—A combination of love scenes in the "good old summertime" that makes one remember the days of yore. Here are three couples as spoony as can be, and one little girl alone. But she manages it very cleverly and ultimately gets the best of the lot. A rather amusing film, yet without any particular features, excepting the one where the brother's friend suddenly appears on the scene and helps the girl to make good on her boast.

"A Romance of an Anvil" (Champion).—A story with a fortune as a motive for a murder and an innocent man accused, but saved by the testimony of a child who saw the whole diabolical performance. So the wealthy girl and the brawny young smith are married, and presumably live as all married couples are supposed to live. One doesn't quite like the murder, but perhaps it is essential for the unity and forcefulness of the plot.

"The Badgers" (Centaur).—A graphic illustration of the well-known badger game as it is worked many times over. Of course in this instance the conceit of the poor fool who is badgered supplies some amusing comedy, but nevertheless the picture represents exactly how the game is worked. It is interesting because of this, and it adds what makes it appear ever better, a bit of farce which prevents the story from becoming dull.

"Bear Ye One Another's Burdens" (Imp).—Here is a story that goes to the heart in a way that would be difficult to explain, yet it is easily understood when the picture is seen. The wife bears her burden uncomplainingly and the palsied invalid in the next room doesn't know the difference in their circumstances. But it comes about in a dramatic way that he learns and life comes back to his palsied limbs, and the picture closes with a reunion and change which brings happiness to the three. Those who criticise the moving picture should see this one; they should carefully study the lesson it teaches and perhaps they would agree that some good can come out of a motion picture after all. It is one of the strongest of the week and should prove popular with any audience.

"In the Wild West" (Bison).—A series of scenes graphically illustrating the wild life of the plains. Here are cowboys receiving their pay, and then immediately hurrying to the nearest saloon and dance hall to spend it. A stage coach is held up and robbed, and after a lively chase the robbers are cornered on the edge of a cliff, taken and relieved of the money they stole. One sees all these scenes with much satisfaction. There is an atmosphere of life and freedom about it all which is fascinating and holds one's attention until the last figure disappears from the screen.

"The Mermaid" (Thanhouser).—How a fake mermaid advertised a Summer hotel is humorously told in this picture. As an illustration of a bit of human nature it is a success and apparently accomplishes its purpose. At the close the hotel is filled with guests, while at first it was empty, and not until the fake mermaid appears in a tailored suit and explains the joke is the mystery solved. As a lively scene from contemporary life the picture is a success.

"For the Sake of a Child" (Great Northern).—This tells the story of a couple who disagreed, but settled their differences and lived happily together for the sake of the child. It is dramatic and emotional and is acted with discretion and sympathy.

"Fabian Arranging Curtain Rods" (Great Northern).—A skit which will keep the audience in a roar. Perhaps one can acquire some fresh impressions of the best methods of arranging curtain rods upon viewing this picture. If not he will discover some highly entertaining exhibitions of their perversity, and everybody will have a good laugh.

"The Two Bears" (Itala).—An entertaining dramatic picture, acted with discretion and appreciation of the possibilities of the piece. The drama is carried along to the climax with much force and the finale affords a suitable closing.

"Where Can He Hang this Picture?" (Itala).—A comedy which finally answers what appears to be a very troublesome question. The many attempts afford amusement and lead to the irresistible conclusion that picture hanging is not a regular stunt of the individual who is doing the searching.

"The Little Confederate" (Powers).—A drama of the Civil War, telling an interesting story, but its greatest attraction is the acting of the child. The Powers people claim she is the greatest child actress on the American stage, and certainly her performance here goes far to prove their assertion. All the work is admirably done, and the dramatic opportunities are strongly developed.

"The Vixen" (Powers).—A comedy that tells of the terrible temper of a pretty girl and what happened to her various admirers. The picture is a long series of laughs, and leaves an audience in rare good humor.

"The Soldier's Honor" (Eclair).—The view of honor held by foreign soldiers is altogether different from that which obtains in this country. When a man strangles his sweetheart here, whether he is a soldier or not, suicide will scarcely wipe out the dishonor which rests on his name. A number of pictures have been shown from time to time presenting this phase of foreign army life and now comes another from the Eclair people which is based upon the same proposition. It is, perhaps, needless to point out that such films can have but little attraction for Americans. And in this instance the story is made all the more depressing by the fact that the suicide is needless. The girl who was strangled recovers and refuses to make complaint, but the information arrives too late. The writer has expressed his personal opinion heretofore upon such pictures as this, and has heard many others declare that they do not like such films and consider them neither entertaining nor instructive, the two principal requisites of motion pictures.

"She Surveys Her Son-in-Law" (Eclair).—Another variation of the mother-in-law joke which has become worn in places since Rameses I. sprung it way back there in some ancient Egyptian dynasty. Of course the unfortunate individual is perpetually pursued by his captious and altogether too critical mother-in-law, and do what he will he can't escape her vigorous and unwelcome attentions. Jamming the garbage can over her head is an original method of subduing her, but as the film shows that it proved effective in this instance and may possibly be offered as a solution of a difficulty which appears to surround some unfortunate married men.

"The Irony of Fate" (Imp).—A story of illicit love which seems to be one of those dispensations of some overruling power that makes individuals helpless to stay the current of events. In this film there is a difference from many pictures of a similar character in that the man who wins the wife's love leaves her alone after the death of the husband. Just what the author tried to show here is a question somewhat difficult to decide. Possibly that was the irony of fate to which the title refers. Perhaps not. It must be confessed, however, that the story is not quite clear upon that point. Moreover, the outcome of the film is not natural and as it disappears one has a dissatisfied feeling which seems rather to increase as one thinks of the pictures. It is to subtle to be described, yet it is strong enough to make itself painfully apparent.

"The United States Revenue Detective" (Yankee).—A story with a very human incident. An officer may go on and capture lawbreakers without feeling any pricks of conscience, but when a wife or a child come into it a different proposition is presented. And the difficulties of the officer's position are increased when the wife has saved his life with her there are, men who can do their duty, as it is called, unmoved when an incident of this kind injects itself, but a majority of people would prefer the man who has sufficient heart to do exactly as this officer did. And even though it was a clear infraction of duty, practically everyone would applaud him for his action. Apart from this incident the film is a good one and develops some interesting and dramatic situations.

Mr. David Horsley thanks "Lux Graphicus" for calling his attention to the unpictorial posing of a still picture which appeared in our issue of July 23; and has promised that henceforth his still pictures will be as pictorially perfect as his moving pictures. Mr. Horsley, the dean of independents also remarks that, though an independent, he feels a bit proud to be placed among such good company as Lubin and Vitagraph.

The World wants to protest now and forever against the use of still photos as illustrations or advertisements of the motion picture. That is, unless it is taken with a special camera at the same time and from the same point of view as the motion picture was made. Specially posed still pictures of moving picture scenes do not interest us. An enlargement from the film itself always does.

FORTY-FIVE YEARS AT IT.



We present herewith the likeness of W. H. Johnson, proprietor of the Colonial Theater, Kalamazoo, Mich.

Mr. Johnson has been engaged in the amusement business 45 years, at one time having managed a theater when Booth, Barrett, McCullough and other celebrities were playing there. We fancy Mr. Johnson could recount some rare experiences, and it surely would be entertaining to listen to him.

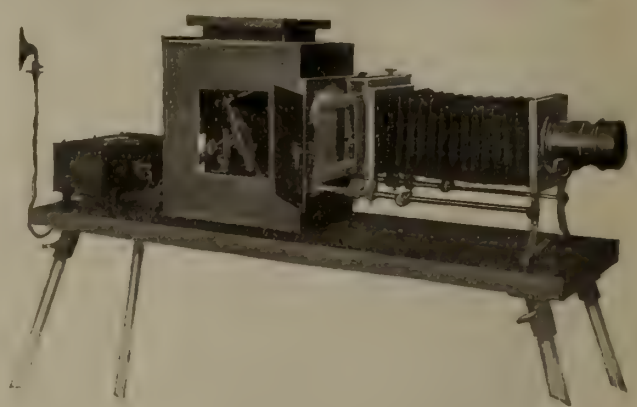
During the last five years, he has been in the moving picture show business and claims to operate the best equipped house in Michigan. He tells with considerable pride the fact that in 1907 he purchased the first Motiograph which was put on the market; he has run the machine an average of about 75 shows a week ever since, and the total repair cost during the three years has been under $6.

THE KLEINE ECONOMIC SINGLE STEREOPTICON.

Manufactured and Sold by C. B. Kleine, 19 East Twenty-first Street, New York City.

In the evolution of the stereopticon, or magic lantern, time has given the single form of the instrument a place from which it will not be dislodged. In the old days no lecturer worth his salt considered his outfit complete without either a portentous looking three-decker or bi-unial, so that he might exhibit dissolving effects. But as time went on there was manifested a demand for a more compact form of instrument. So it came about that after a variety of illuminating processes, a single form of the instrument was found convenient, handy, portable and efficient. Indeed, the single lantern may be looked upon as, generally speaking, the best all round and most effective kind of instrument for use in such places as Sunday schools, lodges, small halls and the home. Probably the lantern is more generally used in those places than elsewhere and so the single form is assured of permanent popularity.

We recently had before us a specimen of the Kleine Economic Machine, No. 889, which is illustrated in the accompanying cut. As shown the illumination is obtained by inserting the plug into any chandelier or electric light



socket that may be available. The arc gives a light equivalent to 400 candle power, which, in our experience, is a good workable power of light for comparatively small halls or apartments, with lantern slides of modern density. It is claimed to give a distinct picture 10 feet in diameter at a distance of 30 feet. The general design and construction of the instrument can be seen from the illustration. It will also be seen that it is fitted with a rheostat and arc lamp with incadescent lamp attachment. It is a well finished, easily adjusted instrument, and works smoothly and effectively. So many of our readers are interested in lantern slide projection that we can strongly recommend them to inspect the Kleine Economic with a view to trying it out. Complete as shown in the illustration it is obtainable at the moderate price of $42. All those who desire further particulars should write to C. B. Kleine at the address given, or better still, they should pay a personal visit and inspect the instrument.

PUBLISHER'S NOTE.

[In the interests of historical accuracy and just personal vindication we are obliged to print on another page an article by Thomas Bedding, F.R.P.S., entitled "More Motographic Mendacity." The statements referred to therein may have been read by or repeated to a few readers of The Moving Picture World, and that is why we encroach on valuable space to declare for veracity and not mendacity. This being done, the pages of The World are now closed to any and all personal references.

The quack, by the indiscriminate use of a few vague medical terms, preys upon the gullibility of the public. The quack also invites dissensions with the medical faculty because such is just so much advertising for him—win or lose We decline to be beguiled by a similar and equally transparent impudent challenge. The charlatan is not confined to the domain of medicine. Henceforth, whenever we read in public print a historical or technical inaccuracy we shall deem it our duty to correct such, naming, of course, the publication; but we shall not allow even members of our own staff to use the columns of this paper to reply to any personal attack other than that which may have been printed in our own pages.] J. P. CHALMERS.

A VISIT TO TOLEDO, OHIO.

Although it was a very hot July day, the exhibitors of Toledo did not seem depressed but, on the contrary, were doing a fairly good business for the season.

The good humor of the exhibitors had perhaps some effect on the renters, as the three film exchanges had no kick to offer, while they looked happy and seemed to enjoy a certain amount of prosperity.

Mr. H. E. Smith, of The Toledo Film Exchange, was all smiles, and now that the Sales Company and the insurgents have made peace, he anticipates a good Fall business for the Independent side.

Let us hope that the Independent manufacturers will realize that "Unity means strength," and if they behave themselves and use their time, money and energy to produce high class work, they will find in The Toledo Film Exchange one of the best equipped exchanges in the country to handle their productions. "A model exchange" is the proper expression and the Independents need many more of such broad minded renters, who know how to spend money to make money.

The Kent Film Service (licensed) is also a model of neatness and comfort; everything looks cozy, and, as every one was busy in each department, I had no need to take the word of Mr. L. B. Kent to understand that the business was good.

One reason is perhaps due to the fact that Mr. Kent washes his films. He claims that it does not only give more life to the films but gives better satisfaction to the exhibitors, who very naturally prefer good clean films to dirty ones.

I was rather surprised to find the Kent Film Service located in one of the tallest and finest skyscrapers of Toledo and when I expressed my surprise to Mr. Kent he told me that the owners of the building, the insurance men, etc., had declared that a well conducted film exchange is not the most dangerous tenant of our big buildings.

The Superior Film Supply Company, an Independent exchange, has changed hands and, as is generally the case when the owners sell to newcomers, the exchange has suffered a little dull time. The Superior Film Supply Company will not suffer long, as I found in Mr. H. R. Ashbrook a very enterprising business man, full of energy and of ambition for the future. Mr. Ashbrook has reorganized the exchange, he is buying extensively and is now in a position to take care of all business coming his way. The Superior Film Supply Company is well located at 325 Huron street, has spacious offices and is fast assuming the proportions of a first class exchange.

The different film exchanges claim some 15 theaters for Toledo, a rather small number for such an important town, but it is perhaps better to have a limited number than to have too many theaters trying to kill each other. I must state that Toledo reminds me of the beginning of cinematography, when exhibitors were friendly to each other and would send their patrons from one place to the other. Yes, I did not find the marked jealousy found in other cities. I have not heard a word of complaint from an exhibitor against one of his neighbors.

In general the moving picture houses of Toledo are well managed and in the majority of them you find a drinking fountain, supplied with ice water and clean glasses. Very few exhibitors show vaudeville acts, while the general tendency is for pictures only.

We do not find in Toledo costly theaters, although most of them are of a good design and substantial in construction. The uniform is not popular in Toledo, very few houses have uniformed attendants. Are they right? No. Clean uniformed door keepers and ushers always add a certain prestige to a place and inspire more confidence to women and children, who look at a uniform for protection. Uniformed ushers respect themselves and are not so liable to flirt with certain girls visiting the show.

The main moving picture theaters are as follows:

The Princess, a licensed house, is considered the money maker of the place. It is not a very large house and rather sober in decorations. The lobby, finished in hardwood and free from plaster reliefs, is rather severe in appearance, yet artistic in its way. The lobby is perhaps "unique," as it differs so much from the general run of construction. The severity of this lobby is agreeably relieved by a high polished railing in front of the ticket office and a very fine polished brass frame and easel for the poster.

The Crown is a pretty house and, although modestly illuminated at night, presents a charming effect. A large plaster crown, placed in the facade of the theater, has electric bulbs of different colors to represent the different precious stones, diamond, ruby, sapphire, etc. The lobby can also be called unique. The walls of the ticket office are entirely covered with mirrors, reflecting every person passing on the street. It is odd and a source of amusement to many persons. The Crown shows Independent pictures and a few vaudeville acts.

The Royal, opposite the Crown, is the house with the most elaborate front and lobby and can be called the finest of Toledo. The lobby, finished in marble and plaster decorations, offers a rather pleasing effect with its green color and the woodwork finished in mahogany. The ticket office, finished in mahogany with a white marble base, has some very fine stained glass on the sides and a well designed glass cupola. Some neat easles for the posters and, like the Princess and the Crown, a well polished brass railing in front of the ticket office. These polished brass railings seem to be very popular in Toledo, they are not only ornamental but they keep the crowd from jamming against the ticket office and perhaps keep many pickpockets from relieving visitors of their valuables. The Royal shows licensed pictures only.

The Sunbeam has a very wide exterior and although simple in decoration, is exceedingly neat in appearance. With such a wide front, the visitor is rather disappointed in finding one of the smallest auditoriums; but if small, it is very rich and cosy in appearance. On the walls, covered with a dark paper, hang a number of genuine oil paintings in their heavy gilded frames.

The Sunbeam is a double house. The lobby is one and only one ticket office. On one side is the moving picture theater where only the best Independent pictures are shown. On the other side is a vestibule arranged like a garden and, while serving as an exit for the moving picture theater, is the main entrance to the "Arcade," another theater, where vaudeville is shown and no pictures. This explains the wide front, as it is the exterior of two theaters. Both houses are owned and managed by the same party, one is devoted to the lovers of good motion pictures, while the other is the home of good vaudeville.

The manager of the Sunbeam believes that pictures should be shown two or three days in succession. He claims that when you show good pictures they advertise themselves and you always do better on the second and third day. It is because the Sunbeam could not get such a service from the licensed folks that the manager had to take the Independent films and, sticking to his belief, he changes only three times a week.

The Princess, the Crown, the Royal, the Sunbeam and the Star and the Superba, two smaller houses, are all located on Summit street, the main and shopping street of Toledo.

The Orpheum, a pretty house showing Independent pictures, is located on Superior street, but the details of the house could not be well studied as, during my visit, the Orpheum was showing the reproduction of the Johnson-Jeffries fight and to advertise the film the manager had an extra large banner that fully covered the whole front of the theater.

The other houses are located in the residential sections of the town and, as my time was limited, I had no chance to visit them. I passed in front of the Jewel, a neat looking house on Broadway, and also in front of the Jewel Airdome.

There is one more house in the business section of the town but really I do not know if I have any authority to mention it. It is the Victory, on Adams street. I was rather pleased with the appearance. I paid my admission to look at some licensed pictures, but when I asked the manager for some details, telling him who I was, he had nothing to say.

I was well satisfied with my visit, as Toledo proves once more that motion pictures are not failing and that we have at least another prosperous Winter in sight. In fact the exhibitors are full of confidence and several improvements will be made within a short time. The most notable of these improvements will be the remodeling of the Princess Theater.

J. M. B.

The latest suggested ban on moving pictures is against kissing scenes. It is declared that kissing shall be depicted only either "by relatives, or the married." That is something new again. According to the distinction, a man may with propriety say that his wife is not related to him, that she is only his wife. How far do these featherbrains propose going? If this additional idiotic requirement is to be complied with, I insist upon another step: let each kissing character in a picture bear a sign denoting the rank of the one that is to do the kissing and that of the one to be kissed, so that if the audience gets the story mixed it will not be shocked by the thought that the kissing is not legal. Suppose we have something like this:

I am her cousin.
This kissing is licensed by the
Board of Censors.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

DEPARTMENT OF WATER SUPPLY, GAS AND ELECTRICITY, CITY OF NEW YORK.

13-21 Park Row, July 20, 1910.

Editor Operators' Column, Moving Picture World:

Dear Sir—I beg to acknowledge receipt of your communication of July 11, enclosing clipping from your paper relating to certain questions connected with the licensing of moving picture machine operators.

You ask for a statement of the attitude of this department in this relation, and I shall endeavor to comply.

The State of New York, by an amendment to the Greater New York Charter, has seen fit to delegate a portion of its police power to this city and has designated the Commissioner of this department as the official who shall exercise such power in the issuing of licenses to such citizens of legal age as may be found competent after a practical examination.

You will observe that the law requires me to give a practical examination, and does not authorize me to license the applicant if, by any other means than by a practical examination, I arrive at the conclusion that he is competent. Whether I have the right to accept a practical examination given in Chicago or in Massachusetts in lieu of an examination of our own is a question of law which I do not care to raise until I shall have made an investigation of the methods of examination employed in those two localities and shall feel myself in a position to state whether the requirements there are greater, equal to or less than those adopted in this city.

It is my purpose, if I can secure certain additions to the force of this department which I am considering, to cut down the delays which have heretofore been experenced by operators who have come to this city and have been obliged to await their turns to be called for examination. Under previous conditions the volume of this work which we have been obliged to handle has made it impossible for us to care for applicants any more rapidly than we have done; that is to say, to examine them from ten days to two weeks after the filing of their applications. Why any outsider should claim the right to take precedence over our own residents and to be examined at once, I cannot understand.

Respectfully,
HENRY S. THOMPSON,
Commissioner.

The article referred to in the Commissioner's letter will be found on page 88, July 9 issue of The World. It may be as the Commissioner says that the law does not authorize him to license an applicant except his competency first be determined by actual practical examination, **but** it must be conceded that the **intent** of the law is that the Commissioner, through his representatives, be satisfied that the applicant is capable. Only that and nothing more. The "practical examination" is merely incidental. As a matter of strict construction of law I cheerfully concede the Commissioner to be right, but on a broader ground of justice I hold his position to be wrong. I do not assert that the test applied by the Board of Examiners of another city should be accepted in lieu of a New York examination further than would be involved in the issuance of a **temporary** permit to bridge the time until examination could be had. It is not a question of the outsider taking precedence of our own men at all. Our own men are privileged to register far enough in advance so that there will be no delay whatsoever in their case, but the "outsider" must register on arrival and then wait until examined, meanwhile losing all his time, and that loss has in the past amounted to from several days to weeks. But the crowning absurdity of it comes when the traveling show operator comes to town. He would be obliged to have possibly two hundred licenses, ranging in cost from nothing to $10 each, and before starting the show out he would have to spend at least six months traveling and taking examinations, for he could not expect the show to lay around a week, or even a day, while he was seeking license. Moreover, my dear Mr. Commissioner, I do not like the expression of "outsider." In these United States, as among its citizens, I most emphatically deny that it applies at all, in any way. The determination to endeavor to avoid delays in examinations for the future is to be most heartily commended. We all realize that the department is probably doing the best it can under the circumstances with the help at its command. But I must still insist that the card of another city is sufficient evidence of competency to entitle the holder to a temporary permit, allowing him to earn his bread until such time as he can be examined. Also I must still contend that instead of city licenses there should be a State or Federal license, enabling a man to work at his calling wheresoever and whensoever he choose, from Maine to California and from Canada to the Gulf.

* * *

Competency.—New York City writes: "Regarding friend Cochran's plea for information: it takes a competent operator to put on a good show and to be competent the operator must know something of mathematics, optics and electricity. Even then it frequently requires considerable thinking and close examination to locate some little fault in one's machine, light or lenses. You can see the trouble on the screen plain enough, but finding its cause may be quite another matter. Operators in and around New York are fully 50 per cent. crank turners—not what I would call men competent to put on a good show. I have employed quite a few of them and know whereof I speak. Do you not consider, friend Cochran, that the more a man knows the more he is worth to his employer? I know of good operators who receive as much as any class of mechanic, if not more, but most operators are not worth more than they now receive, while but too many are not worth half their present salary? As to the conductor of this column asking too much of the operator, why that is just plain foolishness. I know the gentleman, have attended his lectures and learned many things from them which I consider of great value. He respects any man that is willing to learn. It is too bad that we havn't more men like Mr. Richardson in the business."

Many thanks for your kind words, New York! Your making a drawing of the position of the shutter was a very creditable performance, not that the thing was in itself remarkable for its brilliance but from the fact that you **used your brains.** Any man who would stop and think, closely examine the machine and "put two and two together" would do just as you did, or something amounting to the same thing. But the trouble is they **don't use their brains,** as a rule. The average "operator" (the **average,** mind you, I said) has a **little** knowledge and trys to smear it around to cover a very large space, instead of using his brains, acquiring more and becoming really proficient. I am trying to wake them up—to make them ashamed of themselves. The man who don't get hit by what I say won't squeal.

* * *

Weak Tension Springs.—Chicago, Ill., writes: "Will you kindly tell me the cause of the film moving up and down several inches on the screen. My operator does not seem to know what to do. We have an ——— machine which has been in use not quite a year. We have a 90-foot throw. What kind of screen would you recommend as best for moving pictures?"

You are not quite clear, Chicago, in your description of the trouble. If you mean that the picture slowly crawls up as the speed of the machine increases, in all human probability the trouble lies in your tension springs which sag down slightly under the friction pull of the film. The remedy will be a new set of springs. If new springs don't remedy it and you find by experiment that the sagging of the springs is really the cause of the trouble, then you must attach a small metal clip to the gate, so that the lower ends of the springs will rest on it, barely touching when the machine is at rest. If this seems not to be the cause then you will have to give me a more detailed description of the trouble. As to screens: if you mean the patented articles I cannot, of course, for obvious reasons, answer publicly. Aside from the patented screens the best thing I have ever found is plain, white plaster **kept perfectly white and clean by careful sandpapering,** or bleached white sheeting of **good quality,** kept perfectly clean and white. But a cloth curtain must be laundered once in two weeks for best results. It may **look** clean and white at the end of two weeks, but you just hold a new piece of cloth up beside it and notice the difference. When using such a screen I have two of them and put up a clean one each alternate week. Such a curtain should be stretched over a wood backing which is thoroughly coated with gloss white; **not** ordinary white paint, but **gloss** (damar) **white.** Sheeting may be had 8 feet (96 inches) wide.

* * *

No. 6 Machine.—Boston, Mass., writes: "I read the column every week and must say I have derived much benefit there-

from, as I am sure have all other men. Brother Simmons, of the Savoy Theater, was telling me you were in our city recently to examine their No. 6 Power's machines and took one of them back with you. Now I looked over that mechanism myself and found no fault in it. I would certainly, therefore, like to know what you discovered wrong. By the way, cannot you give us a little history about yourself? It certainly would be interesting to your readers."

The No. 6 machine referred to was one of the earlier type, when all the fitting of the intermittent movement was necessarily done by hand. Hand work is never so accurate as machine work. It isn't in the nature of things, especially when the work is gauged in thousandths and half-thousandths of an inch. There was some jump in the machine in question, due to faulty hand work in fitting the cam-ring and star. You could not possibly be expected to detect this. The genevas are now entirely machine made and the fault named has been eliminated. As to history concerning the editor: Umph! Well I'm afraid it would consume many pages of this paper, with slight value to its readers, though I appreciate the spirit in which the suggestion is made. Summed up, the history would amount to this: I entered this business (operating) determined to learn all that any one man could know about it. I let absolutely no opportunity slip to acquire knowledge. I made use of what few brains the Almighty had endowed me with and was **never afraid or ashamed to admit lack of knowledge,** if I did lack it. I was all ears when someone was talking on a subject of which I thought they knew more than did I. After they were through and I had pumped out of them all I thought I could I pieced together what they had told me and whatever I already knew of the subject, rejecting that which did not "look good." By this process I usually arrived pretty close to the goal of correct knowledge. I have been a persistent and consistent seeker after projection lore ever since I entered the field and expect to be till I leave it, which probably means until the switch is pulled which puts out my light of life. My first projection experience was with a MacIntosh stereopticon of the round metal body type, called, if I rightly remember, the "Chicago Model." With this machine and a lot of Civil War slides I gave street shows in the Cripple Creek district in about 1894, or maybe it was 1895, interspersing the views with advertising slides. I used gas, of course.

* * *

Picture Moves on Screen.—Aberdeen, Wash., writes: "Why does the picture move up and down on the screen? Have heard this point argued by several of our operators and am curious to know just what the cause is. One claims it is the fault of the sprocket holes and another something else. My own idea is that it is in the machine itself."

Aberdeen will please read answer to Chicago, Ill., this week. It covers your own case exactly.

* * *

Position Wanted.—I have the name of an operator, located in Hazleton, Pa., who has five years' experience and wishes position. Will furnish references. Believe him to be a good man. Name on application.

* * *

Necessary Knowledge.—Mr. B. E. Newman, traveling with a road show, writes: "After reading Mr. George L. Cochran's letter in the column I take the liberty of expressing my opinion regarding the amount of knowledge an operator should acquire to fill a first class position. But first let me say that a man who is not an operator is not qualified to criticise or say where the operator's ability should end. I have passed several examinations in different cities and they are a whole lot easier than they would be had I the handling of them. To be a first class operator a man must be **extremely careful,** possess a **thorough knowledge** of the different kinds of electric current and know how to handle it properly. Also he must know when he is handling it right or he cannot hope to get the best results. He **must** be able to measure and figure the focal length of the different lenses or he will be up against it, especially with the road shows. He must be of a mechanical turn of mind or he cannot care for his machine properly. After several years' experience and hard knocks with road shows and positions in some of the best houses in the country, with salary ranging from $30 to $50 per week, my experience tells me that a man must possess the afore-named qualifications to rank with the best. Don't expect those salaries any more, brothers —too many crank turners now."

The above letter requires little comment. It evidently was written by a man who has "been through the mill" and knows whereof he speaks.

* * *

Information Wanted.—Seattle, Wash., propounds the following: "Please give me a correct formula for measuring focal length of stereo lens, also reason why they cannot be used as moving picture lens. Please give formula for figuring number of volts and amperes used at arc. What do you mean by 'back focus' and 'equivalent focus'?"

Pin a sheet of white paper to a wall, opposite a window, the wall being 15 to 18 feet (the further the better) from the window. Hold lens (either stereo or moving picture) between the paper and the wall, the hood (front) end toward window, and move toward and away from the paper until there appears on the paper a sharply defined picture of the window. Now, holding the lens still at point where picture is sharpest, measure from the paper on which picture is projected to back of lens also to the exact central point between the back and front lenses of the lens. If you take the first measure it will be the "back" focus, while the second is the "equivalent" focus. The equivalent focus is the back focus plus half the distance between the two factors of a lens when we speak of projection lenses. The equivalent focus of a condensing lens is one-fourth the sum of the back focus of the two lenses. The only formula of use in figuring number of amperes used at arc pre-presumes that you know the other two factors, viz.: the exact voltage and the exact number of ohms resistance. The formula is:

$$\frac{\text{Volts}}{\text{Amperes}} = \text{Ohms}$$

Erase the quantity desired and what remains is the answer. For instance: Suppose we want to know what resistance, in ohms, a rheostat must have to give us 30 amperes with a pressure of 110 volts. We first erase the "ohms" which leaves volts divided by amperes for the answer. First, however, we must subtract 45 from the voltage (110—45) because the arc itself offers resistance equal to a drop of approximately 45 volts. It must always be remembered that on 110 volts the arc itself offers about one-third of the total resistance. The stereo lens is of too long focal length to use for moving picture lens.

* * *

Fifteen Dollars a Week.—Mr. Harry Danto, recording secretary Moving Picture Machine Operators' Protective Union, No. 182, Boston, Mass., writes: "I always thought you were a friend to the operator. I, as an operator, on my own behalf, am writing you to ask whether or no you think it right for The World to publish the Taylor School advertisement in which they state they can guarantee $15 a week to operators. I have no obection to Mr. Taylor's school, but in your honest opinion, Mr. Richardson, don't you think the operator is worth more than that sum? I don't mean crank turners, but operators who know their business! If you are a friend to the operator I shall expect to hear from you through the column."

Brother Danto, let me tell you that I gave some of the very best years of my life to the labor movement. I joined the Brotherhood of Locomotive Firemen in 1884 and for many years was continually an **active** member of labor organizations. I was for three years owner and editor of the Pueblo Courier, the largest (in point of paid circulation) labor paper ever printed in these United States. If, therefore, I am not a friend of labor I most certainly have wonderfully changed. I think I am a friend of the operator—I certainly hope so! Now, as to the Taylor School ad. I can see no possible objection to its publication in the columns of this paper. In the first place The World, while it is in every way desirous of aiding the operator, as it has proven, is in no sense a labor paper but strictly a trade publication, taking side neither one way or the other as between the employer and employee. In the second place, as a matter of fact, in four cases out of five, it is the manager, not the operator, who is the subscriber to the paper. And the operator does no advertising at all of any kind. Still, while receiving very little financial support directly from the operators, The World has always been, is and will continue to be, in every way fair to the man who turns the crank. But I take an entirely different view of Mr. Taylor's advertisements than do you. Mr. Taylor advertises to furnish good operators for $15 per week, yes. Remember this, however, there are different grades of "goodness." You cannot get Mr. Taylor's best men for that sum, not by a long jump. I think the advertisements do no material damage in the matter of educating managers into establishing $15 as standard pay. In reply to your query as to my idea of what an operator should receive, I will say that I would consider $25 for an evening show and $35 for a two-shift house ($35 a shift) as what the operator should receive, and what he will receive some day, too. This may seem very high to managers but it must be remembered that the real operator who puts up a high class performance **must have brains and know how to use them.** You cannot buy brains for a song.

No, Friend Danto, it is my opinion that the school is doing vastly more good than its advertisements are doing harm, if the latter is working any injury at all, which I seriously doubt, the while not disputing but that you honestly believe they are.

* * *

License Information Wanted.—Brattleboro, Vt., writes: "Kindly inform me, at once, where I can procure some application blanks as I am thinking of applying for a Massachusetts license; also will I be required to appear in person for examination? If so, where? Kindly state charges in reply. Am anxious to procure license at once. Please give this your immediate attention."

Inasmuch as not even postage is enclosed, Brattleboro is pretty cool about his requests, or demands. But just to show that I'm a good scout, I have sent to Boston and secured the desired information. Here it is, thanks to my good friend, Mr. Campbell, manager Savoy Theater, Boston: Application blanks may be secured by applying to Chief J. H. Whitney, Massachusetts State Police, State House, Boston, Mass. After filling out same it is usually from a week to ten days before the applicant is notified to appear **in person** at the State House, Boston, for examination. Fee is $3, payable at time of examination.

* * *

Various Things.—Somersville, N. J., writes: "Mr. Cochran's letter, your reply thereto, with invitation to others to express their opinion, is worthy of more than a mere reading. When you say that an operator should be able to measure the focal length of lenses, figure the proper lens to give a certain size picture at a given throw and have thorough knowledge of electric current as applied to projection you are right. The operator should know these things and in addition be a good mechanic—at least good enough to appreciate the fact that a projection machine is a considerably finer piece of mechanism than is a threshing machine. Now, Friend Richardson, you have been putting up a lusty, well advised 'holler' about operators in and about New York who turn the crank too fast. Do not be too hard on these boys, since you must admit most of them have good, white light, which would seem to indicate that they are pretty good operators. You would greatly strengthen the cause of those who really desire to run a good show if when, in your visits around town, you see one who is running about the right speed you would give him and his house favorable mention in The World, as you did some weeks since in the case of the Harlem Opera House. That was good work, Mr. Richardson. Keep it up, not forgetting to hand out a roast where it is needed."

Nothing in all this wide world, Somersville, would please me better than to be able to praise, but I simply **can't do it.** You say most of them have "white light." Umph, yes, and shadows top, bottom or sides two-thirds of the time! I well know that the matter of over-speeding is often the fault of the manager, but shadows and other faults are **not.** Rest assured that I shall praise whenever I can justly do so. But remember this, I am a **crank on good projection.** I have three houses in mind, which, while the performance leaves considerable to be desired, I intend to give some praise. They are small houses but the projection is quite passable.

* * *

An Excellent Letter from Rosedale, Miss.—C. M. Rosselle writes as follows: "You invited the readers of your column to give their views as to 'How much an operator should know about his business.' I can tell you how much I would like to know, as I am an operator myself. I would like to know and will strive to learn everything I can about everything pertaining to the business.

"How much should a lawyer, doctor, preacher or anybody know about their profession?

"I am running a small theater in a small town and give my patrons just as much show as I can afford and sometimes a little more. I have managed to please nearly the same crowd every night for more than eighteen months, but, though they say that I am improving, I am not satisfied. I wonder what you would say if you could or would sit out one of my performances. Being a pretty good judge of human nature, I think I know just what you would do. You would come up and help me out, as you are trying to do with some of my learned, mutton-headed brothers up there where you have real picture shows.

"A man that won't accept good advice and will not admit that he may be wrong, is the kind that should and no doubt does fill those ten and twelve-dollar jobs. Your Operators' Column is my Hoyle.

"Now for some dope. Is there a device for tightening up the belt tension, as the film loads up the take-up, so as to have an even pull at all times? If not, can't some of you chaps get to work on this idea—it's free, but you might tell me how it works after you get rich on it.

"As the lower reel begins to fill up have something to lightly touch on the outer edge of the roll of film that would cause the belt to tighten up a little—or it may be governed by the weight of the lower reel as it fills up.

"As it is I have to loosen up when I start and tighten up as I near the end, otherwise the tension that will carry a full reel makes the machine pull rather heavy to start off and sometimes pulls apart a patch made mostly by the 16-year-old class."

I like the "I am not satisfied" sentence, Neighbor Roselle. The man who is satisfied with his present performance never gets any better. He is done. As to the tension equalizer, the man who can solve that little problem has a fortune at command. It is one of those things which "look" easy but—.

* * *

A Visit to Stroudsburg.—In response to an invitation from Mr. Lester Hughes, who is a World reader, though not engaged in the amusement line, the editor and his wife had a most pleasant visit to the Delaware Water Gap country last Sunday. He visited two of the four motion picture theaters in Stroudsburg. The Grand Opera House, capacity 500, certainly shows remarkably good pictures. The projection was excellent, the screen free from shadows and the picture remarkably bright. Mr. Koch, manager, assured me he was running on the lowest contact of his Compensarc, yet the picture, which was 15 feet wide, was as bright as would be at all desirable. In fact it is questionable if it was not too bright. This was due to the curtain he uses, the same being his own invention. He has applied for a patent and is now ready to market it. The price will be quite reasonable and the curtain will, I believe, do all he will claim for it.

* * *

A Bundle of Questions.—Marietta, Ohio, propounds the following: "(1) When I start the machine the picture is clear and in excellent focus, but as soon as three or four scenes have passed it jumps out of focus. Have examined films and found it not to be due to oil or dirt. The focus seems to change on every new scene. Lenses are clear and free from oil. (2) When I change from moving picture to stereo I have to make the spot a great deal smaller. Should this be? (3) We use a Bell & Howell transformer (called the 'Kosmic'). On 35 ampere contact it gives a weak but steady light. On 45, 50 and 60 ampere contacts it is bright but sputters and is hard to control. (4) What is your idea of a good connection at the lamp—something that makes good electrical contact and don't burn off too readily. My connections are tight but burn off very often. Use No. 4 wire to the switch and standard No. 6 from there to transformer and lamp. Current is 60 cycle and we use 60 amperes at the arc. Transformer gets quite warm. Should it? Lamp house also gives off much heat."

(1) If this occurs on all the films you run it is a very peculiar case and you have either not stated it right or I must simply give it up. If it occurs on only an occasional film it is quite possible that the film itself is at fault, the different scenes being taken with different lenses, their focus being a trifle at variance. I could offer several possible explanations if it occured only once in a while, but you say it is a continuous performance, in which case I am at a loss. More information is in order. (2) I take it you are using a "quarter size" stereo lens. Get a half size. There is wide difference in focal length of stereo and moving picture lenses and under certain conditions it would be necessary to move the lamp back or forward every time you changed over, especially with a quarter size stereo lens. I could tell you more about your case if I knew the width of both pictures and the throw. (3) The "Kosmic" (the Bell & Howell transformer) is an excellent machine, but all of them I have seen have but three contacts, whereas you name four. From your description of the trouble I would infer that your "Kosmic" is one wound for some other cycle than 60. Write the Bell & Howell Company, care Geo. K. Spoor, 61 North Clark street, Chicago, Ill., setting forth your trouble in detail, and I think they will be glad to make whatever may be wrong right. (4) The Operators' Handbook, soon to be issued by The Moving Picture World (price $1.50), will give description and picture of just such a connection as you wish. Your lamp house naturally will give off much heat when using 60 amperes, but the "Kosmic" should not get so warm you cannot hold your hand on it with comfort. Your wires are all right.

* * *

Several letters are necessarily left over until next week.

HANDSOME HOUSES IN CINCINNATI AND THE SOUTH.

The marble ticket office in front of the Bijou, Cincinnati, is of simple but rich design, with fancy brass grille work and surmounted by a dome of fine open metal work. The balcony, with its green (natural) plants and flowers in bloom, calls for much admiration and gives an atmosphere of freshness to the place.

Here again I noted a total absence of ugly loose posters. The posters are framed, even the advance poster of the "Roosevelt's Return" film is framed and placed on a neat easel.

The interior of the Bijou is a little gem of artistic decoration. The walls are covered with fine paintings, framed in delicate plaster trimmings. The arch of the stage is a very happy combination of fine relief plaster work with soft fresco painting.

The Airdome, at Newport, Ky., just on the other side of the river, has a modest but neat entrance. The interior is par excellence for the hot Summer evenings; it is no more a common theater, but a real garden. No floor; the chairs rest on a well graveled ground, beds of natural blooming flowers are on the sides, in the corners, around the stage, etc., even a small fountain plays its waters. The roof is a patented sliding affair, which can be opened in different sections at any time and can be closed as quickly in case of a storm, and this before the rain can reach the spectators. Pigeons, doves, birds, baskets of flowers, etc., are hanging from the rafters of the roof and swinging under the touch of a gentle breeze, adding much to the charm of the place.

Wm. Manwaring, the manager, is also the drummer, and he is known as the very best man for sound effects. His collection of traps is the most varied, yet when he is short of any special trap, he calls on his power as a ventriloquist and it is said that he can give some imitations that cannot be heard in other theaters. It is reported that in a Selig film, when a bulldog holds on to the pants of a tramp, Mr. Manwaring made a great hit in imitating the dog and the tearing of the pants.

Returning to Cincinnati, I wish to call attention to a house with a very small frontage, called the Pastime, as one of the purest architectural design. The lobby is small, we have no ornaments but straight lines, yet it is the richest place in its simplicity.

We have a number of other good houses in Cincinnati calling for a word of praise: The Colonial, with its extra wide frontage, giving it the most commodious lobby; the Sun Theater, with its brass poster frames studded with electric light bulbs; the Alhambra, resplendent in its fresh decorations, etc. All of them are to be considered in a future issue, as I wish to say a word on the present conditions of the business in Cincinnati, in the hope that something can be done before the Summer months are over.

Cincinnati, with such a string of beautiful theaters, with such able managers, who seem to be experienced men, who know that the public is getting too wise to be constantly fooled with flimsy decorations or with an extra display of circus methods, Cincinnati, I am sorry to say, is suffering much from unfair competition.

If in Chicago and other cities the regular playhouses close their doors for the Summer months and by so doing give a chance to the moving picture theaters to get the few folks who do not run to the parks for fresh air, Cincinnati is keeping all its playhouses open, but instead of showing regular plays, they show an extra large program of moving pictures. This is an unfair competition and a state of affairs causing heavy losses to the local exhibitors, as the folks attracted by a large program abandon the fine, well-managed picture houses to run to the big playhouses, where they do not always find the same polite service, and if they are given five reels, the pictures are not of the best, the quality suffering for the quantity, and as the German lady said, "They are full of strings."

If the renters wanted to realize how much they hurt their regular yearly patrons, by giving service to the big theaters, they would rather lose the money coming from the playhouses, to protect the small exhibitors who bring them trade all the year around. The trouble is that with



Bijou Theater, Cincinnati, at Night.



Entrance, Airdrome, Newport, Ky.



Corner of Stage, Bijou Theater.



BIJOU THEATER, CINCINNATI.
Showing a very neat lobby with fine mural paintings and marble work.



INTERIOR AIRDROME, NEWPORT, KY.

the great competition between the licensed and independent interests and the lack of a solid entente cordiale between the independents themselves, any faction who would refuse service to a big theater would be the loser, as another faction would quickly grab the chance.

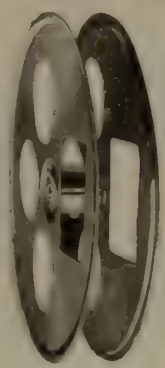
Much has been said against the General Film Company, yet I sincerely believe that when said company will be in good working order, that all such abuses will be corrected, and I hope that the new Sales Company will recognize what good there is in the General Film Company and join hands for the betterment of the service in general. This is not an impossibility. If the General Film Company should refuse to give service to big playhouses and protect the moving picture exhibitors, the Sales Company could make it a point to refuse to sell films to renters who do not engage themselves to not serve the playhouses and to refuse any unfair competition. The day that the moving picture exhibitors will leave vaudeville to the playhouses and the playhouses abandon motion pictures to the moving picture exhibitors will mark a new era of prosperity for the cinematographic industry. J. M. B.

THE AERODROME PARK, FAR ROCKAWAY, L. I.

Without doubt the most elegant open-air theater in Greater New York was opened on June 25 at Far Rockaway at an investment of $7,500, being built in eight days by the architects, Grossman & Kleinberg, of New York City, who, as may be seen by the accompanying picture, erected a place most unique and elegant in architecture. The interior, finished on the same lines and elegance, seats 1,500 people, and the whole leaves an impression of neatness and richness to the many large audiences, mainly Summer residents, who every evening have the park surrounded by their waiting automobiles. The carefully selected program consists of five first class pictures of the licensed manufacturers and illustrated songs by Mr. J. Eagan and Miss A. Bratley. The pictures, 18 x 27.5, are projected by two motion picture machines of the latest type, thus avoiding all intermissions, and are in charge of Mr. Beinard C. Cook, of New York City. The proprietor, Mr. Arthur E. Silverman, is well satisfied with the results of his enterprise, having very unique and up-to-date ideas, and is conducting his theater along unique lines, not showing anything but motion pictures and songs. He will not use any vaudeville at his theater. At the end of the Summer season Mr. Silverman will rebuild his theater and enclose same, to run through the Winter.

Mr. Cook writes us that the J. & J. pictures were put on at the airdome this week. He says the crowds are orderly and appreciative and the fight pictures generally considered to be less objectionable than some dramas. As the fight pictures are billed to run all the week and perhaps longer, Cook says he was a bit surprised when a clergyman came around and solicited an advertisement of the show for a church paper.

THE EDISON SPECIAL FILM REEL.



As it is the little worries which greatly determine whether life is worth living, so it is with the little things in business. No one will realize this more than the exhibitor or operator who uses the film reel shown in the accompanying cut. A man whose name is coupled with big things has given some of his time to such a trivial article as a film reel. The inventor is the benefactor of mankind, but not more so than the man who perfects or makes practical the crude idea of the inventor. This Edison has done with the film reel, and the one before us seems free from any shortcomings that reels are heir to. The all-metal hub ensures durability. A large opening in the flange directly opposite a slot in the hub permits instant threading of the film. There are other points of superiority claimed, but the two named are sufficient to warrant the general adoption of the Edison Special Film Reel until some genius comes along with something better.

An invasion of the Sahara has at last become a reality and all picturedom have good cause to rejoice that Selig did it. For this announcement carries with it the redoubtable claim for prior and superior effect that will greet the great Selig following when the announcement is made public covering this gigantic undertaking, being, as it is, a drama with an all-absorbing story produced with every conceivable surrounding that the works of nature have endowed the great sea of sand.



AERODROME PARK, FAR ROCKAWAY, L. I.

Correspondence.

New York, August 5, 1910.

Moving Picture World:

Gentlemen—Will you kindly allow us to make the announcement to the trade that Mr. Fred Beck is no longer in our employ.

DRAMAGRAPH COMPANY OF AMERICA.

EXPLAINING THE PICTURE.

Editor Moving Picture World:

Sir—Frequently we hear, "Will moving pictures continue to draw the people?" The writer of this article claims to be one of the pioneers of the motion picture business. Thirteen years ago last January I purchased an outfit, an Amet Magniscope and fifty subjects (50-foot lengths), from T. H. McAllister, 49 Nassau street, New York City. I never saw a motion picture until I tried my own outfit. It was a wonder, so pronounced by all who saw it. I was familiar with stereopticon work and naturally suppose that as the slides were always described, the moving pictures would have to be described also. Imagine describing such pictures as "Black Diamond Express," "Farmyard Scene," "Cavalry Charge at West Point," "Stopping a Runaway Horse in Central Park," etc. The truth of the matter was that the people enjoyed the show because they thoroughly understood the pictures and every point was brought out, or at least I tried to bring it out. That is how I drifted into a buisness that I claim to be the originator of: "Descriptive talker for motion pictures." That is what any manager who wants to be successful (and they all want to be that) will have to have: some one to explain the pictures, not to lecture, but to explain them in such a way that the audience understands the picture.

I have been with Mr. Wheeler, owner and manager of the Auditorium Theater, for two years. This theater seats 1,400 people and plays to capacity business three and four nights a week. Saturday nights we turn away as many as we show to. This is regular with us, and we don't run any vaudeville either. Mr. Wheeler has in his employ expert talkers behind the screen. The three principal talkers, Sherman Corse, Chas. Allison and Miss Anneta Shaw, have followed this particular line of work for five consecutive years. All heavy pictures are described; no pictures are run silent; we have the best of music at all times, piano, violin and drums with traps. Our singers are artists. We run four reels, two illustrated songs and spot. Our prices of admission are 5 cents for children, 10 cents for adults. We cater to the better classes—just as many diamonds to be seen in our audience as at any other theater.

I don't know anything about other city shows, but if anyone has a doubt about the drawing powers of the motion pictures (when understood) they should pay a visit to the city made famous by the Wright Bros., and cash registers, and see a real show, such as it put on by Ben Wheeler, the originator of talking pictures. Mr. Wheeler spares no expense. He does not change every day, only Mondays and Thursdays. Our film is three to four weeks old, so you can see what the **people want,** not a daily change, or first run either, but pictures they understand. Mr. Wheeler could run a year-old film just as successfully, if the film would be in condition to run, not full of rain storms and pieces cut out. He never tries to avoid what the opposition has run; that does not make any difference to our patrons for they stay to see them run here if they have seen them elsewhere before.

It would have done the Biograph people good to have seen the impression their extremely high class picture, "Love Among the Roses," made on the Auditorium audiences. They understood this picture, and I doubt if it had ever been run as good, surely not any better, elsewhere. I want to mention this to refute the statement that picture shows are dens of iniquity.

I have seen the picture business develop, and will say now that the picture show is still in its infancy. We need more managers like Mr. B. Wheeler, managers who will pay the money for people who can get all out of a picture that there is in it.

The Moving Picture World is always a welcome periodical at the Auditorium. It has been a great help to us in a good many ways. Our show runs continuously from 1 to 5.30, and from 7 to 11. The house is well lighted, in fact you can read a paper in almost any part of the house.

In your issue of the 11th inst., in "An Evening in a Brooklyn Moving Picture Theater," by Rev. Wm. Henry Jackson, he mentioned several subjects that would have been more enjoyable had they only been understood. That is what I contend; the time is not far off when all successful houses will either have talkers behind the screen, or a delineator, not necessarily on the stage, as he may stand in any part of the house and make good.

WILL HEMSTEGER.

Dayton, Ohio, June 9, 1910.

Bellows Falls, Vt.—Mr. T. F. Kiniry, who has been in the amusement field for twenty-five years, is to build a new moving picture theater just north of his present location. The construction is to be of cement blocks and fireproof, inclined floor with an up-to-date stage. Three reels of pictures and two songs is the program at his present location, Dreamland Theater.

Cleveland, Ohio.—Mr. Mandelbaum, of the Lake Shore Film Supply Company, lets no opportunity escape him for introducing moving pictures of an educational character into schools and institutions. He recently entertained the teachers and pupils of the Technical High School with the following excellent program: "Poetry of the Waters," "Midsummer Night's Dream," "Trawler Fishing in a Hurricane." Needless to say the display elicited the warmest applause from the assemblage and was a convincing argument in favor of the introduction of the motion picture into the schools and colleges. We cannot understand the lethargy on the part of some film exchange proprietors to create business for themselves in a virgin and profitable field, especially when they have on their desks the Kleine educational film catalogue to aid them.

FILMS FOR SALE AT $5.00 PER REEL AND UP
SONG SLIDES AT $1.00 PER SET AND UP

LISTS FREE
SEND IMMEDIATELY

PATHE'S COLORED PASSION PLAY, EXCELLENT CONDITION, $200.00

J. FRISH, 138 East 14th St., New York

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Dickson Building - - Norfolk, Va.

New Company—Old Heads—New Goods

WE offer to all M. P. Theatres in the Southern States the Greatest, Finest and Best Independent Service. Line up quick before prices advance and the trust gets you. We give the right service for the right prices as your interests are ours. The service will be an agreeable surprise to you. We also offer an unsurpassed commercial service at extremely low rates. Write or wire for prices on all runs of films.

FOR SALE

A one-third or one-half interest in a new up-to-date motion picture theatre in a town of 4,000, to a man who understands the business and will run the house on a reasonable salary.

Address, Ozark Amusement Co., - Rogers, Nebr.

SONG SLIDES

NON-BREAKABLE—NON-INFLAMABLE

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street, PHILADELPHIA, PA.

SONG SLIDES



The Kalem Kid in the Role of "The Borrowed Baby."

KALEM NOTES.

In order to better balance their line the Kalem producers have been working of late on comedy ideas, and it is promised that good comedy subjects will from now on be a regular part of the Kalem product. The first of the new series is called "The Borrowed Baby" and is announced for Wednesday, August 10. The theme is a variation of the popular "lost child" idea and embodies many original and highly ludicrous situations.

• • •

"The Call of the Blood" is the title of the latest Kalem Indian production. It is characterized with the same attention to detail that has made the others of this series so successful and the story in this production, as all other Kalem Indian films, is founded on an historic fact. The picture is a primitive problem play of the strongest type, and is a most important study in American ethnology.

COMING EDISON RELEASES.

Roy Norton, whose virile stories of the great Western country are at the exclusive disposal of the Edison Company, has contributed another scenario to their films in the dramatization of his "San Famille" under the title of "His New Family," to be released August 16. Wherever Mr. Norton's fame has reached—and surely no hamlet in the country is so small or obscure as not to furnish its quota of admirers of the popular American author and the characters he depicts with such originality, vividness and power—"His New Family" will be sure of a warm reception.

• • •

"How the Squire Was Captured" is the title of the comedy release of the 19th, which is expected to prove a real "hit" with the motion picture patrons.

• • •

Another of the famous "Bumptious" comedies completes the reel of the 19th. In this one the ever egotistical "Bumptious" essays to drive an automobile containing a party of his friends, with no preparatory instruction in the art.

• • •

"Love and the Law," adapted from a portion of Dickens' "David Copperfield," is the dramatic release of the 23d. Remembering the success with which the Edison producers retained the true Dickens' atmosphere in "A Yorkshire School," it can be confidently expected that an equally worthy dramatization of his immortal "David Copperfield" story will be presented in this film.

• • •

"The Valet's Vindication," is the title of a comedy written by M. W. Townsend and to be released on the 26th. The cast, with the exception of a few faces that will be recognized by every picture lover in the country, was specially engaged for this picture, which is played to the limit of perfection.

• • •

Mlle. Pilar-Morin reappears on the 30th in a special production, "From Tyranny to Liberty," a story of Russian oppression, which is said to splendidly fulfill its purpose in providing her with a series of dramatic situations which call for the widest display of her wonderful dramatic art.

• • •

"The Man Who Learned," a dramatic story with an educational and scientific side, will be released on September 2. This film was produced in co-operation with the Milk Committee of New York.

• • •

"The Big Scoop," the story of a young newspaper man's restoration to grace through his getting on the trail of a crooked financial deal, is the dramatic release of September 6.

• • •

"Alice in Wonderland," Louis Carroll's delightful fairy tale, will be released on September 9.

VITAGRAPH NOTES.

Another Vitagraph night, at which the Vitagraph Girl appeared, was given at the Bay Ridge, N. Y., Airdome, corner of Seventy-second street and Third avenue. As usual Miss Turner was given an overwhelming reception and the Vitagraph pictures were heartily appreciated and applauded. The illustrated song, "The Vitagraph Girl," was sung, encored and repeated. The attendance was a record breaker, 1,300 persons were comfortably accommodated in the grove and open-air auditorium, which has an asbestos roof. A very delightful and novel feature of this place is the small tables which are located about the grove, at which are served ice cream and light refreshments within sight of the pictures.

"The Death of Michael Grady," announced for August 9, is a live one and will keep everybody in high dudgeon. It's the funniest thing that ever happened. If you want to see a good Irish play on the order of "Hogan's Alley" and "Squatter's Sovereignty," "The Death of Michael Grady" will make them look like dead ones.

• • •

"The Three Cherry Pits" is an odd but not very impressive name, perhaps; it is, however, a great picture involving a great story of a Napoleonic veteran who has been struck by three cherry pits thrown by three young men, with whom he later fights duels, wounding them where the pits had struck him, teaching them a lesson they never forgot, very much to the satisfaction of the old soldier's honor and the young men's benefit.

• • •

"Mrs. Barrington" will follow "The Three Cherry Pits" on Friday, August 13. This is a society drama, wherein a suspicious "busybody" is foiled, by established facts, in furnishing gossips with a choice bit of scandal.

LUBIN NOTES.

It is expected that full possession of the new Lubin plant will be had in about two weeks. The studio has been occupied since the middle of May, but the factory is not yet fully complete and will not be occupied until the finishing touches have been added. It is planned to close down the present quarters on a Saturday and resume work at the new factory on Monday. Moving will be an easy matter, since only the blank film stock and the office fixtures are to be taken to the new factory. All of the machinery of the manufacturing plant will be new, and will have been thoroughly tested before occupancy. At present three, eight-hour shifts are at work to keep pace with the increased orders.

• • •

Magazine editors usually buy manuscripts ahead in the Winter to guard against the drop that comes with the first hot wave, when the number of submissions drops to about half the Winter supply in quantity, and less than half in quality. But apparently the picture author is in a different class, for the production continues undiminished and the quality remains the same. The Lubin Company has purchased some important manuscrips in the past ten days and is rapidly adding to the number.

THE THANHOUSER TWO-A-WEEK.

What is, perhaps, the most popular of Mary J. Holmes' writings has been done into a strong "Thanhouser classic," for release on Friday, August 12. This is "Lena Rivers," the story of the girl who lost her father and who, as if by a miracle, found him again. It is a charming tale, carrying good love interest, and makes a charming picture. Miss Hemming, Miss Rosemond and Crane take the leading roles.

• • •

"The Mad Hermit," released by Thanhouser on Tuesday, August 9, is an odd picture in that the theme is new. At least this is true to the best knowledge of the producers. In a nutshell the theme is this: Instead of "the wrath of a woman scorned," consider the wrath of a man scorned. It's just as wrathy a wrath and has just as many dramatic possibilities.

NEW INCORPORATIONS.

Brooklyn, N. Y.—The Cosmopolitan Casino Company. Capital, $8,000. Directors: Alexander McBride, Henry Traurent and Frederick J. Bryon.

New York City.—The N. & P. Amusement Company. Capital, $3,000. Directors: Benjamin Newman, Daniel Newan and John A. Koerpel.

Schenectady, N. Y.—The Gumble Amusement Company. Capital, $1,000. Directors: Charles P. Gilmore, Thomas L. McKay and Fred P. Snyder.

Jersey City, N. J.—The Crown Motion Picture Company. Capital, $100,000. Directors: O. P. Langan, H. A. Fischbeck, F. G. Billy, T. Gallon and F. J. McGillick and J. A. Sullivan.

Kansas City, Mo.—The Iliad Amusement Company. Capital, $6,000. Directors, S. C. Wheat, S. M. Major and Jack P. Miller.

St. Louis, Mo.—The Lincoln Amusement Company. Capital, $2,400. Directors: Louis and Mary Matz and Edward J. Miller.

Chicago, Ill.—The United Moving Picture Company. Capital, $2,400. Directors: H. M. Cheebrown, S. W. Michael and John Doyle.

Cincinnati, Ohio.—The Cleveland Vaudeville Co. Capital, $10,000. Directors: John C. Brazee; Mabel La Velle and J. H. Farrell.

Chicago, Ill.—The Jackson Theater Company. Capital, $25,000. Directors: H. M. Carter, William C. McNitt and William H. Clark.

AMONG THE EXHIBITORS.

Wadena, Minn.—Earl I. Gregory has purchased the Star Moving Picture Theater at Fergus Falls, of Arthur N. Corliss.

Elmira, N. Y.—The Shay Brothers are making arrangements to reopen the Old Family Theater here.

Slater, Mo.—Waltora Flynn and Engineer Morgan have purchased the Biograph Theater here.

Fairmount, Neb.—W. T. Brown has erected a new airdome here and is now ready for business.

St. Joseph, Mo.—F. L. Newman is making arrangements for the erection of a new vaudeville and moving picture theater at the corner of Sixth and Jule streets.

New Orleans, La.—Messrs. Josiah Pierce & Son will install a modern moving picture theater at 119 St. Charles street.

Battle Creek, Iowa.—Don Johnston is planning to open a new moving picture theater here.

Nashville, Tenn.—The Pioto Amusement Company has been incorporated with a capital stock of $6,000. The incorporators are J. A. Vincent, W. G. McMurray, A. B. Littleton and others.

Saint Johnsville, N. Y.—Elmer Fox has opened a new moving picture theater at the corner of East Main and Washington streets.

Lena, Wis.—Edward Boucher is planning for the erection of a first-class moving picture theater, which will be able to seat about 300 patrons.

Eau Claire, Wis.—The premises now occupied by the Howe Shoe Company have been leased by a theatrical company who intend to convert it into a moving picture theater.

Taylor, Tex.—M. E. Atchison has sold out his moving picture theater in the Murphy Building on Main street to Martin Brothers, who will convert it into a billiard academy.

Freeport, Ill.—The east side of William Walton Nephews' building on Stephenson street, opposite the Brewster House, has been rented by Charles Bender and Frank Foster, who will convert it into a new moving picture palace.

San Antonio, Tex.—Ernest Rische has rented the opera house in the Woodman building and will run moving pictures and vaudeville.

Davenport, Iowa.—Harry A. Sodini, manager of the Barrymore Theater in Mobile and a number of others, has taken a lease on the Hopp Theater and will operate it as a first-class picture palace.

Omaha, Neb.—A new moving picture theater is being erected here for Dr. D. W. Rudgers.

Milwaukee, Wis.—The New Juneau Theater, which for the past months was being built, has been completed and will open about September 1 and will be able to seat about 1,260 patrons.

Bayfield, Wis.—Gustave Johnson, who has been one of the proprietors of the Princess Theater, has dissolved partnership with M. Brown.

Rockford, Ill.—The Princess Theater, on West Main street, formerly the old Cascade, has thrown open its doors and is receiving good business. Neither time nor money has been spared in reconstructing and improving the theater, and every convenience has been provided for the comfort of patrons. This theater will be under the management of E. R. Brounzel, who will see that the films are all up-to-date and changed daily. This amusement house is said to be one of the best of its kind in this section.

Evanston, Ill.—The Evanston Amusement Company have sold their moving picture theater to Adelaide McClay.

Boonton, N. J.—A new moving picture theater is being erected here for the Harris Brothers.

Springfield, Mass.—An open airdome theater has been erected in the Aero Park and will be managed by Daniel Young.

Winchendon, Mass.—A new house is being erected on Railroad street to be occupied as a moving picture theater.

Harrisburg, Pa.—Richard Hippie has sold his share in the moving picture theater in South Union street to Leber & Durborow.

Wilkes-Barre, Pa.—The Uno Picture Theater of Hazle street has been sold by Rinehart & Enterline to A. Davis Schenck.

Cambridge, Mass.—A new moving picture theater is being erected at the junction of Western avenue and River street.

Buffalo, N. Y.—H. F. Pfau has obtained a permit for the erection of a new moving picture theater to be built at 774 Seneca street, which will cost the proprietor $5,000 when completed.

Springfield, Mass.—The New York Amusement Company are making arrangements for the erection of a first-class moving picture theater at Franklin Hall.

Du Bois, Pa.—The Star Theater has again opened its doors to the public and will remain so if business proves satisfactory.

South Bend, Ind.—The Aerial Moving Picture Theater was destroyed by fire last week, the damage amounting to $1,000.

Boston, Mass.—Henry B. Harris and William Morris are looking for some good place here where they can build a couple of picture theaters.

New York City.—A new moving picture theater is being erected at 76 Catherine street for Martin Garone.

Marietta, Ohio.—The Grand Theater has been bought by O. J. Sybert, who will operate it as a first-class moving picture theater.

New Orleans, La.—Announcement has been made for the erection of a new moving picture theater to be located in the Fabacher Restaurant at 117-119 St. Charles street.

Newark, N. J.—Work has begun on the erection of a new moving picture theater at 483 Orange street for W. H. Meyers, which will cost about $8,000.

Patton, Ohio.—The National Theater is now being operated as a moving picture house and will remain so until the Winter season is here.

Natchez, Miss.—The Concord Park Theater here has opened with vaudeville and moving pictures.

Portage, Wis.—The Badger State Amusement Company has purchased the Majestic Theater in the Corning House Block from H. Davis. E. J. Fetter will be the new manager.

Lansing, Mich.—A new moving picture and vaudeville theater is being erected at 223 South Washington avenue which will be able to seat about 300 patrons. This theater will be under the proprietorship of W. L. McClure and Moe S. Berger.

South Range, Mich.—Lawson & Paoli have opened a moving picture house which they call the Royal, in the Waltz Building.

Fort Wayne, Ind.—The Lyric Theater has been leased to Edward Klein and Harry Brian, who will conduct it as a moving picture theater.

Birmingham, N. Y.—The moving picture theater under the management and proprietorship of James Devinee has closed down, due to lack of patronage.

Spokane, Wash.—The Northern Amusement Company has been incorporated with a capital stock of $50,000. The incorporators are Vic R. Carlson, Hy. Ratzlaff and Charles Jennings.

Lexington, Ky.—The Pearce Amusement Company has been incorporated with a capital stock of $6,000. The incorporators are Josiah Pearce, of Pittsburg, and others.

Copley, Pa.—Charles Gendrix, Sr., is preparing to open the Pastime Moving Picture Theater here.

Shelbyville, Mo.—Emmett Wood is making arrangements to open a new moving picture theater here.

Ogden, Utah.—J. R. Nuckles is preparing to erect a new vaudeville and moving picture theater here

Lemars, Iowa.—Leo Carley has disposed of his interest in the LeMar Theater to Henry Ling.

Delphos, Ohio.—W. C. Shenk has opened a new moving picture theater here.

Grand Forks, N. D.—David Hyman is making arrangements to start a new moving picture show here.

Lansing, Mich.—Mr. Sufin has sold his moving picture business here to Mrs. Dan Morea.

Yankton, S. D.—Charles E. Brown has purchased the Casino Moving Picture Theater here.

Mankato, Minn.—W. D. Chamberlain has purchased the Unique Moving Picture Theater here.

Watervliet, Mich.—Pockett Brothers have opened their moving picture theater here.

West Orange, N. J.—Arthur D. McAllister and J. D. Nicol have secured a permit for a new moving picture theater here.

Sterling, Ill.—John Krist and L. Ball will open a new moving picture theater here.

Buffalo, N. Y.—Lewis Van Allen will remodel the building at 671 Main street into a moving picture theater.

Syracuse, N. Y.—The Wonderland Moving Picture Theater here has been sold to R. H. La Fave, who has opened it for business.

Plano, Ill.—F. W. Wood is preparing to open a new moving picture theater here.

Baltimore, Md.—John Chesno has secured a permit for the erection of a new vaudeville and moving picture theater, to be located at 627 Columbia avenue.

Fort Springs, Ky.—The Pearce Amusement Company has been incorporated with a capital stock of $6,000. The incorporators are Josiah Pearce, Fred W. Pearce and James R. Bush.

Springfield, Mass.—Improvements are being made on the Pastime Moving Picture Theater, which will cost the proprietors from $3,000 to $4,000. The idea of the improvements is so the patrons will all be supplied with seats. A handsome new front is being built also.

Little Rock, Ark.—The Washington Theater Company is planning to open a new moving picture theater at 114 West Fifth street.

Onawa, Neb.—Frank Stucker will open a new moving picture theater at Walthill, Neb.

Buffalo, N. Y.—F. H. Pfau has secured a permit for the erection of a new moving picture theater at 774 Seneca street.

Buffalo, N. Y.—Lewis Van Allen has secured a permit for the erection of a new moving picture theater at 671 Main street.

Pottsville, Pa.—Pottsville's newly built moving picture theater is said to be the leading amusement house in this section. It is known as the Majestic and is situated on North Center street. All of the latest licensed films are shown, accompanied with illustrated song slides.

Jacksonville, Fla.—J. C. Gray has purchased the Bijou Theater here and will soon be ready for business.

Hastings, Mich.—Watter & Hughes are preparing to reopen the Royal Theater on Vermillion street.

Jacksonville, Fla.—John Pryor and Gam Gonzalez, of Pensacola, are planning to open a new moving picture theater here.

Camden, N. J.—E. O. Huber & Son will open a new moving picture theater in Holly Beach.

Middlesboro, Mass.—Matthew Cushing will open a new moving picture theater in the Masonic Hall which will have a seating capacity of 350.

Montpelier, Vt.—L. N. Wood has purchased the interests of J. F. Dobb's moving picture theaters, the Savoy and the Palace.

Harrisburg, Pa.—W. H. Furneisen is erecting a new moving picture theater at the corner of Union and Brown streets.

Scranton, Pa.—Robert Maxwell and George E. Fuller will erect a new moving picture theater at 121-23 Penn avenue.

Wyoming, Ill.—Frank Steiner has disposed of his interest in the Electric Theater here to N. A. Anderson.

Taylor, Tex.—M. E. Athison has sold his moving picture theater here to Martin Bros.

Muscatine, Ia.—Henry Fayle and E. E. Tewksbury are preparing to open a new moving picture theater here to be known as the Lyric.

Battle Creek, Ia.—Don Johnston has purchased the Dreamland Moving Picture Theater here and has taken possession.

Abingdon, Ill.—J. R. Jackson has sold his moving picture theater here to J. Kokis.

Boston, Mass.—The American Hippodrome Company has been incorporated with a capital stock of $5,000. The incorporators are Albert L. Levering, Wm. H. Levering and others.

Hankinson, N. D.—Stephen Braun, ex-county treasurer, has bought the Iola Moving Picture Theater and has taken possession.

Jacksonville, Fla.—J. C. Gray has leased the Bijou Moving Picture Theatre on Main street and has taken possession.

Union, Ind.—N. B. Lewis has purchased the Crystal Theater here from S. M. Day and has taken possession.

Lebanon, Pa.—John A. Jackson has opened a new moving picture theater at the corner of Ninth and Willow streets. It will be known as the Grand.

Lidgerwood, N. D.—King & Morton, of Wahpeton, are preparing to open a new moving picture theater here.

Avery, Ia.—J. W. Picton, of Farmington, Ill., is planning to start a new moving picture theater here.

Coshocton, Ohio.—Mr. Mulligan is planning to open a new moving picture show here.

Roswell, N. M.—Henry Nimitz, of Artesia, is preparing to open a new moving picture show here.

Jacksonville, Fla.—F. T. Montgomery has purchased the Amusu Moving Picture Theater here from J. C. Gray.

St. Joseph, Mo.—The Newman Amusement Company has been incorporated with a capital stock of $25,000. The incorporators are Frank L. Newman, B. G. Voorhees and C. J. Griswold.

Carthage, N. Y.—R. H. La Fave has purchased the Wonderland Moving Picture Theater here.

Baltimore, Md.—John Chesno will erect a new moving picture theater at 627 Columbia avenue.

Reedsburg, Wis.—W. O. Sherman and C. A. Clark have purchased the Orpheum Moving Picture Theater here.

Tampico, Ill.—Prof. Drake has opened a new moving picture show here.

Louisville, Ky.—S. Julius Seals has purchased the Taft Moving Picture Theater here and will change the name to the Lyre.

Savana, Ill.—Dan Quinlan is preparing to open a new moving picture show in the old school building.

Lancaster, Pa.—The Hippodrome Theater, which for the past few months has been in the course of construction, has at last thrown open its doors and is meeting with great success. This theater is situated at 150 North Queen street.

Chicago, Ill.—The Illinois Hippodrome Company has been incorporated with a capital stock of $10,000. The incorporators are Willis E. Hutson, Wm. A. Sheehan and A. M. Olson.

Oyster Bay, N. Y.—John Stad and Dr. Sader, who have been conducting an open airdome in this section, have moved it to Bayville, where they will remain throughout the Summer season.

Reputation Building Programs
FOR THE MEN WHO CARE

GAUMONT AND



A Scene From "Refusing a Mansion" Aesthetic Release of August 20th

The Aesthetic Series
Is by far the greatest

Favorable Talk Obtainer

We have given to the public

Ask the Men
Who study the game to stay in it

URBAN-ECLIPSE

CURRENT RELEASES DESCRIBED ON ANOTHER PAGE OF THIS ISSUE

POSTERS—All now made in 4 colors *BULLETINS—Issued regularly, mailed free*

52 State St. CHICAGO

George Kleine

19 E. 21st St. NEW YORK

PATHÉ AMERICAN PRODUCTIONS

RELEASED AUGUST 10th

Her Photograph
One of those screaming American comedies, full of fun and sure to interest.

RELEASED AUGUST 12th

The Red Girl and the Child
A Wsetern Drama of the right kind with plenty of exciting situations.

RELEASED AUGUST 17th

A Cheyenne Brave
An Indian film, pronounced by those who have seen it, to be a classic. The greatest ever.

RELEASED AUGUST 24th

The Troubles of a Policeman
An immense hit. It is a shame what the boys did to Officer McGinnis when he interfered with their crap game.

NEW YORK 41 West 25th Street

PATHÉ FRÈRÉS

CHICAGO 35 Randolph St.

STORIES OF THE FILMS

BIOGRAPH COMPANY.

A SALUTARY LESSON.—God's greatest gift to the home is the child, and how often is it scantily appreciated. In this Biograph story is shown the result of this lack of attention toward the child which almost reached a fatal culmination. Mrs. Randall is strongly addicted to the reading of cheap novels, so much so that she has little time for anything in the nature of domestic duties. The care of her ten-year-old girl child is especially odious. Living in their seashore cottage, the little one begs her mamma to take her to the beach, but mamma petulantly tells the child not to bother her. The father enters at this moment, and more to shame the mother than anything else, takes the child for a stroll on the beach. They have hardly departed when the minister calls, and Mrs. Randall sets about to do her utmost to entertain him. While on the beach, Mr. Randall meets a very fascinating and flirtatious young lady, and in a spirit of daring reciprocates her attention. The poor child is now left to its own devices to amuse itself. So, neglected, she wanders across the strand to a distant quiet bay. This portion of the resort is entirely deserted and the child mounts a rock far inland on which she sits to rest. The journey has fatigued her, and overcome by drowsiness she doses off to sleep. Meanwhile, her carelessly indifferent parents are pursuing the bent of their own inclinations unmindful of what danger their child may be in. Sometime has elapsed, and the tide turning, we find the rock on which the child sleeps completely surrounded by water with it still rising until it reaches her, waking her up. There she is marooned on the rock, with no help in sight. Her protracted absence arouses alarm and a search is started, but in vain, until a life-saver strolling this distant beach hears a feeble cry. Looking in the direction from whence it came he espies a small dark object far out from land. This proves to be the child's head which now alone remains above the surface. He swims to her rescue, and carries her to her distracted parents, who have by this time been taught a bitter lesson as to what their careless indifference resulted in.
BIOGRAPH

THE HOUSE WITH CLOSED SHUTTERS.—What a contemptible type of human animal is the coward. He is totally devoid of all the elements that go to make up a man. Charles Randolph was one such as this, bombastic and haughty but with no real courage, and what was worse, a heavy drinker. He, his sister Agnes and mother were the only survivors of an old and distinguished fighting family. Agnes is high-spirited and lovable, and at the beginning of the Civil War, Charles is carried away by the enthusiasm, and urged by Agnes, procures a commission in the Confederate service and is assigned to General Lee's staff. Members of the same regiment are Lieutenants Wheeler and Carter, both good-natured rivals for the hand of Agnes. The story opens with the departure of the boys with their regiment for General Lee's headquarters, taking with them a large Confederate flag which Agnes had just completed. In Lee's tent Charles is given sealed dispatches and launched on a most important mission. It is a perilous undertaking, and during the course of the journey he becomes panic-stricken with fear, and drinks heavily, hoping to revive his waning courage. Completely overcome, he dashes madly toward his own house, where he seeks to hide himself. Here he becomes very drunk, and Agnes and the mother are horrified at the awful disgrace that threatens the family name. With sudden impulse Agnes decides to don Charles' uniform and proceed on the mission in his stead, to return in time that he, when sober, may go back to report to General Lee the result. She makes the perilous journey and delivers the dispatch, but on the return she is caught in the battle's maelstrom with her horse shot down. She becomes imbued with the spirit of the conflict and, rushing into the very vortex, fights as Charles never could have. In the retreat the flag is in danger of capture, and Agnes leaping over the breastworks, seizes it only to be shot down by a shell. No one has suspected that the gallant soldier was other than Charles, and news is sent to the Randolph homestead of his death. At the reception of this information, Charles realizes what a contemptible dog he is, and the mother, fully appreciating the awful disgrace the exposition of it would be, commands that Charles remain forever where he is for the good of the family name, that the world may not know his sister died protecting a coward. The shutters are closed and barred and all is mysterious and gloomy. At the close of the war the young suitors return, but are told that Agnes is not to be seen, being crazed from grief over her brother's death. Year and year it continues the same, the constant suitors, growing old, leave their floral tribute at the door. Inside the darkened rooms Charles goes through the bitter years from youth to old age paying the price of his cowardice until death mercifully releases him.

EDISON MFG. CO.

WITH BRIDGES BURNED.—The first scene shows the office of Comer & Mathison, contractors, and the dismissal of Louis Mitchell, a salesman,—not because of his lack of ability but because of the hard times which make it necessary for the firm to cut down expenses. Mitchell pleads hard for his position and for the opportunity to do great things for the firm, and intimates that he cannot accept dismissal because he has just been married. This argument, while a good one, does not appeal to the hard-headed business man, and even Mitchell's producing of the photograph of the "only girl" fails to convince the older man. So Mitchell is obliged to go home to the little wife and tell her that they are now without an income. But is she dismayed? Not in the slightest degree. She is trut blue, and evidently equal to the emergency.

After a moment's comforting of the downcast husband, she tells him that she has a position, an undertaking, waiting for him. She has seen in the paper the announcement that a big English syndicate is to rebuild the mining plants destroyed by the Boers during the war in South Africa. The contract involves about three million dollars, and she thinks it is just about the size contract that her husband should go after and get. The idea is so absurd and so wild that Mitchell cannot accept it at first, and argues strenuously against it, finally concluding with the unanswerable statement that the firm would not finance his visit to London to go after the contract. But even this does not cause the young lady's determination to waver. She announces that she has a little money in the bank which she has saved up, and that she will become financial backer of the enterprise. The fact that she has only a thousand dollars, and that the undertaking would naturally require about three or four thousand, is hardly an argument worth considering, and after a few more fruitless attempts to dissuade her, Mitchell, fearing to lose the proud position which he holds in the young wife's eyes, determines to go and do his American best to win the contract away from the rival concern on the other side. Of course, the firm, having nothing to lose, are not loath to let him make the attempt; and we see him at the bank with the little wife withdrawing the last money of her savings, and then at the pier, where she bids him good-bye and waves her handkerchief as the ship steams off down New York Harbor.

In London he finds the business methods very different from those in America, and runs up against a snag by reason of a rival salesman, who is a little fearful of this American invasion, having conspired with the head clerk in the office to throw obstacles in his way. But, worse than that, when he finally succeeds in seeing the Director-General of the big syndicate he learns that the mass of blue prints which he will be required to figure upon would normally take about three weeks time to go through, while he has but five days in which to complete this tremendous work. Nothing but the thought of the little girl who believes in him carries him through the attempt, which he makes with a gallantry worthy of knights of old. He locks himself in his hotel room and, without sleeping and barely taking time to eat in the five days and nights that follow, he goes through the mass of material and completes his work at the very last moment. But the rival salesman, knowing the situation, has contrived with the head clerk to set the clock ahead in the offices of the syndicate, so that when our half-frenzied hero arrives with his figures he is informed that he is five minutes too late, and that the legal hour for handing in the estimates has passed. If he had not worked five days and nights without sleep he probably would not be so easily turned aside, but the blow is too much for him and, dropping the precious documents on the floor, he staggers out of the office, crushed and well-nigh frantic.

We see the little office boy pick up the envelope and put it in his coat pocket. Then the scene shifts back to the lonely little girl waiting in New York and to the unexpected arrival of her husband, who has not brought the contract back with him. Of course she is loyal and brave and tries to comfort him, but their hearts are nearly broken. Then there comes a telegram which makes the young husband believe that he is out of his head, for it is from his own firm and announces that the contract has been awarded to them, and that he is therefore made their General Sales Manager at a big salary. Of course, we can guess that the little office boy knew the plot and handed the papers in, and like the two young people, we would like to have hugged the office boy for his help.

U. S. SUBMARINE "SALMON."—The "Salmon" is the latest submarine added to the United States Navy. It was built by the Holland Electric Boat Company, Quincy, Mass., and is the largest yet constructed anywhere, being 178 feet in length over all and of about 370 tons displacement. She is equipped with port and starboard gasoline engines of eight-cylinder type, capable of developing 200 horse-power each. These engines are for surface running. For running submerged she uses a storage battery, which propels two 200 horse-power electric motors coupled direct to the gasoline engine shafting. She has shown a proven speed of 14½ knots per hour running on the surface and 13½ knots per hour running submerged. It is expected that her speed on surface will reach 16 knots.

The "Salmon" is capable of making a dive in three minutes by shipping water ballast, changing from full surface to an entirely submerged condition in this short space of time. In making "porpoise" dives when running, water ballast is not used, the ship rising and sinking entirely by manipulation of her horizontal rudders. She can remain under water at any reasonable depth for twenty-four hours without calling on the compressed air tanks, a crew of seven men being sustained for this length of time by the air taken under with the ship.

The "Salmon" is equipped with two torpedo tubes on the starboard and port bows, respectively, just under the surface of the water, each of which is capable of discharging a torpedo every minute! She has submarine signal bells and stethoscope apparatus, permitting transmission of signals with sister ships when submerged at a distance of about one mile. Further, she has range finders and periscopes (tall upright poles) by which means the men below can see as far as the eye can reach in any direction.

The film shows the "Salmon" at close range, running on surface, submerging by water ballast, making "porpoise" dives and running submerged so far that only the tops of the periscopes are visible. All the pictures were taken from an accompanying boat and in a fairly rough sea, and it is not going too far to say that the effect is thrilling.

To the many thousands of people who are keenly interested in the modern submarine boat, yet who never have had, and never may have, an opportunity to see one, the picture will be a rare treat from a spectacular standpoint, aside from its educational value. Through the courtesy and cooperation of the Holland Electric Boat Company we are enabled to present it to the motion picture public.

THE MOTHS AND THE FLAME.—The first scene in an artist's studio shows the old artist and his three pretty daughters, and indicates their infatuation for the romantic looking young violinist, who can be seen playing by the window in his room just across the area. He is the "Flame" about which the three little "Moths" of girls are fluttering, much to the old father's mingled amusement and disgust. And then, stepping across the area, we see the young violinist receiving an offer by telegram to play some numbers at the Waldorf, —an opening which means fame and fortune to him. And then we witness his dismay at the realization that he has no dress suit. In the midst of his despair he spies a suit belonging to the old artist which the daughters have been brushing and have hung in the big studio window almost within reach of the musician. The temptation is too great, and taking down a shelf on which his music rests he stretches it as a gangplank across the areaway and proceeds to go after the coveted dress suit. Of course his three little adorers catch him in the act, and the surprise throws him so far off his balance that he narrowly escapes a fall into the area below. But the athletic girl rescues him and they pull him into the studio out of danger. The only thing he can do now is to explain his dilemma and throw himself on their mercy. Of course they are only too glad to help him. They give him papa's dress suit and send him on his way rejoicing across the plank over the areaway.

Then the three little girls steal off one by one, each unknown to the other, to the recital where he is to play. And here, while they with other women are showering bouquets and adulation upon him, papa catches them and sends them home. Following this summary treatment, the youth finds upon his floor three little crumpled notes which have been tossed across the areaway—three little proposals of an elopement to escape the cruel father. But he has a reason for not accepting any one of these three, and putting the notes in three bouquets he takes them with the borrowed dress suit back to the studio. Of course the little girls are much embarrassed by his appearance before papa with the dress suit, and also by his presentation of three bouquets, one to each girl; for each one believes herself to be the one that he adores. And then the old father wakes up, seizes the bouquets angrily and pounces upon the notes which the youth would have so delicately returned to the writers. After reading them the irate old artist seizes our musician friend by the shoulders and gives him a good shaking, denouncing him for playing upon the affections of his three trusting, innocent daughters. But Herr Flamme defends himself valiantly and, to prove that he has no such intention, produces from his pocket a photograph which he hands to the father.

It is a picture of a large, stout, middle-aged German woman and five small children and is inscribed "Deine liebe Familie, Lena." The old artist appreciates the humor of the situation and calls to the girls to look at the picture. The poor little "Moths" are petrified by its disclosure, and can hardly believe that it can be true, but when Herr Flamme assures them that it is his family and the object of his heart's devotion they look at each other, shake their little heads, and with handkerchiefs to their eyes sadly and slowly disappear one by one.

ESSANAY FILM MFG. CO.

UP-TO-DATE SERVANTS.—The Van Camps are out of town and the maid and chauffeur are in charge of the house. During the absence of the mistress, cards of invitation to a certain ball were left for her, and the maid, knowing that Mrs. Van Camp will not return in time to keep the engagement, resolves to masquerade as her mistress and attend the affair herself. She tells Bob, the chauf-

KALEM FILMS

ISSUED WEDNESDAY, AUG. 10th

THE BORROWED BABY

A SCREAMING COMEDY

Bugleville's Dramatic Society decide to produce a play. The cast calls for a baby. How the baby was borrowed and the mixup that occurred offers exceptional opportunity for humorous situations that will produce laughter a plenty.

Length 905 Feet

ISSUED FRIDAY, AUG. 12th

THE CALL OF THE BLOOD

AN INDIAN ROMANTIC DRAMA

This historic Indian story is different from others. A decided headliner.

Length 940 Feet

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co. of Cleveland, Ohio

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23rd St.

NEW YORK CITY

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, August 8.

Biograph—The House With Closed Shutters (Dr.) 998
Lubin—The Heart of a Sioux (Dr.) 980
Pathe—Troubles of a Flirt (Dr.) 776
Pathe—Jewish Types in Russia (Edu.) 207
Selig—Forgiven (Dr.) 995

Tuesday, August 9.

Edison—The Lady and the Burglar (Dr.) 950
Gaumont—Picturesque Waters of Italy (Scenic) 417
Gaumont—The Water Cure (Com.) 448
Vitagraph—The Death of Michael Grady (Com.) 935

Wednesday, August 10.

Essanay—Up-to-Date Servants (Com.) 827
Kalem—The Borrowed Baby (Com.) 905
Pathe—Her Photograph (Com.) 623
Pathe—The "Ibis" (Edu.) 374
Urban—The Silent Witness (Dr.) 540
Urban—On the Banks of the Zuyder Zee, Holland (Scenic) 378

Thursday, August 11.

Biograph—A Salutary Lesson (Dr.) 980
Lubin—A Change of Heart (Dr.) 970
Melies—The Return of To-wa-wa (Dr.) 950
Selig—Lost in the Soudan (Dr.) 1000

Friday, August 12.

Edison—The Attack on the Mill (Dr.) 1000
Pathe—The Red Girl and the Child (Dr.) 925
Kalem—The Call of the Blood (Dr.) 940
Vitagraph—Mrs. Barrington's House Party (Dr.) 977

Saturday, August 13.

Essanay—The Girl on Triple X (Dr.) 850
Gaumont—Entombed Alive (Dr.) 880
Gaumont—Drifts of Snow in Chamonix Valley (Scenic) 105
Pathe—Oliver Twist (Dr.) 928
Vitagraph—The Turn of the Balance (Dr.) 980

EDISON FILMS

Aug. 16th, 1910

His New Family

BY ROY NORTON

A wonderfully beautiful story. Upon the death of his mother a delicate but manly French boy is shipped to a western mining camp only to find that his father who had emigrated previously has just been killed in an accident. The ensuing story is a beautiful blending of pathos and humor of which Mr. Norton is such a master and one of the best by him.

Approximate Length, 1000 feet.

Aug. 19th, 1910

How the Squire Was Captured

The Squire smitten with a pretty girl, finally, when he couldn't get her, has to take the maiden aunt. A charming comedy full of laughable situations.

Bumptious Takes Up Automobiling

The latest and funniest adventures of our stout friend, Jones. You simply ***must not*** miss this picture. Some very effective trick work is used to add to the trouble and the automobile does things that mortal man could hardly conceive.

On One Reel, Total Length, 1000 Feet

DON'T FAIL TO BOOK **"Love and the Law"** Adapted from "David Copperfield" By Charles Dickens--RELEASED AUGUST 23rd

DO YOU RECEIVE THE "KINETOGRAM"? ITS FREE

HAVE YOU ORDERED THAT LOBBY DISPLAY FRAME AS YET?

EDISON MANUFACTURING CO.

72 Lakeside Ave., ORANGE, N. J.
90 Webster Ave., CHICAGO, ILL.

fear, but he refuses at first to be a party in the deception and shows the maid a letter just received from Mrs. Van Camp, stating that she will be home at 12 o'clock and for Bob to meet her at the railroad station with the car.

Marie, however, insists that she will go and urges Bob to find a dress suit among the master's wardrobe, while she, in the meantime, will array herself in one of Mrs. Van Camp's evening dresses.

An hour later they are ready for the ball and sweep gallantly out of the drawing room with as much grace as even the fashionable Mr. and Mrs. Van Camp might have done.

In the ballroom Marie makes a decided hit and arouses the admiration of a princely young fellow, to whom she gives every dance. The evening flies away and as the hour of twelve approaches, Bob endeavors to find Marie, but she is nowhere to be found. Fearing discharge if he fails to meet his employer he hurries out, jumps into the car and speeds to the station.

In the meantime Marie is busily engaged with her young prince when the clock strikes twelve. However, before the last stroke of the hour she is seen flying down the stairs and so great is her alarm and apprehension that she loses a slipper and does not stop to pick it up, but hurries on. When her handsome young companion of the evening finds her gone he also rushes down the stairs but finds nothing of her, except the silken slipper.

The next morning the young man's mind is in a whirl as he thinks of the events of the night before. The slipper is in his pocket and occasionally it is removed and pressed to his lips. At the breakfast table there is an altercation with the cook, who immediately throws up her job and stalks out. Here is a pretty state of affairs for Jack's mother, who, that evening, was to give a party in honor of the young man's birthday. However, the father promises to visit an employment bureau on his way downtown and find a new cook. Here he meets Marie, who has been summarily discharged by Mrs. Van Camp, after she had learned the full details of the shocking incident. Jack's father employs the girl and she is given the name and address of her new mistress and told to see her immediately.

That evening Jack is in the dumps, despite the jollity of the others, and finally he is forced to confess to the merry-makers the real reason for his gloom. He is looking for Cinderella or the lady who can wear this tiny slipper. Then there is the fun of trying on the slipper, but not one of the girls present is able to squeeze into it. Jack is in despair when his mother announces that the refreshments are served and Marie, laden down with good things, comes into the room. She sees Jack and crash goes the cake tray. But Jack drags her forward and tells her to try on the slipper. She has no opportunity to demur and a moment later her tiny foot is encased in the slipper. With a glad cry and a toast, Jack announces the finding of his Cinderella.

FEEDING SEALS AT CATALINA ISLAND.—This short educational subject was made on the beach at Catalina Island, off the coast of Southern California, and shows a party of tourists feeding the pet seals, famed to all tourists. These animals are very intelligent and absolutely fearless. Our picture shows Jupiter and Neptune, two of the largest of the herd, posing before the camera.

THE GIRL ON TRIPLE X.—Jack Hartley, the foreman of the Triple X ranch, is engaged to Nellie Monroe, the ranchowner's daughter. A quarrel starts between Jack and "Red" Williams, a cow-puncher, when the latter first makes advances to Nellie, and second, when Williams abuses a faithful Indian ranch hand. On this latter occasion Jack is unable to restrain his temper and the result is a short fist-fight in which Williams is defeated.

Smarting under the punishment, Williams seeks revenge. For some time the miscreant cow-puncher has been in league with a bunch of cattle rustlers, whose several attempts at raid on the Triple X cattle, however, have brought them nothing, and due entirely to the alertness of Hartley, the foreman. They have sufficient cause to hate the manly young fellow and when Williams, after having been put out by the foreman, stalks into their camp, begging them to join him in obtaining his revenge, all are willing.

That they must be cautious, however, is plain to them when another of the band joins them, bringing in tow Indian Pete, whom he had found spying about the shack. When Williams sees the Indian and recalls that he was the cause of his beating from Hartley he is in favor of killing the Indian, but the others restrain him.

Having settled upon a plan of revenge, Williams is dispatched with a slip of paper, bearing a few words scrawled in lead pencil which is to be the undoing of Hartley, providing, of course, the game works right. The others ride off leisurely to the Tripe X horse corral and make away with a dozen or more ponies, while Williams is to work his end of the game with Hartley.

He finds Hartley at another part of the ranch and succeeds in establishing a reconciliation, after confessing his wrong and pleading forgiveness. Hartley gives him his hand and brings out his cigarette paper and tobacco when Williams asks for "the makin's." When Hartley is not looking Williams slips the bit of paper in among the rice wrappings, then bids Hartley good-bye and leaves to put the finishing touches to his nefarious scheme.

A few minutes later he rides excitedly up to the ranch house and calls loudly for Monroe. When the old ranchman appears, Williams tells him of the stealing of the ponies, and adds further: "And I know who's at the back of this dirty trick. It's Hartley. If you don't believe it I can prove it."

The alarm is given and Hartley, unsuspicious of the conspiracy, comes running on the scene. A little crowd has gathered when Williams makes his accusation: "I saw him with a bunch of greasers this morning, and I saw him get a note from them fifteen minutes ago, and that note is in the pocket of his shirt. Search him." The astonished and enraged Hartley is seized and searched. The note is found and reads:

> Jack Hartley—Got the horses all O. K. and will divide with you to-night. Meet us at the usual place. The Bunch.

Hartley is given no attempt to defend himself, despite Nellie's desperate pleadings. He is ordered to mount his horse and leads the procession on the way to execution.

In the meantime, Indian Pete, left with a drunken cowboy, makes his get-away and, with his hands still tied behind him, mounts a horse and rides desperately back to the ranch. There is no one there but the heart-broken girl. He tells her everything as she releases him and the two mount and ride at top speed to the scene of the execution.

They are just in time. The Indian proves Hartley innocent and Williams is seized and stood in Hartley's place. The film ends here, with the embrace of the lovers.

GAUMONT.
(George Kleine.)

THE LORD'S PRAYER.—The Lord's Prayer! Even though we be engrossed in the utterly material, the common round of the struggle for bread or for gold and precious stones, how these words move us! Some of us may not even be sure of the words, so long it is since we knelt at our mother's knee and repeated it softly, rather abashed at the sound of the sacred symphony in our own voices.

Perhaps we may dimly remember just how we said it—slowly, very slowly, with quite a pause after each phrase—and maybe there was a picture in our minds for each group of words; a vague, glorious picture, with a glow of yellow light upon it, and a halo of exaltation around it. "Our Father Who Art in Heaven"—that tender address! Who is so absorbed in worldly matters that those words convey him no vision? "Hallowed Be Thy Name"—A chastened reverence fills our very soul; we see a world of bended heads, a study in humility. "Thy Kingdom Come, Thy Will Be Done on Earth as It Is in Heaven"—We are lifted up by a wave of reverence, an ecstasy of renunciation. "Give Us This Day Our Daily Bread"—How small and helpless we are, after all; supplicants for favor, lacking which we are but clay. "And Forgive Us Our Trespasses"—Are we not almost ashamed as we ask it? "As We Forgive Those Who Trespass Against Us"—We bow our heads in contrition as memories of anger and bitterness against our neighbor confuse us.

"Lead Us Not Into Temptation"—While the spirit is upon us, we almost think there is no temptation. "But Deliver Us From Evil"—evil! What dark vision is that our brain conjures up? But we smile; for are we not protected? "For Thine Is the Kingdom, and the Power, and the Glory, Forever and Ever—Amen."

What a study for the maker of pictures! To materialize in so far as moving pictures may be said to materialize—The half-formed visions of a sacred dream—The realization of idealization. It seems almost too much to expect; and yet it has been accomplished with a wealth of beauty and an inspiration of action that makes one forget it is a moving picture at all. Truly, there is an artist in the house of Gaumont.

There is an impressionable age which we all pass through, in which all things out of the ordinary leave a deep, almost extravagant impression upon us. In those years, when we witness the rendition of some heroic play by one gifted in the art of representation, we leave the scene so transported that we scarcely recognize our commonplace surroundings. The period passes as the years advance; but now and then, even when we think that quality of our soul is dead, a bit of nature, a strain of music, a picture will recall it. "The Lord's Prayer" is such a picture; and if one can witness it without experiencing that strange exaltation let him go home and, kneeling, repeat the sacred words until they become real to him once more.

KALEM CO.

THE CALL OF THE BLOOD.—During an Indian tribes' warfare the little daughter of one of the chiefs, who has fled in the panic with the other children, becomes lost and strays into the path of a pioneer family. The pioneers have just buried their only little child at the side of the trail and their hearts go out to the miserable Indian child who timidly approaches them for protection. They take care of her and bring her up as their own and the girl becomes in training and dress like one of her white sisters. There comes a time, however, that a young white man falls in love with her and her foster parents consider it their duty to tell both the girl and the young man the story of her origin. The girl's first impulse is a desire to see something of her people, and her father and her lover reluctantly consent to accompany her in a search for the tribe from which she originated. Thinking that her long life among the whites will cause her to revolt when she sees the poverty and hardship of her own people, but it turns out that "The Call of the Blood" is too strong, for when the tribe is finally located the young squaw completely forgets her foster father and her white lover, takes up with a young buck, whose squaw she becomes in spite of the argument and protestations of her white friends.

THE BORROWED BABY.—The mixup all starts from the decision of the Bugleville Dramatic Society to produce an amateur play. The cast calls for a baby. They believing it necessary to have a real baby at rehearsal, one of the girls volunteers to go to the home of a friend and borrow one. The friend happens to be out at the time, but a note which is left on the table explaining the situation blows out the window. There is first shown the experience of the baby in the hands of the amateur dramatic society and then the sensation when the mother reaches home and discovers that the baby is gone. The village constable is called in and the house is ransacked without results. In the meantime, however, the rehearsal is ended and the company proceeds to the baby's home. The leading man is detailed to take the baby in. Of course he falls into the hands of the constable, who thinks he is a kidnapper, and the picture ends in a scream of laughter with everyone trying to explain.

LUBIN MFG. CO.

THE HEART OF A SIOUX.—Paul Hester, a young college graduate, is assigned to teach an Indian school on one of the Government reservations and takes his sister with him to make him a home. On their arrival at the mining camp some of the men decide to test his mettle, and one of them contemptuously kicks at his valise. Paul is quick with his fists, but the other, more adept with his gun, and at the sight of the blued steel checks Paul. But Fawn Heart, the daughter of the chief, is quicker yet, and her own gun compels the bully to drop his Colt's. Paul quickly falls in love with Grace, the daughter of the Government agent, and finds his affection reciprocated. Meantime Fawn Heart also falls in love wieh her teacher, and mistakes his kindly interest in her studies for a deeper feeling. Fawn Heart is an expert with bow and arrow, and Paul has instituted an archery contest as a part of the holiday games. Fawn Heart wins the prize and later puts her skill to good use when Lone Wolf, a member of the tribe, seeks to rob Paul of the money left in his charge by the agent, who is called away on a trip. Paul hears a noise in the school house and enters to engage Lone Wolf in a desperate struggle, which is terminated by Fawn Heart, whose arrow pierces the Indian's wrist. Bravely she learns of the forthcoming marriage of Paul and Grace, but when the merry wedding party has passed from sight she shows that hearts are pretty much the same the world over by sobbing out her sorrow on her father's breast, an effective final tableau to a story of unusual interest.

A CHANGE OF HEART.—Stubbs was a gallant old sport, one of the boys, and all else that is connected with the gay life about town. Mrs. Stubbs takes delight in the societies for the prevention of something, and Stubbs is constantly telling her that he wishes that she was more like herself. Mrs. Stubbs, stung by his frankness of speech, comes to realize that perhaps she is as dowdy as he says she is, and she leaves home after writing Stubbs that he will not see her again until she has made herself over into the sort of woman he prefers. Stubbs is delighted and starts out to celebrate. Mrs. Stubbs, meanwhile, has been shopping. To see her you would swear that she was hopeless, but a transformation is effected before your very eyes, and from the chrysalis of the dowd emerges a radiant and dashing young woman who soon learns to like champagne and rake in the chips at poker. She gains what Stubbs calls "class" with amazing rapidity, and takes delight in the thought of how pleased her husband will be. But meanwhile the Salvation Army has claimed Stubbs for its own, and his earnestness soon gains him promotion to a captaincy. In this capacity he goes to a fashionable restaurant to sell his War Crys, and comes face to face with his missing spouse. It is a trying moment, and both fall fainting into the arms of their friends.

PATHE FRERES.

BETTY AS AN ERRAND GIRL.—Betty is given employment as errand girl at a fashionable milliner's. Her first mission is to deliver to a customer's home an enormous creation that has been purchased, and which is contained in a box about twice as big as herself. On the way Betty lifts the cover of the box, and, momentarily awed into admiration at the magnificence of the hat, gazes silently upon it for a few moments. The next moment it is on her head with her own microscopic sailor hat reposing in the huge box and Betty is marching proudly down the street with the hat box on her arm. Long before her destination is reached she has played a few of her outrageous pranks and has escaped from her victims by hiding in the box. Ultimately she reaches her destination, delivers her sailor hat in its box and leaves with a light step to return to the store

A Change of Heart

Released Thursday, Aug. 11th

ANOTHER ORIGINAL COMEDY



Hubby wanted wifie to be as good a sport as himself and frankly told her she was a mess. She comes to agree with him and sets out to fit herself to his tastes. She succeeds admirably but meanwhile he has joined the Salvation Army and when they meet they both faint dead away. There is genuine humor of idea to this story and screamingly funny action at the same time. A most happy combination.

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Kleine Optical Co., 52 State Street, Chicago, Ill.
Yale Film Exchange Co., 622 Main St., Kansas City, Mo.
Geo. Breck, 70 Turk St., San Francisco, Cal.

The aggrieved customer, however, soon appears with the sailor hat in her hand. The situation is rapidly taken in by the milliner when she gazes with a horror-stricken face at Betty's miniature form surrounded by the enormous hat. There is a scuffle, a kick and Betty is flying through the doorway and will now have to look for another job.

UNDER BOTH FLAGS.—General Murray and his wife and daughter were stanch Southerners, but his son Charles had been educated at West Point and was a Captain in the Northern Army. Neither his mother's and sister Ruth's tears and entreaties or his father's arguments could persuade him to fight against the Union. The general is advised of the commencement of hostilities and requested to send a trustworthy girl to act as spy by his friend commanding the Tennessee Army. Ruth, seeing the letter, volunteers to undertake the hazardous job, and she appears in the Northern camp disguised as a poor vendor of cakes. Her disguise is easily penetrated by her brother and he endeavors to persuade her to return home. Unobserved, however, she steals some important plans belonging to General Newhall and glides off, but the theft is soon discovered and she is captured before getting away, and the plans being found on her person she is condemned at a drum-head court martial. When imprisoned, with the connivance of a sentry, she changes clothes with her brother, and Charles remains in the barn prison, while she goes out to take command of his company and devise a means of escape. An order, however, addressed to her brother to bring on reinforcements to save the day is naturally handed to her, and she cannot help but go to fight against the South. A fierce battle is raging and the arrival of Ruth with her men turns the tide in favor of the Northern Army, and she is being congratulated by the General and his officers on her valor when she hears that the supposed spy is to be shot at sundown. Without hesitation she discloses her identity, explains matters to the General and, in consideration of her bravery, is pardoned. But a pardon must also be sent for Charles, for the deception has not been discovered at the camp, and he will be shot in her place. General Newhall writes the pardon and she mounts a horse and starts on her wild ride, for sundown is now rapidly approaching. She arrives, however, at her destination in the nick of time, and a happy reunion between brother and sister takes place. The vividness with which the battle scenes in this film are carried out is remarkable.

NO MAN'S LAND.—Mary had a little lover, who loved her well, but Mary also had stern parents who refused to entertain his suit. So the film opens, but the swain, to whom life was not worth living without his shepherdess, prevails upon her to leave her lambs and fly with him. Unfortunately after having encompassed many difficulties they are stopped by the police and he is condemned to prison. Languishing in his cell there fluttered to the despairing lover a white pigeon bearing a message from Mary, that means of deliverance were concealed in his bread. Thanks to a long rope and a file found there the young shepherd succeeds in escaping from his dungeon, but only to fall into the arms of Mary's parents. Happily these allowed some appeal to be made to their hearts, and pardon was granted and consent to the union given. Thereupon the wedding was celebrated with much pomp and ceremony, and of course the pair lived happy ever after.

THE LATEST FASHION IN SKIRTS.—Mrs. Kate Scroggins, one of the leaders of New Rochelle society, felt that it was incumbent on her to be in the fashion, and accordingly decided to order a hobble skirt. Naturally requiring to be as much up to date as possible she went to New York and obtained it from a Fifth Avenue dressmaker. Little did she realize that the more fashionable the modiste, the tighter the dress round the ankles. It arrived home in time for her to put it on before going to Nelly Miller's reception. It took her but a few seconds to ascertain that she could not take a step over three inches long in it, and when it came to descending the stairs the only practical thing to do was to jump each step with the feet kept close together. These were difficulties easily solved, but what was she to do when she stopped a passing trolley and found she could not step up, and Kate was no lightweight, either. There was nothing to do but to walk, and she set out to do so. We would like to tell you of her various mishaps, but it would spoil the film for you to know. We will confide to you that she had finally to rip the skirt and consequently return home, where she sent, womanlike, a message to her friend Nelly that a bad headache prevented her attending the reception. We don't like to criticise our own films, but we must say that this is one of the best comics ever made and will cause uproarious laughter from start to finish.

SELIG POLYSCOPE CO.

HER FIRST LONG DRESS.—Margaret longed for "the coming out season"; she had been promised her first long dress and its expected arrival was causing her no small amount of anxiety. At last the messenger arrived and delivered one box of joy, namely, the long dress. Losing no time in apprising her athletic brother of the fact, she hastened to don the new dress and sallied forth to do the boulevards. She attracted so much attention that the morning cruise proved an eventful one—for everywhere she went the proverbial Johnny was at her heels.

Upon her arrival at the ice-cream parlor, everybody wanted to give up their seat to her. Then, when she sat at a separate table, they all with one accord moved gently to her side. This was too much for the young pet of the family and she, after many like experiences, returned home and decided to relegate the newly acquired gown to the wardrobe and return to her first love—the short skirts. While sobbing at the thought of parting with her first long dress, she was confronted by her brother, who suggests a stratagem and is soon fitted out in sister's Summer lingerie, with the avowed intention of venting his pent-up feelings on the gay Lotharios. Accordingly he visits in the same path as that covered by the sister, and the first consternation was caused at the ice-cream parlor when he found it necessary to make a cleaning, which was done in regular Reno style.

On the street car he had occasion to do likewise. A walk in the park and the persistent trailers were again discovered and finished when the "new girl" picked the ribbon cutter up bodily and tossed him from the bridge into the lagoon.

SHRIMPS.—An educational picture of rare value, showing the setting of nets, drawing in of shrimps, steaming, drying and preparing for market.

THE LAW OF THE WEST.—In the shadow of the cascades, Jim Dalton, a prospector, and his Indian guide, come upon a gold deposit. Elated with their discovery, Dalton hastens to tell his wife of their good fortune, leaving the Indian to guard the claim. The lonely wife, awaiting his return, has been robbed of the food in the house by two claim-jumpers, who are camped on the main trail leading to Jim's find. On passing these rogues, Dalton by accident drops a rich nugget, this giving them an unexpected clue, and they follow it up. Coming upon the Indian left in charge, they overpower and throw him in the raging torrents before the falls, only to return to the coveted claim to find the return of Dalton and his wife, who had just arrived. He is forcibly detained by one of the rogues, while Rogers, the other, hastens to file his claim. The justice and claim agents question him and finally make a proposition of $2,000 for the prospect. This is accepted and the notice is posted. Dalton, heavy-hearted, leads his wife away and goes slowly back to the lonely cabin in the mountains. The Indian, almost exhausted, drags himself from the water and creeps back to the cabin and tells what has happened. In the meantime the sale of the claim has been consummated and the rogues are celebrating their good luck when a quarrel ensues between them and results disastrously to Rogers, the elder of the two.

The Indian, who has been watching from cover, follows Johnson, the other, and informs the new owners of the circumstances. A vigilance committee is formed and the culprit brought within the pale of the law. The $2,000 is given to Dalton, who identifies the rogues as those who forcibly took the claim, robbed his home and threatened his wife. The Indian calling for vengeance for the treatment given him, Johnson is led away to meet his just punishment.

VITAGRAPH COMPANY.

THE WOOING O'T.—In quest of a better knowledge of botany and a closer touch with nature, a party of young girls rent a small cottage in the country and take possession of it with their preceptress, who is an expert botanist and very little experienced in affairs de coeur. Coincidentally a class of young fellows rent the cottage next door to the girls with the avowed purpose of studying geology under the tutelage of an old professor, whose heart might be mistaken for a geological specimen before it was analyzed by the aforesaid preceptress.

It does not take long for the boys to learn who their next-door neighbors are, and the girls are not slow in acquainting themselves with the presence of the boys, and soon the merry dance begins, each boy pairing himself off with one of the girls, of which the observing professor and preceptress take note and decide to do likewise. Everybody seems to fall in love with each other, or some one else, but Sam; he has no one to love him, and has to depend on his ever-ready appetite, which seems to be his constant companion and best friend, who finds an abiding consolation in apples and eats.

The professor carries his research into the methods of his pupils in winning the hearts of the girls, and he decides to practice them in laying siege to the heart of the fair "Letitia," otherwise known as the preceptress. He notes that they hold a buttercup under the girls' chins and ask them: "Do you like butter?", wherewith the professor proceedeth to try it on Letitia, who is tickled to death with the professor's attention and the remembrance of her girlhood days.

She is filled with the spirit and gets quite kittenish, and remarks the playful ways of her charges, and determines to imitate them. One of the girls, while picking the petals from a daisy, says, "He loves me; he loves me not," and is caught in the act by her sweetheart, who kisses her. Letitia happens to be looking at the episode and says, "I will try that on the professor"—and she does. Then the professor sees one of his boys and a girl with a straw in their mouths, each chewing on an end until they come to the middle, when they kiss.

The professor seeks out Letitia and works the straw game on her. With what success the two elderly spooners keep up their young friends can best be judged as they put into execution their youthful mimicry. They put one in mind of a couple of stiff-jointed mechaical toys trying to palm themselves off as a couple of sappy kids. They are the funniest yet, and a little more so. But even their poor foolish attempts at the rejuvenation of their susceptibilities are better than Sam's loneliness, who, with a "no-one-to-love-me" expression, is about to commit suicide by jumping into the lake with an anchor fastened to a rope around his neck; and he would have done it, too—if he hadn't found an apple lingering in the recess of his shirt bosom, and once more the passions of his soul are subdued by the supremacy of his appetite. He immediately removes the rope from his neck and begins to surround the apple with his own fat personality. The picture closes with Sam's smiles and the apple's finish.

HER MOTHER'S WEDDING GOWN.—In a small Scotch village there dwells a Highland lassie who is ambitious to become a prima donna. She makes up her mind to leave home and secure a musical education in the city. Her mother and father object, and she is told by her father that if she goes away from home she cannot return. Her resolution cannot be thwarted by this severe penalty, and after a heart-breaking leave-taking between mother and daughter, and with a sad disappointment and farewell from her father, and the sympathy of the faithful collie dog, who evinces his sympathy by many remarkable attentions to all, she departs upon the career of her own choosing.

In the following scenes the father, assisted by his dog, is seen attending his sheep as they browse in glen and moor, in fields and pastures, presenting some very beautiful glimpses of natural scenery characteristic of the country in which the sheep herders feed their flocks.

While the daughter is away the mother dies; the old father is now left alone with his true friend, the dog, who tries to comfort the old man by waiting upon him, carrying his shoes and doing other almost human acts of kindness and attention.

The daughter rushes to her father. He recognizes her, and when she tells him that she has come to live with him always, his joy is unbounded. Then she resumes her spinning and sings her father's favorite Scotch ballad, "Annie Laurie."

THE DEATH OF MICHAEL GRADY.—Wurra! Wurra!" says Mike, as he places his hands to stomach to accentuate the intense pain he is suffering in that part of his anatomy as he pursues his way homeward, explaining to his neighbors whom he meets, "he feels that sick he could die." "Poor man!" say the neighbors. "The saints be praised! It's a doctor you should see, and not be thinking of an undertaker."

Reaching his home, Mrs. Grady hustles Mike into bed, gives him a good horn of whisky and goes about her affairs, keeping a close eye and ear on her husband to keep tabs on his condition. The neighbors, glad to gossip and not slow to exaggerate, tell of Grady's sickness and how he was that bad that he felt the chill of death creeping over him. "A fine man is Mike, and Mrs. Mike too young to be a widdy, while Mike had such a good paying job." Mike lies moaning and groaning in his bed, underneath the window. His lamentations can be plainly heard by his sympathetic friends who chance to be passing the house, and when they are met by other friends who tell them about Grady's sickness they immediately add their acquired knowledge to the severity of the case until there is little hope in their minds for Mike's sojourn among them.

Mrs. Grady in the course of her household duties is arranging an Irish stew and sets about peeling some onions, which make her eyes water, and she is obliged to relieve them occasionally by wiping her eyes with her apron, and when she is through with the onions she ends up and again applies her apron with renewed vigor to her suffering orbs. Two of her neighbors, who are appointed a delegation to inquire about Mike's condition, are just about entering the house, and, getting a glimpse of Mrs. Grady weeping onion tears and wiping her eyes, immediately come to the conclusion that Mike is dead, and they must lose no time in attending to the obsequies. They hurry to the undertaker, florist and monument builder, and make all the necessary arrangements for the funeral.

Mike, relieved of his pain, is now sleeping a sound sleep. His wife, feeling satisfied that he is all right, goes out to do a little shopping. She no sooner leaves the house when the undertaker places a crepe on the door, and the mourning friends enter the house to "wake" the dead, taking possession of the parlor and asking themselves, "Why did he die?" A different scene is witnessed on the outside of the house when Mrs. Grady returns and sees the sign of mourning on the door. She falls in a heap and thinks her Mike has taken a sudden turn and succumbed to the inevitable.

Recovering herself sufficiently to enter the house, she is ushered into the parlor and surrounded by the assembled wailers. Their noise and wails awakes Mike, and he sits up in bed, listens, jumps to the floor and makes his way, in his long nightgown, into the parlor before the assembled friends, who mistake him for a ghost and hurriedly run pell-mell from the room.

Mrs. Grady looks up between her sobs, and when she satisfies herself that Mike still lives she throws herself into his out-stretched arms, and together they shed tears of joy. The too-previous friends regain their senses, and one by one they re-enter the room and congratulate Grady that he is not a corpse and Mrs. Grady that she isn't a "widdy."

LICENSED RELEASES.

BIOGRAPH.

Aug. 8—The House With Closed Shutters (Dr.).998
Aug. 11—A Salutary Lesson (Dr.).....980
June 20—May and December (Com.).....364
June 23—The Marked Time Table (Dr.).....996
June 27—A Child's Impulse (Dr.).....994
June 30—Muggsy's First Sweetheart (Dr.).....982
July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997
July 11—What the Daisy Said (Dr.).....987
July 14—A Child's Faith (Dr.).....984
July 18—A Flash of Light (Dr.).....998
July 21—As the Bells Rang Out (Dr.).....457
July 21—Serious Sixteen (Com.).....535
July 25—The Call to Arms (Dr.).....994
July 28—Unexpected Help (Dr.).....968
Aug. 1—An Arcadian Maid (Dr.).....984
Aug. 4—Her Father's Pride (Dr.).....996

EDISON CO.

July 8—A Wireless Romance (Dr.).....1000
July 12—Out of the Night (Dr.).....950
July 15—A Vacation in Havana (Com.).....680
July 15—How Bumptious Papered the Parlor (Com.) 320
July 19—The Old Love and the New (Dr.)....995
July 22—A Frontier Hero (Dr.).....
July 22—Lazy Farmer Brown Comedy (Com.)...
July 26—Peg Woffington (Dr.).....990
July 29—An Unexpected Reward (Dr.).....750
July 29—Bumptious as an Aviator (Com.).....250
Aug. 2—With Bridges Burned (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Edu.)...325
Aug. 5—The Moths and the Flame (Com.)....675
Aug. 9—The Lady and the Burglar (Dr.).....950
Aug. 12—The Attack on the Mill (Dr.).....1000

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June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....
July 20—The Thief (Dr.).....992
July 23—The Desperado (Com.).....1000
July 27—A Fair Exchange (Com.).....635
July 27—A Personal Matter (Com.).....344
July 30—Broncho Billy's Redemption (Dr.).....950
Aug. 3—Mulcahy's Raid (Com.).....550
Aug. 3—A College Chicken (Com.).....448
Aug. 6—Under Western Skies (Dr.).....1000
Aug. 10—Up-to-Date Servants (Com.).....827
Aug. 13—The Girl on Triple X (Dr.).....950

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June 24—The Cheyenne Raiders (Dr.).....950
June 29—The Miner's Sacrifice (Dr.).....905
July 1—The Colonel's Errand (Dr.).....935
July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880
July 13—Grandmother (Dr.) 985
July 15—Corporal Truman's War Story (Dr.)..910
July 20—Haunted by Conscience (Dr.).....995
July 22—Brave Hearts (Dr.).....900
July 27—A Daughter of Dixie (Dr.).....900
July 29—Pure Gold (Dr.).....960
Aug. 3—A Colonial Belle (Dr.).....955
Aug. 5—The Legend of Scar-Face (Dr.).....875
Aug. 10—The Borrowed Baby (Com.).....905
Aug. 12—The Call of the Blood (Dr.).....940

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June 20—Poetical Jane (Com.).....350
June 23—The Motion Picture Man (Com.).....955
June 27—Apache Gold (Dr.).....950
June 30—Faith Lost and Won.....960
July 4—His Child's Captive (Dr.).....950
July 7—Ferdie's Vacation (Com.).....950
July 11—The Highbinders (Dr.).....635
July 11—The Almighty Dollar (Com.).....350
July 14—The Adopted Daughter (Dr.).....980
July 18—Rosemary for Remembrance (Dr.)....960
July 21—John Graham's Gold (Dr.).....925
July 25—The Stepdaughter (Dr.).....900
July 28—Wife's Mamma (Com.).....870
Aug. 1—Three Hearts (Dr.) 960
Aug. 4—Ah Sing and the Greasers (Com.)....840
Aug. 8—The Heart of a Sioux (Dr.).....980
Aug. 11—A Change of Heart (Dr.).....970

GAUMONT.

G. Kleine.

July 26—The Beautiful Margaret (Com.).....410
July 26—An Angler's Dream (Dr.).....315
July 26—Making Wooden Shoes (Ind.).....225
July 30—The Sculptor's Ideal (Dr.).....530
July 30—The Forbidden Novel (Com.).....440
Aug. 2—An Ancient Mariner (Com.).....431
Aug. 2—The Ace of Hearts (Dr.).....554
Aug. 6—The Lord's Prayer (Biblical).....470
Aug. 6—Teneriffe, the Gem of the Canaries (Scenic) 505
Aug. 9—Picturesque Waters of Italy (Scenic).417
Aug. 9—The Water Cure (Com.).....448
Aug. 13—Entombed Alive (Dr.).....880
Aug. 13—Drifts of Snow in Chamonix Valley (Scenic) 105
Aug. 16—The Estrangement (Dr.).....657
Aug. 16—Across Russian Poland (Scenic).....338
Aug. 20—Refusing a Mansion.....581
Aug. 20—Buying a Mother-in-Law (Com.).....374

URBAN-ECLIPSE.

G. Kleine.

July 6—Tropical Java of the South Sea Islands (Edu.) 312
July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415
July 20—Through the Enemy's Line (Dr.).....550
July 20—Pekin, the Walled City (Scenic).....440
July 27—The Art Lover's Strategy (Dr.).....580
July 27—Mexican Domain (Scenic).....325
Aug. 3—Witch of Carabosse.....630
Aug. 3—Camel and Horse Racing in Egypt (Scenic) 355
Aug. 10—The Silent Witness (Dr.).....540
Aug. 10—On the Banks of the Zuyder Zee, Holland (Scenic) 378
Aug. 17—The Rival Serenaders (Com.).....575
Aug. 17—Paris, Viewed from the Eiffel Tower (Scenic) 375

G. MELIES.

June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950
July 21—A Postal Substitute (Dr.).....950
July 28—The Woman in the Case (Dr.).....950
Aug. 4—Mrs. Bargainday's Baby (Com.).....950
Aug. 11—The Return of To-wa-wa (Dr.).....950
Aug. 18—Her Winning Way (Com.).....950

PATHE FRERES.

July 22—The Cowboy's Sweetheart and the Bandit (Dr.) 909
July 23—More of Betty's Pranks (Com.).....426
July 23—Pete Has a Good Time (Com.).....476
July 25—Getting Even with the Lawyer (Com.).676
July 25—Breaking Up Ice in Finland (Edu.)..305
July 27—Detective's Dream (Com.) 587
July 27—On the Ethiopian Frontier (Scenic)....387
July 29—Tommy Gets His Sister Married (Com.).850
July 30—Cagliostro (Dr.) 1000
Aug. 1—Betty as an Errand Girl (Com.).....610
Aug. 1—Hunting Bats in Sumarta (Edu.).....371
Aug. 3—Under Both Flags (Dr.).....820
Aug. 3—The Barrel Jumper (Com.).....144
Aug. 5—No Man's Land (Dr.).....538
Aug. 5—No Rest for the Weary (Com.).....361
Aug. 6—The Latest Fashion in Skirts (Com.)..715
Aug. 6—Fiftieth Anniversary of Yokohama (Scenic) 243
Aug. 8—Troubles of a Flirt (Dr.).....776
Aug. 8—Jewish Types in Russia (Edu.).....207
Aug. 10—Her Photograph (Com.).....623
Aug. 10—The "This" (Edu.).....374
Aug. 12—The Red Girl and the Child (Dr.)....925
Aug. 13—Oliver Twist (Dr.).....928

SELIG POLYSCOPE CO.

June 30—The Fire Chief's Daughter (Dr.).....1000
July 4—Go West, Young Woman, Go West (Dr.)..990
July 7—The Red Man's Way (Dr.).....1000
July 11—The Hall-Room Boys (Com.).....1000
July 14—The Sheriff (Dr.).....780
July 14—A Hunting Story (Com.).....270
July 18—The Phoenix (Dr.).....1000
July 21—Mazeppa (Dr.) 996
July 25—A Mad Dog Scare 690
July 25—A Sleep-Walking Cure (Com.).....310
July 28—The Cowboy's Stratagem (Dr.).....995
Aug. 1—Her First Long Dress (Com.).....640
Aug. 1—Shrimps (Edu.).....360
Aug. 4—The Law of the West (Dr.).....1000
Aug. 8—Forgiven (Dr.).....995
Aug. 11—Lost in the Soudan (Dr.).....1000
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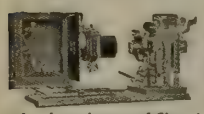
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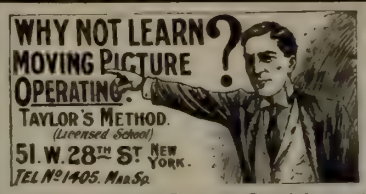
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Independent Film Stories.

ATLAS.

THE WRONG BAG.—Mr. Jenks is going away on a business trip. Mrs. Jenks bids him goodbye with a parting admonition, "Beware of the fair sex and their wiles." The truth is Jenks is is a bit of a Lothario and Mrs. Jenks has "caught him with the goods" on several occasions.

Rushing to a railroad station on a hot day, the attendant noise and confusion would rattle the most stolid, so Jenks loses his bag and picks up a woman's by mistake.

Meeting a friend and desiring to show him something he opens the bag—it contains some articles seldom seen outside "my lady's" boudoir. The friend gives a coarse chortle and lets his chum in on the joke. Jenks departs wrathfully. To be innocent and suspected is trying in the extreme.

The lady owner of the bag discovers the mistake about the same time and starts in search of Jenks. A policeman has seen a man acting suspiciously and takes her along to identify the "suspect." A chapter of accidents and obstacles seem to have been made to order for poor Jenks in the next couple of hours and he determines to abandon the trip. He returns home in a pitiable condition. The woman arrives with a crowd accusing him of stealing the bag, and holds up the contents to confirm her statement.

Mrs. Jenks "wags with the bush," first she sides with the woman, then defends "hubby," then becomes hysterical, then engages in a hair-pulling match. The tangle is unraveled to her satisfaction at last—likewise to the other interested ones. Jenks is received once more into the arms of his family.

THE ANIMATED SCARECROW.—Willie Love, although repeatedly warned not to trespass on the farm, persists in making love to the farmer's daughter.

The loving pair are again caught by the farmer, who warns Willie for the last time to keep off the farm. Willie presumably leaves and Mary is sent to the house, but watching her chance she again meets Willie in the corn field where the farmer has been building a scarecrow, which is unfinished.

The lovers think themselves secure from observation until Mary sees her father returning; the only hiding place is the unfinished scarecrow. With Mary's help Willie secretes himself in the straw suit, making a very presentable figure. All would have been well and the deceit would have been successful but for a country yokel who witnessed the substitution and informs the farmer of Willie's presence in the figure. The farmer tests the truth of the information by prodding Willie with a hay fork. Willie, who can no longer stand the agony, flees, pursued by the farmer.

In the chase which follows, in hiding behind a bush, he is mistaken by a hunter for an animal of some sort and is shot. This, of course, sets him scurrying along and in climbing a fence falls upon several tramps who are enjoying a chicken dinner, and from there rolls into the fire which ignites the straw. Willie, burning like a human torch, in his flight breaks up a colored camp meeting, knocks down a ladder which leaves a farmer dangling in a tree, wrecks the tent of some girl campers and, still pursued by the angry mob, finally jumps into the river. This, of course, extinguishes the flames, but the poor boy is at last cornered and we see him being led away by a country constable.

YANKEE

THE HEROIC COWARD.—John Hunt, protecting his married sister from the abuse of her dissolute husband, fells him with a blow. John and his sister think the husband has been killed and John is implored by his sister to fly. John leaves the house and his sister summons a doctor who finds the husband alive but in a serious condition. John hides in a small country town and obtains a position as a clerk in the general store of the village. John makes himself generally liked, especially by Rose Randall, and is generally beloved by the children of the village.

John cannot forget his cause for flight and his horror and remorse apparently makes him a physical coward. This fact the store loungers soon discover and frequently take advantage of John's nervousness and make sport of his cowardice.

John and Rose become attached to each other and the course of true love runs smooth until Bud Long, the town bully, who considered Rose his particular property until the advent of John, tries to pick a quarrel with him. John, mindful of the result of a previous blow, submitted to Bud's insults and abuse and Rose, thinking John a coward, expresses her contempt and orders him never again to bother her with his attentions.

A smallpox epidemic infests the village and the local doctor posts a notice of the fact and proceeds to vaccinate the inhabitants. John in his turn tries to beg off, but the doctor is assisted in his efforts by several of the loungers. John faints under the operation, exhibiting further evidence of his cowardice to Rose and the other spectators. John bears the loss of the respect of his former friends with fortitude. One of the victims of the epidemic is the small son of Widow Brown, of whom John has been especially fond.

The widow, worn out with the constant care of her boy, needs some one to relieve her as nurse. The doctor posts a notice in the general store calling for a volunteer, but without success. John without disclosing the fact decides to aid the widow, but on approaching the widow's home for the purpose is prevented from entering by Bud Long, who has been delegated by the doctor to prevent anyone from entering or leaving the house. Bud shows his officiousness to John, who thereupon proceeds to administer him a sound thrashing and enters Widow Brown's home, through a window.

Meanwhile John's brother-in-law recovers from the blow and the consequence of his former behavior has changed him to a better man. John's whereabouts being unknown, an advertisement is inserted in the papers asking him to return. John's heroism alters the opinion formed by the villagers and when the quarantine is lifted from the widow's home, Rose is one of the first to congratulate him.

John visits Rose at her home and while waiting for her to get ready for a stroll, reads the advertisement inserted by his sister. Rose appears upon the scene, John explains and Rose rewards with a kiss—her heroic coward.

THANHOUSER COMPANY.

THE MAD HERMIT.—The story centers on Harry Willard, a plodding farmer. A city "gentleman" promises Harry's frivolous wife a life of ease and luxury—and it is the old, old story. She takes her tiny daughter, Agnes, with her, and leaves a note announcing the fact for Harry.

The young farmer, who loves his wife and child with an all-consuming love, well nigh loses his reason as he reads the announcement of his betrayal. Although without the bare means of subsistence, he searches for days for his loved ones. And eventually the strain, mental and physical, tells on him—he comes out of it all a maniac. His wrath takes the form of an aversion to all mankind. He wants to forget the world that has treated him so ill—he decides to become a hermit and betakes himself to a desolate cave, where he spends the years execrating humanity. A quarter century goes by.

Rarely in that time does he venture on beaten paths for fear that he may meet a hated human, but one day he forgets his resolve long enough to cross a carriage drive. He hears the clatter of hoofs and sights a horse tearing towards him with a swaying carriage and screaming occupants—a runaway! As the carriage flashes past him, a woman in it flings a bundle to him; he catches it and finds it a pink and white bit of humanity. Dazed, he runs into the wilderness with the baby and makes for his cave.

Arrived at the cave the maniac resolves to even his score with society by taking the babe's life. But his eyes light on the baby's locket and his hand is stayed. For the locket bears a picture of the child of the wife who betrayed him!

The parents of the baby have miraculously escaped death in the crash of their carriage and trace the strange creature who rescued the child to his lair. They arrive as he ponders on the picture in the locket and tries to recall the original of it. The babe is the child of the original and its mother the hermit's daughter, Agnes—the one-time tot whom the deserting wife took with her. A wife and mother, she is a quite mature woman now—but her features are unchanged. The face appears familiar to the hermit and he tries to place it. Eventually he succeeds.

The shock of recognition dazes him—and changes him. The light of sanity returns to his eyes. His reason is restored. He takes to his breast the daughter whom he had lost and found again. She takes him from his forest home and back to the civilization that had tricked him. But the kindly care and love that his daughter bestows on him set in a measure as a recompense for the wrong done him in the long ago, and with the passing years the bitterness passes from his being. The picture touches the heart strings; it will please to a certainty.

LENA RIVERS.—At the opening of the play, Granny Nichols' only daughter is leaving the farm to go to the city in search of employment. We next find her in the city, married to a wealthy man who has forbidden her to make their marriage public as he is afraid his family will object. One day, after a year of happy married life, the husband leaves his wife and baby daughter to go down town on business. Through a case of mistaken identity, he is arrested and before he can prove his innocence, to the satisfaction of the police, his wife—believing him to have deserted her—takes her baby and returns to her mother. The husband, upon regaining his freedom and returning home, finds only a note from his wife saying that he will never see her or the baby again. He mourns his loved ones as dead, thinking that his wife left him contemplating the death of herself and her child.

The mother and child return to the farm and there, with her dying breath, the mother entrusts baby Lena to the care of Granny Nichols. Here, on the farm, Lena grows to womanhood never knowing her father's name.

When Lena is sixteen her Uncle John decides to take his mother to live with him in the city. Granny refuses to leave without Lena, so she also moves to Uncle John's home.

In the meantime, Lena's father, a frequent visitor at the home of Uncle John, whom he little thinks is any relation to his dead wife.

Here he meets Lena, and espying a locket containing the picture of her mother, which she wears around her neck, he recognizes her as his daughter. Not only this but lucky Lena is enabled to marry the man she loves.

"IMP."

AMONG THE ROSES.—Roses have often led one to the path of love, but sometimes they take a round-about course. Certain it is that few people have sought a thief and found a sweetheart by the aid of roses. But that is what Jim Hazleton, a man of wealth and position, does. He makes a specialty of raising roses, and all through the spacious mansion in which he resides, everywhere, are roses and peace; until he suddenly notices that the flowers have become less in number daily, and he learns from his foreman that they are being stolen. In order to catch the thief he disguises himself as a gardener and works on his own estate. One day, just as the last shades of twilight are becoming night, he detects someone among the rose bushes, and after watching intently sees the form of a young girl plucking the flowers. She turns her face to him and in the dim light he is struck with the charm and beauty of her. He approaches her, and taken aback, she starts forward, but after a word of encouragement from him, she draws near. She tells him that she did not realize the value of the roses and has been giving them to the poor and sick. She points out to him that there are thorns as well as roses in the world, and he is so struck with her charitable disposition that he falls in love with her, and thereafter there are fewer roses in the home, but more peace and much love.

THE SENATOR'S DOUBLE.—Senator Dickenson is addicted to the morphine habit. He is preparing a speech to be presented in the Senate. He meets a man from his own State who is his exact double, and they both are struck at the resemblance to each other. Before he is ready to make the speech in the Senate, the morphine disables him, and he begs his friend to take his place, on the pretext that he is ill and cannot undergo the strain incidental to delivering the address. After much persuasion, the friend consents, and proceeds on his way to the Senate. When the time comes for the speech to be delivered, the bogus senator arises, goes through to the end, and makes his way from the Senate chamber. Of course, the entire body understands that Senator Dickenson had make the speech, and has not the faintest idea that he is at home writhing under the influence of the deadly narcotic. The friend returns to the Senator's home and finds him dead. He sympathizes with the grief-stricken sister of the senator, and in the course of consoling her, falls ardently in love with her. The last chapter is far away from the chamber of death, grief and pain have vanished, and their hearts are filled with the tender love that only the dart of Cupid can instill.

NESTOR FILMS.

HEARTS OF GOLD.—How easily things go wrong; but two short months ago they had all been so happy—then Sid was hurt in the mine and, although, for the sake of their feeble old grandmother, both landlord and grocer had been most kind, now they were growing impatient and Bess saw only one way out of the difficulty—she must get work. Easier said than done; for at each place the girl went she always received the same reply, "We want men, not women."

Returning after a hot, weary search one evening, Bess found Granny at work upon Sid's clothes. If she only dared! With just a little alteration the things would fit, and then she would be that gladly accepted wage earner, a man!

Quickly donning the suit, the girl looked at herself in the mirror; but alas and alack, her hair still betrayed her—it was such long, curly hair, too—but with a sigh she realized that there was no other way; so, snatching up Granny's big shears, she set to work—and the next morning an eager-eyed "boy" was quietly stealing out of the house when Grandmother Lorey stopped "him." Explanations were reluctantly made, and then, although the old lady begged her granddaughter to give up the wild project, Bess darted out and sped toward the Cooper ranch, where she had called the previous day.

Once there and finding that they needed a plough-boy, Bess boldly asserted that was what she could do best, and John Cooper, taking the lad at his word, sent him off to the field.

The plucky girl found, however, that though "the spirit was willing, the flesh was weak," and, when the day was done, she staggered into the kitchen and tumbled down in a dead faint.

It was then that young Mrs. Frank Cooper, with a keener eye than her men folks, discovered Bess' secret; but, upon the girl's entreaties, promised to keep silent.

The kiss and embrace of the two women had, nevertheless, been silently watched by Frank, and the moment his wife left the room the angry husband seized his horsewhip, determined to teach the impertinent "boy" a good lesson.

Bess managed to beat him to the door, but was overtaken upon the hill and, in trying to save herself from the quirt, backed off the cliff.

Running quickly around the hill, Frank picked

The reason why

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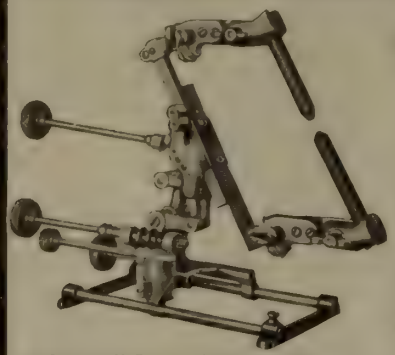
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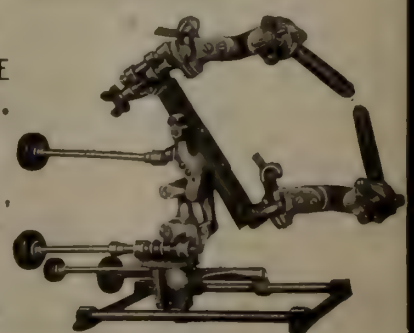
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up his unconscious rival only to find he had been jealous of a girl.

Luckily, when carried back to the ranch, Bess was found to be merely stunned, and it was unanimously agreed that she was to remain and help Mrs. Cooper until her brother was well enough to again be the man of the family.

ECLAIR.

THE COLONEL'S BOOT.—Paul and Jeanne are devoted lovers and meet on the balcony of their homes, which are side by side. The affair does not meet with the approval of Jeanne's papa, a retired colonel, who drags his daughter from the balcony. Balked of a personal meeting with his divinity, the young man tries to convey a note to her, and drops it, as he imagines, in her shoe. Unluckily the note falls into the colonel's boot by mistake, and the latter is amazed by the sudden affection of his daughter, who tries to persuade him not to go out. He insists, and accompanied by the girl, ventures into the street. The lover's efforts are now all directed towards getting hold of the boot with its incriminating contents. He bribes a water cart driver to pour a flood over the old man's foot. The latter refuses to take off his boot, and so, disguised as a bootblack, he attempts to get the boot off, only to have his face blackened. Success is secured with the aid of two friends, who, disguised as Apaches, seize the colonel and take the boot off by force. The young man rushing up in the guise of a rescuer receives the old man's hearty thanks and the hand of his daughter.

THE MONKEY SHOWMAN OF DJIBAH.—Judging from the number of monkey tamers who make a living in their country, the Egyptians are very fond of the monkey shows. We ourselves must admit these trained monkeys, their intelligence, their clever tricks, their quarrels and battles among themselves have for us a peculiar attraction, and our film bearing the above title is a remarkably clever piece of work and will prove a source of amusement to old and young.

BISON

A TRUE COUNTRY HEART.—Ann's oar slips away from her and in trying to recover it the boat fills with water and over it goes. Hiram, a farm hand, sees Ann's mishap and rushes to her. He carries her to her home, where her mother and father thankfully receive her. Ann and Hiram become engaged and are happy in their love, until Ned, a city fellow, comes to Ann's home as a boarder. His handsome physique and city manners appeal to the country girl and she agrees to his plan of an elopement; so one quiet, starry night she leaves her home to go with him to the unknown, leaving two notes, one for Hiram and the other for her parents. In the morning her mother discovers the letters. The father declares he will never see her again and storms about, but when Hiram gets his note he quietly and sorrowfully accepts the blow. Poor Ann's path is not all roses, and Ned becomes neglectful and is drinking over much. She has difficulty in keeping up with her little baby. She implores him to get no more liquor, but he heeds her not, and after purchasing the stimulant does not return to her. After waiting, and almost starving, she takes her little one and returns to her girlhood home. Her mother is happy to see her child again, but the father remains firm in his resolve and turns her out, bolting the door against her. She bids farewell to her child and leaves it at the cottage door. Again she makes her way to the river, but this time throws herself in its shining depths. Hiram is at hand and saves her despite herself. The mother, hearing the baby's cries, brings it into the room. The sight of it, innocent and helpless, softens the father's heart, and when Hiram brings Ann in, he forgives her and takes her home again.

THE PRAIRIE POSTMISTRESS.—Six one hundred dollar bills mean much to any but the millionaire, still Frank had gotten them together and was sending them home to pay the mortgage. The letter in which the money was enclosed was to be carried by his sister. Two witnesses of the enclosure, Tom Forrest and his partner, decide that they could use the money to advantage and plan to get it. They ask Frank and Gus to join them in a drink, and when refused they are more determined than ever to procure the letter. Grace drives on and is given the mail sack and Frank hands her the letter, telling her it must be delivered at once. Before she starts on her way Tom attempts to make love to her but she soon settles him and his anger mounts higher. She goes about delivering the different papers, letters, etc., and when confronted by Cowboy Dick, she becomes shy and takes some time before going through the mail and telling him there was nothing for him. Tom and his partner have been following Grace and while on a lonely road they hold her up. She lashes her horse and gets by them, but they gallop after her. Her mail flies in all directions and she is finally overcome. Tom secures the letter containing the money and goes off. Some cowboys happening along help Grace on her way, and by chance she is led to Dick's house, where she is cared for by his mother, while he rides away. Tom and his partner halt to gloat over their success, but the approach of horses hastens them on. Here ensues a lively chase between Dick and the cowboys and Tom with his companion. Dick aims and shoots the letter from Tom's hand. Leaving the boys to attend to their captives, Dick rides back to Grace with the letter. She explains its importance, and with his aid she mounts a horse and together they start on her interrupted journey. Meanwhile the poor old couple, to whom the money meant so much, were being turned from their home. The lawyer turned a deaf ear to their pleadings, but Dick and Grace arrive just in time; the money is paid. Tom is brought on. Grace orders that he be let loose and at her request Dick accepts Tom's hand. Dick gets his reward for his kindness—Grace.

LUX FILMS.

THAT TYPIST AGAIN.—Mr. Johnson starts for the office leaving his better half in anything but a pleasant mood, and is refreshed to have a pleasant word with his typist, who certainly appears to be more amiable than Mrs. Johnson just now. That lady has made up her mind to pay Bobbie a visit, "on mischief bent." She is announced. Poor Mr. Johnson has never dared to mention the need of a typist and to avoid "a scene," she is sent to a different room, but a pair of lady's gloves catch Mrs. Johnson's gaze and an altercation commences. Clerks and typist set to work to play a joke on the lady. Disguising himself as the girl, one of the clerks takes the place of the girl at the typewriter. In rushes Mrs. Johnson to find that there is no cause for jealousy with such a countenance as that typist possesses.

ONLY A BUNCH OF FLOWERS.—His watched-for opportunity has come; Jack has followed her and notices the admiring glance at a small bunch of flowers in the hands of a flower seller. Quickly Jack buys the bunch and presents them; a chat follows; the friendship ripens, and we next see them in their home, where a little one has come to share their happiness, but, alas, the mother's health is failing her. Poor Jack spends his all in an endeavor to keep her, but all in vain, and she is at last taken to the hospital, while their child is placed in a temporary home.

Trouble follows trouble, Jack has to leave the home where such happiness has reigned, and on arriving to pay his usual visit to the hospital he learns that his wife has died. In despair he sits on a bench on the roadside. A flower seller also sits down. Jack wishes to buy a posey, but, alas, his pockets are empty. The temptation to steal a bunch comes, but a young lady passing buys a bunch which Jack pleads for. With joy he goes for his little Dot and together they go to the grave, where he hands the child the little posey which she puts on her mother's last resting place.

CHAMPION.

A COWBOY'S PLEDGE.—Mary, fearing that mayhap her lover might follow in the footsteps of her father and become a drunkard, exacts a pledge from him that he will not touch liquor as long as he lives. The father cannot appreciate the seriousness of the pledge and during the festivities of the betrothal coaxes the cowboy into taking just one drink in honor of the occasion while Mary's back is turned. Mary, however, unexpectedly sees the man she is to marry drain the glass. She shudders with fear as she realizes that her lover, not strong enough to resist temptation and weak enough to break his pledge, might take to the path of her father. Her forebodings come true. Her sweetheart and father become constant habitues of "Pete's saloon." Day after day, night after night, both can be found drinking or drunk.

She determines to break off her engagement and signalizes her state of mind when she snubs her fiance when he and her father stagger from the barroom while she and her younger sister are passing on horseback. The old man and the cowboy, after a moment's pause of stupefied consternation, link arms and seek consolation at the bar. It does not take the young fellow long to become a drunken sot.

Indian Joe carries the news of the father's debauch to Mary and her mother. The women mount their horses and gallop to the saloon to save the father and husband and punish the lover. The wife arrives in time to support the head of her dying husband, who has fallen to the floor, and Mary to stare with accusing wrath at the man she was to marry. In an instant she grips her whip, and with well directed blows smashes bottle after bottle to atoms, until the place reeks with the odor of spilled liquor. The cowboy at last attempts to stop the frenzied girl in her destruction, but she recoils from him, and before he realizes what she is doing, brings the whip down upon his head, face and shoulders.

After the funeral of the old man, Jack goes to see Mary for the purpose of effecting a reconciliation, but she will not listen to his pleadings and he decides to go away and try to atone. She tells him that if in two years he becomes a man and finds he still loves her to come back.

And now the two years are passed and she wonders, as she leans against the tree where they parted, whether he will come back to her. Scarcely has the thought been formed when she hears his steps upon the gravel, and with bursting heart throws herself into the arms of her cowboy lover—come back a parson.

THE POWERS COMPANY.

ALMOST A HERO.—Teddy Holmes is telling his sweetheart, Edith, about his wonderful heroism in rescuing a lady. Edith's brother, Jack, overhears this and puts on a bed sheet, goes into the room and almost frightens the life out of Teddy. The girl sends Teddy away and writes him a letter that she will never marry him until he has proven himself a hero.

Teddy meets some moving picture people. He sees the villain throw the heroine into the water. To the rescue. Teddy knocks the villain aside, plunges in after the girl and pulls her ashore. Then the moving picture people do him up thoroughly

He sees a man and wife quarreling. The man knocks the wife down. Teddy interferes. The husband and wife both pitch into him, and what they do to him is sufficient.

Sporty Jones comes home drunk and cannot open the door, so he climbs through the window of his house. Teddy sees this. Now he'll be a hero. He climbs in after Jones and a policeman sees this and he climbs in after Teddy. Teddy grabs poor Jones and is hauling him out when the policeman enters. Teddy accuses Jones and Jones accuses Teddy of being a burglar. The cop doesn't know what to do until Jones' wife enters and accuses Teddy of being the burglar. Then the cop drags Teddy out to the station house.

THE SEWING GIRL.—Hattie Brown is a poor sewing girl, who sews shirtwaists for a "sweat shop." Leaving her invalid mother, the girl goes to deliver her work at the office of the "sweat shop."

Simpson has called to sell some goods to Smith, the proprietor, and he has brought with him his pet dog. Smith leaves his wallet full of money on the desk, and he and Simpson go into the shipping room. The girl enters with her bundle of work, which is received by the clerk who exits and returns with a bundle of unfinished work for Hattie, who takes it and leaves. When the room is empty the dog enters, snuffs around, sees the wallet, grasps it with his teeth and goes out. We see the dog take the wallet to Simpson's house and lay it behind the steps. Smith enters, discovers his loss and calls a detective. As the girl was the only person in the room with the wallet she is suspected. The detective goes to her home and tries to arrest her, but Mrs. McGuire, a neighbor, takes a hand, knocks the detective over and helps the girl escape. An exciting chase follows.

The girl risks her freedom to visit her sick mother. The detective comes in and arrests her. He takes her to the office of Smith, who accuses her and agrees to make a complaint against her.

Meanwhile, we have seen Simpson sitting on the front steps of his house when the dog comes up carrying the missing wallet in his mouth.

Simpson dashes off to Smith's office and arrives just in time to save poor Hattie from arrest. Then Smith squares himself with the sewing girl.

WINNING A HUSBAND.—Nellie Thomas and Frank Howard are in love with each other. Phyllis Black, a school chum of Nellie's, pays her a visit, falls in love with Frank and, at a picnic party in the woods, she throws her arms about him and tells him so.

Nellie's father sees this and, thinking that Frank is trifling with his daughter's affections, orders him to leave the place and never see his daughter Nellie again.

Frank is a Western boy who does not give in quickly. He writes a note to Nellie. "Sweetheart: I love only you. Will you meet me at the cross roads and marry me now?" The stupid messenger delivers the note to the other girl, who, thinking that she is meant, rides off to meet Frank. But she drops the note on the ground and Nellie finds it. Here follows a novel and most interesting race between two women to meet the man they both love.

Nellie passes her rival on the road, meets Frank and they are married. Phyllis comes up just in time to see them receive the minister's blessing.

MADAME CLAIRO.—Thompson picks up an artificial curl dropped by his wife's French maid. Thinking it is his wife's curl he kisses it and is discovered in the act by Mrs. Thompson, who is very pretty and very jealous. She thinks that he is in love with some other woman and she arranges a meeting with Madame Clairo, a fortune teller, with the hope of learning who the other woman is. Thompson finds this out, and he bribes Madame Clairo to let him wear her robe and take her place at the seance. "Wife" enters and Thompson gives her the time of her life. After several screamingly funny scenes Thompson says he will show his wife a spirit picture of the man who loves her best. He removes the mask, puts his own face through a picture frame and his wife is convinced.

Meanwhile, in another room we see Madame Clairo receiving a message warning her to flee, as the police are about to raid the place. Clairo goes out and the police enter and arrest Thompson's wife, who faints. Thompson comes out. The police arrest him and are about to take him away, when he pulls off the mask and the laugh is on the cops. The wife goes away without seeing her husband, and the last scene, where Thompson's wife begs him on her knees to forgive her for her jealous suspicions, is a farcial gem.

DRAMAGRAPH CO. OF AMERICA

TRADE MARK

ANNOUNCEMENT

The Dramagraph Company of America begs to announce to Independent Exchanges and Exhibitors that they have postponed releasing their first production until September, on a date to be hereafter announced.

We have taken this step, because we do not believe in burdening the exchanges with new fiilms during this dull season of year.

Meanwhile the Dramagraph Company are busily engaged on a number of strong dramatic feature films which you should not fail to secure to stimulate the Fall trade.

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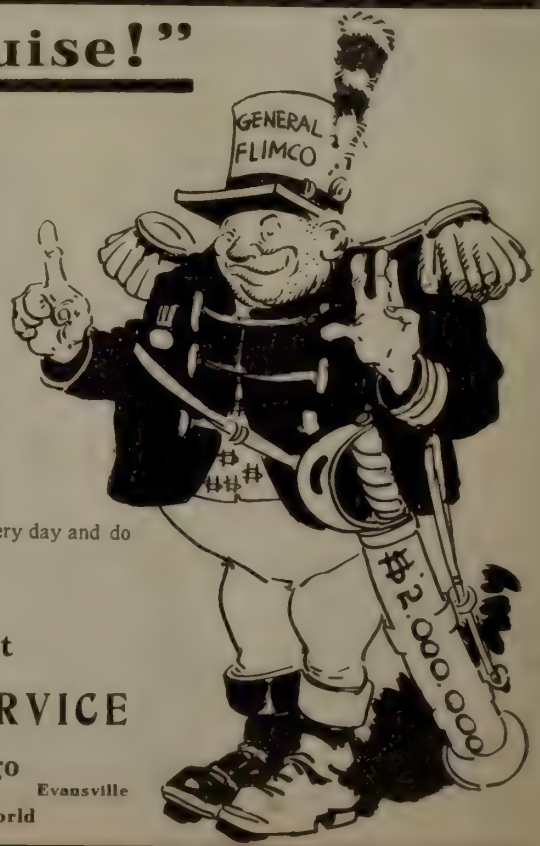
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The Ungrateful Daughter-in-law. Released July 25th
The Right to Labor. Released July 18th

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INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

June 30—Faust (Dr.)
July 4—The King of the Beggars (Dr.)
July 7—Giorgione (Dr.) 1000
July 11—John, the Usher (Dr.).....820
July 18—The Nurse's Trunk (Com.).....485
July 18—To-morrow Is Pay-day (Com.) 393
July 25—The Silversmith to King Louis XI (Dr.).960
Aug. 1—The Soldier's Honor 635
Aug. 1—She Surveys Her Son-in-law.....410
Aug. 8—The Buried Man of Tebessa (Dr.).....677
Aug. 8—Competition of the Police and Guard Dogs (Scenic) 258
Aug. 15—The Colonel's Boot (Com.).....670
Aug. 15—The Monkey Showman of Djibah.....330

GREAT NORTHERN FILM COMPANY.

June 18—Lake of Luzerne (Scenic).....
June 25—The Captain's Wife (Dr.).....
July 2—The Sons of the Minister.....
July 9—The Wonderful Cigar (Com.) .....
July 9—The Launching Machine (Com.).....
July 16—The Prodigal Son (Dr.) .....
July 23—The Stolen Policeman (Com.).....410
July 23—The Elopement (Com.).....466
July 23—Fabian Cleaning Chimney (Dr.).....
July 30—For the Sake of a Child (Dr.).....
July 30—Fabian Arranging Curtain Rods (Com.)
Aug. 6—Magdalene (Dr.).....
Aug. 13—The Stolen Policeman (Com.).....
Aug. 13—The Life Boat.....

"IMP."

June 20—In the Mesh of the Net (Dr.).....
June 23—A Self-Made Hero (Dr.).....
June 27—The Brothers' Feud (Dr.).....960
June 30—A Game for Two (Com.).....970
July 4—The Fallen Idol (Dr.).....900
July 7—The Call of the Circus (Dr.).....950
July 11—Old Heads and Young Hearts (Com.)..
July 14—The Saloon Next Door (Dr.).....
July 18—Summertime .....
July 21—The Mistake (Dr.) .....
July 25—Two Maids (Com.).....
July 28—Bear Ye One Another's Burdens (Dr.).975
Aug. 1—Irony of Fate .....
Aug. 4—Yankeeanna .....
Aug. 8—Once Upon a Time.....
Aug. 11—Hoodoo Alarm Clock (Com.).....
Aug. 15—Among the Roses (Dr.).....990
Aug. 18—Senator's Double (Dr.).....995

LUX FILMS.

June 3—What Happened to a Cinematograph Party (Com.) 226
June 14—A Bitter Enemy (Com.).....900
June 17—MacNab Visits the Comet (Com.).....900
June 21—The Devil's Wand.....850
June 24—We Want Your Vote.....400
June 24—An Exciting Yarn.....450
June 28—Witches' Spectacles (Com.).....900
July 1—Charles The Fifth (Dr.).....695
July 1—A Quiet Pipe (Com.).....304
July 8—The Money Lender's Son (Dr.).....586
July 8—Must Be Without Incumbrance (Com.).429
July 15—The Greatest of These Is Charity (D.).540
July 15—Bill's Serenade (Com.) 468
July 22—A Devoted Little Brother (Dr.).....550
July 22—Ma's New Dog (Com.).....344
Aug. 18—Only a Bunch of Flowers (Dr.).....596
Aug. 18—That Typist Again (Com.).....380

NESTOR FILM COMPANY.

June 20—Boss of E Rranch (Dr.).....956
June 27—The Crooked Trail.....964
July 4—A Soldier's Sacrifice (Dr.).....
July 11—The Call of the West (Dr.).....980
July 20—Back in the Mountains (Dr.).....985
July 27—A True Pal (Dr.) 999
Aug. 3—Sons of the West (Dr.).....975
Aug. 10—Hearts of Gold (Dr.).....990

NEW YORK MOTION PICTURE CO. ("Bison.")

June 17—A Cowboy's Race for a Wife..approx 1000
June 21—The Sea Wolves.....932
June 24—A Mexican Lothario.....978
June 28—Her Terrible Peril.....918
July 1—The Ranchman's Simple Son.....951
July 5—A Sinner's Sacrifice.....922
July 8—The Sheriff of Black Gulch.....992
July 12—A Mexican Love Affair.....970
July 15—Red Fern and the Kid.....988
July 19—A Message of the Sea.....1000
July 22—Black Pete's Reformation.....957
July 26—Love in Mexico 984
July 29—In the Wild West.....995
Aug. 9—A True Country Heart.....1000
Aug. 12—The Prairie Postmistress.....945

ITALA.

(By N. Y. M. P. Co.)

June 11—Linda of Chamouny 1000
June 18—The New Sign of the Globe Hotel.....400
June 18—Distractions of Foolshead.....600
June 25—The Man Suffragette for the Abolition of Work for Women.....354
June 25—A White Lie.....742
July 2—Catherina, Duchess of Guisa .....app. 1000
July 9—The Abyss 1000
July 16—The Voice of the Blood.....500
July 16—Mother-in-law, Son-in-law and Tanglefoot 500
July 23—A Cannon Duel 500
July 23—Let Us Die Together.....500
July 30—The Two Bears 693
July 30—Where Can We Hang This Picture?..307
Aug. 6—Louisa Miller.....1000
Aug. 13—A Cloud 500
Aug. 13—Papa's Cane 500

AMBROSIO.

(By N. Y. M. P. Co.)

June 29—The Taking of Saragossa.....975
July 6—The Tamer; Alfred Schneider and His Lions 1000
July 13—The Struggle of Two Souls 500
July 13—Tweedle Dum's Aeronautical Adventure 500
July 20—The Romance of a Jockey.....838
July 20—Some Riding Exercises of the Italian Cavalry 214
Aug. 3—The Glove.....800
Aug. 3—Fricot Drinks a Bottle of Horse Embrocation 200
Aug. 10—Truth Beyond Reach of Justice.....500
Aug. 10—A Favor Admission to a Play.....500

POWERS PICTURE PLAYS.

July 12—A Mightier Hand (Dr.).....
July 16—A Jealous Wife (Dr.) .....
July 16—The Tattler (Com.) .....
July 19—A Game of Hearts (Dr.) .....
July 26—Cohen and Murphy (Dr.).....
July 23—Our Housemaid (Com.).....
July 26—The Missing Bridegroom (Dr.).....
July 30—A Little Confederate (Dr.).....
July 30—The Vixen (Com.) .....
Aug. 2—Her Private Secretary (Dr.).....
Aug. 6—His Baby's Shirt (Dr.).....
Aug. 6—Almost a Hero (Com.).....
Aug. 9—A Man's Way (Dr.).....
Aug. 13—Winning a Husband (Dr.).....
Aug. 13—Madame Clairo (Com.).....
Aug. 16—The Sewing Girl (Dr.).....

THANHOUSER COMPANY.

June 24—The Governor's Daughter (Dr.).....1000
July 1—The Flag of His Country (Dr.).....
July 5—Gone to Coney Island (Com.).....
July 5—Booming Business (Com.).....
July 8—The Girl Strike Leader (Dr.).....1000
July 12—The Lucky Shot (Dr.) 1000
July 15—The Converted Deacon (Dr.) 1000
July 19—The Girls of the Ghetto (Dr.).....1000
July 22—The Playwright's Love (Dr.).....1000
July 26—Uncle Tom's Cabin (Dr.)).....1000
July 29—The Mermaid (Com.) 1000
Aug. 2—Jenk's Day Off (Com.).....1000
Aug. 5—The Restoration (Dr.).....1000
Aug. 9—The Mad Hermit (Dr.).....1000
Aug. 12—Lena Rivers (Dr.).....1000

SALES CO.—FILM D'ART.

June 30—Fort Du Bitche.....921
July 7—Jemmy 805
July 14—The End of a Dynasty.....920
July 21—Mateo Falcone 694
July 21—Andromache 856
July 28—The Hiding Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles le Temeraire.....518
Aug. 11—Oedipus King.....457
Aug. 18—Carmen 995

DEFENDER FILM CO.

July 8—The Girl Who Dared.....825
July 15—A Bridegroom's Mishaps.....
July 15—Retribution 1024
July 22—Repaid with Interest.....1000
Aug. 6—Indian Squaw's Sacrifice (Dr.).....
Aug. 13—Shanghaied .....
Aug. 11—Indian Squaw's Sacrifice.....
Aug. 18—Shanghaied .....

ATLAS FILM COMPANY.

June 8—Outlaw's Redemption.....950
June 15—Settling a Boundary Dispute.....950
June 22—Grandpa's Will.....480
—Sheriff's Daughter.....480
June 29—Tenderfoot Parson.....960
July 6—That Little German Band.....640
—Police Maneuver.....200
July 13—Clergyman and His Ward.....935
July 20—Only a Hobo.....485
—Levi Family at Coney Island.....480
July 27—Prospector's Treasure.....650
—The Kissing Bug.....280
Aug. 3—The Rest Cure.....966
Aug. 10—The Animated Scarecrow.....500
Aug. 10—The Wrong Bag.....500

CENTAUR FILM COMPANY.

June 9—Mr. Swell in the Country (Com.).....564
June 9—Blind Love (Dr.).....420
June 16—The Old Maid's Picnic (Com.).....890
June 16—Her Lesson (Dr.) 559
June 23—Getting Rid of Uncle (Com.).....650
June 23—One Good Turn (Dr.).....300
June 30—For Her Son's Sake (Dr.).....
June 30—She Would be a Business Man (Com.).560
July 7—One Man's Confession (Dr.).....
July 11—Aviation at Montreal (Scenic).....
July 14—The Badgers 475
July 14—Grandad's Extravagance 520

YANKEE FILM COMPANY.

June 13—Jeffries on His Farm.....650
June 20—A Jew's Gratitude.....950
June 27—Heroine of Pawnee Junction.....960
July 4—A Ghetto Seamstress.....950
July 11—The Pirate's Dower.....965
July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975

CHAMPION.

July 20—A Romance of an Anvil (Dr.).....1000
July 27—The Cowboy and the Squaw (Dr.)....1000
Aug. 3—The Hermit of the Rockies.....900
Aug. 10—A Cowboy's Pledge (Dr.).....850

DRAMAGRAPH

Aug. 11—Beyond Endurance 950

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Mohday, August 8.

Eclair—The Buried Man of Tebessa (Dr.).....677
Eclair—Competition of the Police and Guard Dogs (Scenic) 258
Imp—Once Upon a Time.....
Yankee—Broker's Daughter.....970

Tuesday, August 9.

Bison—A True Country Heart..•.....1000
Lux—(Title not given.)
Powers—A Man's Way (Dr.).....
Thanhouser—The Mad Hermit (Dr.).....1000

Wednesday, August 10.

Ambrosio—Truth Beyond Reach of Justice.....500
Ambrosio—A Favor Admission to a Play.....500
Atlas—The Animated Scarecrow.....500
Atlas—The Wrong Bag.....500
Champion—A Cowboy's Pledge (Dr.).....850
Nestor—Hearts of Gold (Dr.).....990

Thursday, August 11.

Cines—(Title not given.)
Defender—Indian Squaw's Sacrifice.....
Film d'Art—Charles le Temeraire.....518
Film d'Art—Oedipus King 457
Imp—Hoodoo Alarm Clock (Com.).....

Friday, August 12.

Bison—The Prairie Postmistress.....945
Lux—(Title not given.)
Thanhouser—Lena Rivers (Dr.).....1000

Saturday, August 13.

Capitol—(Title not given.)
Carson—(Title not given.)
Columbia—(Title not given.)
Great Northern—The Stolen Policeman (Com.).
Great Northern—The Life Boat.....
Itala—A Cloud 500
Itala—Papa's Cane 500

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AMONG THE EXHIBITORS.

Flint, Mich.—W. N. Harris has purchased the Airdome on North Saginaw street.

Fayette City, Pa.—M. Winer has purchased from the Abrams Amusement Company the moving picture theater erected in the Odd Fellows Building on Main street.

Ames, Ia.—Virgil Johnson has purchased the Scenic moving picture theater from Thompson & Armstrong.

Horton, Kan.—E. L. Perring has opened a new moving picture theater here.

Springfield, Ill.—The Loper Theater Company has been incorporated with a capital stock of $1,000 for the purpose of operating moving picture shows. The incorporators are Harry T. Loper and others.

Denver, Col.—The Princess Amusement Company is making arrangements to erect a large moving picture theater here.

Waterloo, Ia.—John Marseilles has purchased the interest of J. F. McClinton in the picture and vaudeville show here.

Hannibal, Mo.—Messrs. Cary & McDonald have opened a new moving picture theater here; it is known as the Majestic Theater.

Chicago, Ill.—The Archer Amusement Association has secured a permit for the erection of a new moving picture theater to be located at 200 West Thirty-fifth street.

Emmett, Idaho.—D. Nodel is making arrangements to open a new moving picture show here.

Pontiac, Ill.—F. M. Bond is making arrangements to start a new moving picture show here.

Fort Madison, Ia.—Waldo Ebinger has purchased a lot on Second street as site for a new vaudeville and moving picture theater .

Philadelphia, Pa.—Architect Peter Kuhn has been commissioned by Michael Walsh to prepare plans and specifications for the erection of a new moving picture show at Kensington and Allegheny avenues.

Baltimore, Md.—Daniel H. Braun is planning the erection of a new moving picture theater on Columbia avenue.

Vandalia, Mo.—G. W. Pigg will erect a new moving picture theater here.

Cuyunne, Minn.—F. W. Hall is planning to open a new moving picture show here.

Washington, D. C.—The District Amusement Co. will erect a new vaudeville and moving picture theater at 507 Ninth street.

Washington, D. C.—H. W. Elliott is contemplating the erection of a new moving picture theater to be located at the corner of Fourteenth and Church streets.

M P WORLD Twenty-three

St. Charles, Ill.—A moving picture show will be put up in St. Charles, and Sam Mussen is the proprietor.

St. Paul, Minn.—The Crystal Theater will be remodeled. The cost will be about $20,000. The theater will be located at the old address, 446 Wabash street. Frank Seifert is the proprietor.

Los Angeles, Cal.—A contract has been completed for a two-story brick picture show, and W. C. Clune is the contractor.

Orange, Ia.—A store belonging to Mrs. Slob is being remodeled, and is going to be a moving picture show when it is done.

Louistown, Mont.—A new moving picture show opened its doors to-day. It is a fine little theater, and Heinicke & Tropp are the proprietors.

Washington, D. C.—Plans are being completed by J. H. DeSibour, architect, for theater and office building, to be erected at Fifteenth and Green streets, at a cost of $1,000,000.

Moulton, Ia.—Garrett Bros. have purchased the Star Moving Picture Theater here.

Buffalo, N. Y.—Kehr Theater Co., of Buffalo, has been incorporated, with a capital stock of $5,000, to operate moving picture show. The incorporators are: Frank M. Doran, Louise M. Kehr, Philip H. Duttweiler, all of this city.

Mobile, Ala.—L. D. Daniels has purchased the interest formerly owned by Martin Linsey in the Keener Amusement Co. The Company contemplate making several important improvements to their enterprise.

Leon, Ia.—A new moving picture theater opened. The theater is constructed by W. P. Sheets & Co.

Gilman, Ill.—C. E. Zink, manager of the moving picture show, has made a change in his film and is receiving first class pictures and songs.

Hammond, Ind.—Bump & Berry are busy finishing the plans for the theater building that is to be built by Peter Schutz on State street. This building will cost $40,000.

New York, N. Y.—People's Film Exchange have incorporated. Harry Harris, C. G. Ludvigh, Henry G. Witney and others.

Columbus, Ohio.—The Anderson Ziegler Amusement Co., increased their capital from $750,000 to $775,000.

Platka, Fla.—The Orpheum, better known as the Kalbfield Airdome, was opened for this season July 4th.

Cairo, Ill.—W. H. Moore and H. J. Jackson were here from St. Louis, and were looking for a location to open a moving picture show.

Newburgh, N. Y.—The Palace Theater, one of the latest of moving picture theaters being erected in this section, is near completion and will be ready to open within a week or so.

New York City.—A new moving picture theater will be opened on Broadway between 40th and 41st streets within a week.

Van Buren, Ark.—A new Lyric Theater has been opened on Sixth street for Messrs. Todd & Woolum.

Houghton, Mich.—The Royal Theater is the latest of moving picture theaters to open on Quincy street.

Moline, Ill.—The Barrymore Theater will be used during the summer months as a first class moving picture theater.

San Diego, Cal.—An out-door moving picture theater will be operated during the summer season at the southwest corner of Third and C streets. The proprietors of the show are H. W. Elliott and William E. Fredd.

Youngstown, Ohio.—W. H. Park has opened the Luxor Moving Picture Theater in East Federal street.

Hartford, Conn.—A new airdrome has been erected here which will have a seating capacity of 2,000, and will be known as Simon's New Garden Theater. Moving pictures and vaudeville of the best kind will be the features here.

Sullivan, Ind.—M. E. Moore and W. W. Willis, managers and proprietors of the Red Mill and Colonial Moving Picture Theatres of Vincennes, have purchased the Lyric Theater in Sullivan, and will conduct it as a high class moving picture and vaudeville theater.

St. Johnsville, N. Y.—A new moving picture theater is being erected in the Fox Block for Mr. Elmer Fox. This theater will be able to seat about 200 or more patrons.

Spencer, Mass.—Joseph Berthiaume, former proprietor of the Park Theater, has leased the Grande Hall, and will convert it into a moving picture theater.

Port Jervis, N. Y.—The Family Theater will reopen and are now running the latest moving pictures.

New York City.—Plans have been filed for the erection of a high class picture house on Longwood avenue, which will cost the proprietors, the Damascus Amusement Company, about $100,000.

Norwich, Conn.—A new theater, with a seating capacity of 1,000, is to occupy the second floor of the new Peboquin Block. It will not be ready until the fall.

Omaha, Neb.—Claus Schaub, proprietor of the "It" Theater on Sherman avenue, is making arrangements for the erection of two theaters which will be ready some time during the fall. About $12,000 will be spent on them.

Allentown, Pa.—The Star Moving Picture Theater at Third and Hamilton streets, is being remoweled and enlarged so as to accommodate the patrons with seats.

Lettiz, Pa.—Rudy's Hall has been converted into a moving picture theater, and will be known as the Dreamland.

Far Rockaway, N. Y.—The Aerodome Theater on Mott avenue and James street reports good business, having their 1,500 chairs filled every night.

Waterbury, Conn.—A new moving picture theater is being fitted up in Linsted Block, corner of Main and High streets, for Henry Davis.

Harrisburg, Pa.—Mr. J. C. Light opened his new moving picture show on South Earl street.

York, Pa.—The Wizard Moving Picture Theater in this section has closed its doors and will remain so until the summer season is over.

Freeport, Ill.—The Healy Theater, which for the past months was being constructed, has at last been completed and have thrown open its doors and is receiving a large patronage.

Brockton, Mass.—George A. Mulford has taken a lease on the new Marston building on Main street and will convert it into a moving picture theater.

Brooklyn, N. Y.—A new moving picture show is being erected at the southeast corner of Central avenue and Madison street for Louis T. Umber.

Winchendon, Mass.—Joseph L. Rome has begun the erection of a new moving picture show to be built on Railroad street.

Montrose, Pa.—T. M. Foster is planning to open a new moving picture show here which will be known as the New Nickelet.

New Britain, Conn.—The Gem Theater proprietors have opened a new moving picture show which will be known as the Garden Theater.

Bridgeport, Conn.—The Bijou Theater has sold its amusement house to R. F. Burroughs and is now planning the erection of another theater on Fairfield avenue which will seat about 750.

Bridgeport, Conn.—The Nickelette Theater Company in Bridgeport has opened an airdome on the lot next to its theater and is receiving large crowds nightly.

Springfield, Mo.—The Aladdin Theater will make extensive improvements. Will be closed for two months.

Maryville, Mo.—William Burtz has leased the theater here and will manage the same.

Muscatine, Iowa.—Fred Switzer and Henry Fayle have leased the Bronke building, and will open an amusement place here.

Sibley, Iowa.—Frank Stucker has sold out his theater to a party from Sanborn, Iowa.

Cherokee, Iowa.—Henry Ling has disposed of the Wonderland Theater to W. A. Banister.

Port Huron, Mich.—The Appel Bldg. has been leased by Tom Major and Charles Murphy and will be transformed into the Family Theater.

Los Angeles, Cal.—W. H. Clune will erect a two-story moving picture theater building here.

Altoona, Pa.—W. W. Watts will enlarge his nickelodeon, the Vaudette, considerably.

Quincy, Ill.—The Colonial Theater Company of Joliet will operate a theater here.

Wheeling, W. Va.—Mr. Thomas has taken the management of the Orpheum Theater and will make extensive improvements.

Little Rock, Ark.—Ten thousand dollars will be spent on the improvements of the Majestic Theater here.

Watervliet, Mich.—Pockett Bros. will open their moving picture theater here soon.

Manistique, Mich.—Richard White has accepted the management of the Star Theater here.

Buffalo, Wyo.—S. L. Flora has taken over the moving picture show owned by Allison and Warren.

Baltimore, Md.—Thomas A. Zager has been awarded the contract for the erection of a new moving picture theater at Luna Park for the Luna Park Company.

Provo, Utah.—J. B. Ashton has purchased the Rex Theater here from Kent Cobb.

Minot, N. Dak.—The Twin City Scenic Company is contemplating the erection of a $50,000 vaudeville and moving picture theater here.

Nyssa, Ida.—Messrs. Pounds & Himler have opened a new moving picture theater in the Sharp building.

Buffalo, N. Y.—M. Slotkin is having plans prepared for the erection of a new moving picture theater on William street.

Texarkana, Ark.—C. V. Brown has purchased the Majestic Theater here.

Duquesne, Pa.—Zeigler & Penman have commenced the erection of a new moving picture theater on North First street.

Sutton, Neb.—Vincent Beneway has opened a new moving picture theater here.

Wichita, Kan.—W. H. Marple has sold the Elite Theater here to J. J. Martin and A. C. Gunter.

New York, N. Y.—The Millard Amusement Company has been incorporated with a capital stock of $10,000. The incorporators are M. L. Goldsmith, M. Rosenthal and Seymour Mork, all of 31 Nassau street.

Kewanee, Ill.—Kent Gilfillan and T. P. Woodruff are preparing to open a new moving picture theater at the corner of Second and Tremont streets.

Washington, D. C.—F. F. Kidwell has opened a new airdome at Twenty-third avenue.

Arenzville, Ill.—Way Weeks has started a new open air theater and will begin business at once.

Adrian, Mich.—Elvyn Simons has opened up a beautiful 5 and 10-cent store on North Main street.

Lansing, Mich.—Alger L. Brown has opened up a 5-cent theater at 114 North Washington avenue.

Kalamazoo, Mich.—Harvey Door has opened up a new theater on South Birdick street and will have a large seating capacity.

Watkins, Ill.—J. R. Dickerson has commenced the erection of an open air theater on Franklin street.

Mankato, Minn.—W. D. Chamberman, manager of the Unique, has purchased the Wonderland Theater and will operate both under one management.

Hammond, Ind.—Charles W. Van Sickle is making arrangements to open a new moving picture show here.

Springfield, Mo.—Albert Peterson and J. E. Bailey are planning to erect an airdome at 211 West Commercial street.

Alton, Ill.—F. W. Brill has purchased the Biograph moving picture theater.

Linden, Wis.—Art Ben is making arrangements to start a new moving picture theater here.

Shakopee, Minn.—Chas. Weicht has disposed of his interest in the moving picture show here to F. E. Brock.

Owensboro, Ky.—Arch Smith is making arrangements to open a new airdome here.

Buffalo, N. Y.—Andrew Plewa will erect a moving picture show at 367 Amherst street.

Buffalo, N. Y.—Zuchlewski will erect a new moving picture show at 361 Amherst street.

Quincy, Ill.—W. C. Bymus is planning to open a new moving picture theater here.

Middletown, Pa.—E. H. Condran has opened a new moving picture show here.

Chicago, Ill.—William Mellanson and Harry Baskerville have opened a new vaudeville and moving picture theater in Chicago Heights.

Cairo, Ill.—Guy Eichenberger is completing arrangements for the erection of a new vaudeville theater here.

Olivet, Mich.—J. Naldrett has opened a new moving picture show here.

Freemont, Neb.—S. R. Wells is considering the erection of a new moving picture theater here.

Oxford Junction, Ia.—Mr. Blizek will open a new moving picture show here.

Hammond, Ind.—Dr. J. T. Clark has purchased the State street theater from Harvey Brooks and will make extensive improvements.

Gouverneur, N. Y.—Tay B. Smith has purchased the interest of his partner, Ed Fredenburg, in the Fairyland moving picture theater.

Ottawa, Ill.—S. R. Alisson is making arrangements to open a new moving picture show here.

New York City.—Harowitz, Reace & Kaplan will open a new moving picture theater at 1709 Third avenue.

Philadelphia, Pa.—T. Reece Howard has sold his moving picture theater, at Fifty-ninth and Market streets, to the Globe Amusement Company.

St. Louis, Mo.—Messrs. M. F. Heib and William J. Kiely will erect a new moving picture theater at the corner of Grand avenue and Olive street.

Baltimore, Md.—T. Donkas and G. Konstant will erect a new moving picture theater at 2636 Francis street.

Moline, Ill.—A. A. Samuels has opened a new moving picture theater here. It is known as the American Vaudette.

Pueblo, Col.—William L. Davis is planning the erection of a new moving picture theater here.

Howell, Mich.—John Stoddard is making arrangements to open a new moving picture theater here.

Rantoul, Ill.—George Ray has purchased the interest of Tom Wilson in the moving picture show here.

St. Louis, Mo.—August A. Busch has decided to open a new moving picture theater here.

Manistique, Mich.—M. J. Mathews has purchased the Star moving picture show here from Mrs. Kickwood and has taken possession.

Green Bay, Wis.—J. A. Speaker is planning to open a new moving picture theater here.

Los Angeles, Cal.—Bert Fisher is making arrangements for the erection of a new moving picture theater, to be located at the corner of Adams and Main streets.

Plymouth, Ind.—M. Dewitt has sold the Orpheum Theater here to Charles Waller.

Oklahoma City, Okla.—The United Motion Picture Company has been incorporated with a capital stock of $20,000. The incorporators are B. H. Powell, C. D. Struble and F. L. Klitz.

Logansport, Ind.—J. C. Shaver has purchased the Crystal Theater here.

Buffalo, N. Y.—The Kehr Theater Company will erect a new moving picture theater at 1588 Broadway.

Cincinnati, Ohio.—Harry Heimerdinger has secured a permit for a new moving picture theater to be located at the corner of Seegar avenue and Carll street.

Batavia, N. Y.—Robert U. Criswell has sold the Lyric moving picture theater here to Elmer Niendorf, of this city.

Red Wing, Minn.—Geo. F. and Geo. L. Harrington, of Bruce, Wis., have purchased the Gem moving picture theater here, and have taken possession.

Falls City, Neb.—C. H. Kerr will open a new airdome theater here.

Cumberland, Md.—Charles Gercke will erect a new moving-picture theater on Torresdale avenue, south of Comly street.

Leon, Ia.—W. P. Sheets & Co., of Princeton, Mo., are planning to open a new moving picture show here.

Buffalo, N. Y.—Frank Nowak will erect a new moving picture show on Broadway.

West Point, Ga.—The Amuse U moving picture theater here owned by R. S. Scott was destroyed by fire.

Charlotte, N. C.—Otto Haas has purchased the Star moving picture theater here from F. J. Newell.

Sheridan, Wyo.—G. D. Keith has purchased the Electric Theater here from Waechter & Christensen.

Osage City, Kan.—G. H. Strayer is making arrangements to erect a new airdome theater here.

Cincinnati, Ohio.—The Schottmiller Company is having plans prepared for the erection of a new moving picture theater.

Roswell, New Mex.—The Lyric moving picture theater here was destroyed by fire.

New York, N. Y.—Architect C. W. Ruhl has completed plans for the erection of a new moving picture theater to be located on Third avenue. B. C. Gerkin is the owner.

Middletown, Pa.—E. H. Condran, Jr., is planning to erect a new moving picture show here.

Grand Forks, N. D.—A. G. Pedwell, of San Francisco, is planning to open a new moving picture theater here.

Cincinnati, O.—The Columbia vaudeville and moving picture theater here was badly damaged by fire.

White Pigeon, Mich.—Arthur Rustling has opened a new moving picture theater in the Mack building.

Ft. Worth, Tex.—Mr. Healy, of Freeport, Ill., has erected a $20,000 moving picture theater here, and will soon open same.

Union City, O.—Lewis & Shreve are preparing to open a new moving picture show here.

Zanesville, O.—Sun & Murray are planning to greatly enlarge the Orpheum Theater here.

Herrin, Ill.—A. R. Hill is completing arrangements to open a new moving picture show here.

Joplin, Mo.—The Globe Theater Company is preparing to open a new moving picture theater here.

Brooklyn, N. Y.—The Excelsior Moving Picture Theater Company has been incorporated with a capital stock of $2,000. The incorporators are Herman J. Scharmagel, Albert J. Olson and Axel V. Nelson.

Davenport, Ia.—The Family Airdome, better known as the Summer Theater, at Fourth and Scott streets, was opened for the Summer season recently as a moving picture house. Only high class motion pictures will be shown. The theater is cool and clean and will undoubtedly prove a popular place during the warm Summer months for the amusement seekers of the city.

Fairchild, Wis.—F. J. Bollinger will open a moving picture show here.

Houghton, Mich.—C. S. Sullivan's new Royal Theater opened here and received a good patronage.

Kane, Pa.—Koser & Hood, the owners and managers of the Orpheum Theater, on the corner of Second and Water streets, have sold their business to Wells & Kautz.

Worcester, Mass.—Edward Lynch has leased the Lincoln House property and will erect a picture house, to be ready by November 1.

Newburgh, N. Y.—Work was begun to-day on a new open-air moving-picture theater in Lander street, next to the Empire Garage, and will seat from 1,500 to 2,000 people.

Haiby, Ida.—W. F. Horne has converted the Opera House into a moving picture theater.

Brooklyn, N. Y.—A new moving-picture theater is being erected here on Franklin avenue, near De Kalb avenue, for the Gold Realty Company. Another is being built on Benton street, corner of Kingsland, for Thomas E. Reydel.

Niagara Falls, N. Y.—A new moving-picture theater is being erected in this section, and will be known as the New Grand.

Aurora, Ill.—The Fox is a new moving-picture theater opened here under the management of L. M. Rubens.

Chicago, Ill.—The Kedzie Amusement Company will shortly erect a new vaudeville and moving picture theater at the corner of West Madison street and Kedzie avenue.

Sheridan, Wyo.—W. A. Karns has opened a new moving picture theater on North Main street. It is called "The Scenic."

Globe, Ariz.—The Miami Townsite Company has purchased the Miami Airdome, and Manager Borenstein will have charge.

Sandwich, Ill.—Will Burkhart has purchased the Royal Moving Picture Theater of Mr. Grant.

Bisbee, Ariz.—Quinn Brothers are preparing to erect a new vaudeville and moving picture theater on Upper Main street.

Terre Haute, Ind.—Terre Haute will have another moving picture show. This one will be situated in the Kirk shoe store and will be under the proprietorship of the Colonial Theater Company. This company has many houses in other cities and conducts them as first class picture palaces.

Odell, Ill.—A. R. Orr is making arrangements to open a new moving picture theater here.

Cowanda, N. Y.—A new moving picture theater has been erected in the skating rink here. Shows will be given on Monday, Wednesday and Saturday nights. Two reels of film and two illustrated songs will make up the performance. The admission is 5 cents.

Seabright, N. J.—The new moving picture theater, which has been under course of construction for some time, has at last been completed and has thrown open its doors to the public. The location of this amusement house is on Church street and belongs to the Percy Williams' Circuit. The admission will be 10 cents.

Hackettstown, N. J.—George Search, who has been conducting a moving picture show under canvas at Netcong for some time past, has leased the Curtis lot, on Washington street, for the same purpose.

INDEPENDENT FILMS.

The following reels have been released, week of August 1, by the Empire Film Company, 150 East Fourteenth street, corner Third avenue, New York:

Aug. 1—Irony of Fate (Imp).....995
Aug. 1—U. S. Revenue Detective (Yankee)....900
Aug. 1—Soldier's Honor (Eclair).....634
Aug. 1—She Survives Son-in-Law (Eclair).....411
Aug. 2—Miner's Sweetheart (Bison).....1000
Aug. 2—Jenks' Day Off (Thanhouser).....960
Aug. 2—The Private Secretary (Powers).....950
Aug. 3—The Rest Cure (Atlas).....966
Aug. 3—The Glove (Ambrosio).....805
Aug. 3—Fricot Drinks Horse Embrocation (Amb.).....295
Aug. 3—The Spitfire (Champion).....990
Aug. 3—Sons of the West (Nestor).....950
Aug. 4—Yankeeanna (Imp).....985
Aug. 4—Eagle and Eaglet (Film d'Art).....1040
Aug. 5—Cowboy's Generosity (Bison).....1000
Aug. 5—The Restoration (Than.).....975
Aug. 6—His Baby's Shirt (Powers).....500
Aug. 6—Almost a Hero (Powers).....500
Aug. 6—Magdalene (Great Northern).....950
Aug. 6—Louisa Miller (Itala).....1000

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Come Along My Mandy.
Love Sick.
In My Garden.
Sometime in After Years.
Oh! You Spearmint Kiddo, With the Wriggly Eyes.
To-night, Sweetheart, To-night.
I Want Someone to Flirt With Me.
Dreaming of You.
Love Keeps the Whole World Young.
Silver Bell.
Back to the Bleechers for Mine.
The Man in the Silvery Moon.
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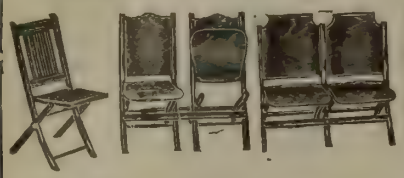
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"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors.

5,000	$1.25	20,000	$4.60	50,000	$7 50
10,000	2.50	25,000	5.50	100,000	10.00

Get the Samples — Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

IMP — BISON — DEFENDER — ATLAS — OWL — AMBROSIO

CINCINNATI FILM EXCHANGE

315-317 West Fourth Street. CINCINNATI, O. Long Distance 'Phone, Main 1480.

"THE HOUSE THAT BUYS FILMS"

Connect with a real, live, up-to-date Film Exchange that can give you a real service.

References—MOTION PICTURE DISTRIBUTING & SALES CO.

ITALA — THANHOUSER — FILM D'ART — YANKEE — OTHERS

The BIO Carbons

WHAT IS IT?

It is a **better** projector carbon, made by men who believe that it pays to do things just a little bit better than the other fellow. They have a notion that there will be enough people who will appreciate it, to make it worth while.

Our stack of mail every morning proves that there are a whole lot of people who think it worth while.

They are the kind we want to hear from.

The chap who says "Oh I'm satisfied; Why should I change?" Grandfather's shoes fit me perfectly"—little knows that the sheriff is waiting just around the corner with a writ of attachment for the above mentioned footgear.

Success **to-morrow** lies in being everlastingly dissatisfied with **to-day's** results. At least, **we** think so, and we are glad to find that we're not at all lonesome in the opinion.

If you agree with us sign here.

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Jobbers-Name.....

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and mail this ad to us with $1.50 for a **sample** package of 50-⅝ x 6 inches BIO Carbons (AC or DC) prepaid.

Charles L. Kiewert Co.

NEW YORK	39 Cortlandt Street
PITTSBURG	421 Frick Building
MILWAUKEE	114-116 Huron Street
SAN FRANCISCO	195-197 Fremont Street

DON'T FORGET TO FILL IN YOUR JOBBERS NAME

HALLBERG

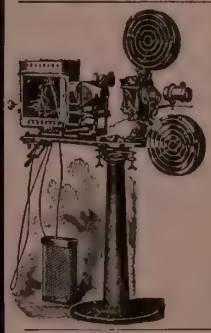
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Hallberg Electric Economizer

is made for all circuits in any size required for one or more M. P. or stereopticon lamps, and is GUARANTEED TO LAST and **saves 60 to 90%** on current bill and gives the **best light.**



Motiograph

Flickerless M. P. Machine

produces the steady, brilliant pictures you have been looking for.

The 1910 Model

is now in stock, ready for prompt delivery.



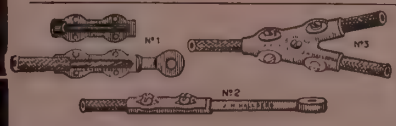
Hallberg

Exhaust and Buzz Fans

are the best on the market and prices are right. 24-inch A. C. Exhaust Fans and all sizes Buzz Fans in stock at all times.



Electra Pink Label M. P. and "EXCELLO" Flame Carbons give the best results. My stock is complete. Any size order filled on date of receipt.



Send **$1.50** for a set of **HALLBERG Terminal Connectors** by mail, postpaid. They do away urned out lampleads.



Hallberg

4,000 C.P. Flaming Arc Lamps

give a steady golden yellow or brilliant white light. The best for theatres.

Send 35c for Can of SPEC-OIL The Best You Ever Used

My stock of Announcement Slides, Condensers and M. P. Supplies is the most complete. **Free Catalogue No. 41-W**

J. H. HALLBERG, 36 East 23d St., New York

Jeffries-Johnson Fight Pictures

THESE SLIDES CAN BE USED IN CITIES AND LOCALITIES WHERE THE AUTHORITIES HAVE BARRED THE

MOTION PICTURES OF THE BIG FIGHT

We have purchased absolutely, from America's Greatest Newspaper, the

NEW YORK HERALD All of its copyrighted pictures, taken at the ring-side, Reno, Nev., July 4th. We can onable managers, at a minimum figure, to present **EVERY VITAL MOMENT of the BATTLE**

Exactly as seen by the fight fans at Reno.

THE NEW YORK HERALD TOOK OVER SEVEN HUNDRED PICTURES

of the great fight at Reno. These pictures were used by the leading newspapers of the country in illustrating the battle. Among the more prominent journals using the Herald's service were the Kansas City Star, the Denver Post, the Philadelphia Inquirer, the Chicago Daily News, the St. Louis Republic, the New York Evening Journal, the New Orleans Picayune, the Atlanta Journal, THE NEW YORK WORLD, and others to the number of hundreds. We have chosen the best of these pictures for exhibition, and will ship by express immediately on receipt of wire

FIFTY OF THE HERALD'S SELECTED VIEWS OF THE JEFFRIES-JOHNSON FIGHT

Showing all of the interesting stages of the battle, from introductions to the final knockout, and we guarantee them to be the

BEST AND ONLY JEFFRIES-JOHNSON FIGHT PICTURES AVAILABLE.

The slides are ready for immediate shipment, and if they do not prove all that is represented, bringing you $10 in returns for every dollar invested, your money will be refunded.

These slides are for absolute sale, at the low sum of **$30—FOR EACH COMPLETE SET OF 50 SLIDES—$30**

Together with a full description of each slide. We also can furnish you with a full line of lithographed printing.
THE BILLBOARD said last week: "The pictures which Berger is advertising in THE BILLBOARD are the only other exclusive pictures on the market, and while they are not motion pictures it is anticipated that they will be largely in demand as long as the interest in the fight survives." These were prophetic words. Orders are coming in by telegraph and telephone, and by the time this advertisement reaches the public, over 400 sets of the slides will be in use throughout the country. You can be the

FIRST EXHIBITOR IN YOUR TERRITORY

only by sending in your order NOW, accompanied by certified check, post-office, express money order, or telegraph.

JUST A FEW COMMENTS

"The best views of the big fight ever shown."—New York Sun. "All of the interesting moments without unnecessary brutal details."—New York Times. "There is no doubt of the public's interest in the big battle, and these pictures satisfy the curiosity without shocking the sensibilities."—New York American. "The greatest pictures of the fight I have seen."—James J. Corbett. "They are great."—Sam Berger, Manager of Jeffries. "Better than any other pictures I ever saw in all my life."—CHAMPION JACK JOHNSON.

POUND THE IRON WHILE IT IS HOT.

Get your order in by wire as soon as you see this advertisement. You can make a few hundred dollars for yourself, and then sell the slides to your neighbor. And if these pictures don't get the money for you, your money will be refunded by us.

'Phone, Murray Hill, 6442 **JOHN S. BERGER, Manager, 1386 Broadway, NEW YORK CITY**

P. S. Kindly remember that the NEW YORK WORLD, in order to properly illustrate its articles on the fight, used the NEW YORK HERALD'S picture service, and these pictures now are owned by us, so beware of imitations.

THE MIRROR SCREEN

PATHÉ FRÈRES
Moving Pictures
35-37 RANDOLPH STREET
CHICAGO

Motion Picture Screen Company
Shelbyville, Ind.

July 25, 1910

Dear Sirs:

The Mirror Screen we have recently installed in our demonstration room has turned out to our entire satisfaction. We find that the picture is brought out more clearly and that especially in the case of of colored subjects, the different colors come out most beautifully.

We will be glad to demonstrate the advantage of your screen to anyone you may refer to us and remain, with best wishes.

Yours very truly,
PATHE FRERES,
(Signed) Per K. W. LINN, Mgr

Messrs. TUCK & MANNING, Exclusive Agents for Greater New York. Suite No. 406 Gaiety Theatre Bldg., N. Y. C.

P. P. CRAFT, Agent for Pennsylvania, New Jersey, Maryland, Virginia and West Virginia. No. 416 Ninth Street, Washington, D. C.

EQUITABLE MOTION PICTURE CO., for the State of Nebraska. No. 1318 Farnum Street, Omaha, Neb.

CHAS. SNODGRASS, Agent Kansas and Oklahoma. Colonial Theatre, Wichita, Kansas.

H. F. BRYAN, General Agent. Room 41, No. 81 So. Clark Street, Chicago, Ill.

F. P. BLOOMFIELD, General Agent, Muncie, Ind.

Beware of infringements of patents or trade mark. Mirror Screens are only made by us at Shelbyville, under U. S. patent No 937,550 (Oct. 19, 1909), Canadian patent No. 123,310 (Jan. 18, 1910.) Exhibitors who buy or manufacture any infringement of these patents will be prosecuted to the full extent of the law.

Motion Picture Screen Co. SHELBYVILLE INDIANA

"Champ" Scoops Again

A STIRRING story of the West, literally teeming with true thrills and startling situations, enacted by noted representatives of cowboy and Indian types.

"CHAMP'S" BIG WESTERN CREATION

A Cowboy's Pledge

Sparkles and scintillates with the Pulse of the Plains. A big, wholesome story of the frontier, brimming with excitement and action. In truth, the personification of realism.



Actual Release Day, Wednesday, August 17

Approximate Length 900 ft. SUPERB POSTERS FREE

Get in'o the "Champ" Caravan for Real Western Films

Wooop 'em up to your exchange, Mr. Exhibitor You can get 'em if you ask the right way. Unlimber your guns and demand:

The Hermit of the Rockies
Cowboy and the Squaw
Romance of the Anvil
Abernathy Kids

We've got a big mailing list. Get on!

Champion Film Co.

MARK M. DINTENFASS, General Manager

GENERAL OFFICES:

27 Lexington Avenue, New York, U. S. A.

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company

GET ON OUR MAILING LIST!

NESTOR FILMS

"Rarely Equalled--Never Surpassed"

DAVID HORSLEY, Bayonne, N. J., U.S.A.

GOOD! BETTER!! BEST!!!

It is GOOD to Think of NESTOR FILMS; it is BETTER to Get NESTOR FILMS; it is BEST to Keep On Getting NESTOR FILMS.

LIVE EXHIBITORS are showing faithfully and consistently showing NESTOR FILMS, knowing them to be the Surest, Safest AND Best Paying Investment.

"Hold back" no longer; NOW is the time to become a NESTOR EXHIBITOR! And AFTER the INITIATION you will AGREE, with the entire NESTOR EXHIBITING FAMILY, that "ONCE A NESTOR EXHIBITOR, ALWAYS A NESTOR EXHIBITOR."

For Release Wednesday, August 10th, 1910

"HEARTS OF GOLD"

LENGTH, 990 FEET



Scene from "HEARTS OF GOLD."

Others would RIGHTLY APOSTROPHIZE this FILM as a CLASSIC, a MASTERPIECE, or the ACME of PERFECTION in MOTION PICTURE ART. We are content to DESIGNATE it merely as a DELIGHTFUL WESTERN DRAMA OF UTMOST SIMPLICITY, which will APPEAL to every HEART—also SATISFY and CAPTIVATE all classes of PEOPLE. The story centers about a young woman, who is forced to masquerade in male attire in order to support herself and her infirm Grandmother. For further particulars consult the SYNOPSIS, and, for a COMPLETE REVELATION of ALL that's ENJOYABLE and SATISFYING, Get "HEARTS OF GOLD"—a VERITABLE GEM of ACTING, STAGING and PHOTOGRAPHY.

ROUGH-HOUSE for it! All NESTOR FILMS are WORTH ROUGH-HOUSING for.

SOLD THROUGH

THE SALES CO.

111 E. 14th Street

NEW YORK

BIANCHI LICENSEE

POSTERS FREE

GET ON OUR MAILING LIST!

VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, AUGUST 9

THE DEATH OF MICHAEL GRADY

An Excruciatingly Funny Comedy. Mike doesn't really die you know, and that's where the joke comes in.
Approximate length, 988 feet.

FOR RELEASE FRIDAY, AUGUST 12

MRS. BARRINGTON'S HOUSE PARTY

Rich in Heart Interest and Delicate Comedy. An elopement and a secret marriage with a happy ending.
Approximate length, 977 feet.

FOR RELEASE SATURDAY, AUGUST 13

THE TURN OF THE BALANCE

An Appealing Society Love Story. A wealthy young woman comes to the aid of her sweetheart in the nick of time.
Approximate length, 980 feet.



Scene from "THE TURN OF THE BALANCE"

If you are not getting our Bulletins, send in your name and address at once. In making revisions a number of names have been dropped by mistake.

USE VITAGRAPH POSTERS Posters of the "Vitagraph Girl," Posters of the "Vitagraph" Stock Company Players. Posters specially made for each Film Subject. Order from your exchange, or direct to us.

The Vitagraph Company of America { NEW YORK, 116 Nassau St. LONDON, 25 Cecil Court CHICAGO, 109 Randolph St. PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 8. | August 20, 1910 | Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

MÉLIÈS RELEASES

"HER WINNING WAY"

Another of Méliès Humorous Comedies.

Released AUGUST 18, 1910

The Romance of Circle Ranch

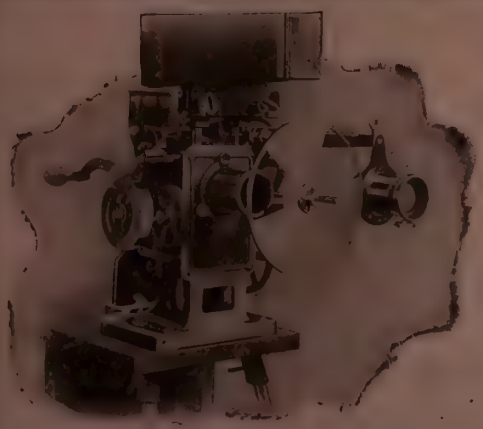
For Exciting Romance of Western Life; this Film Surpasses Any Yet Produced.

Released AUGUST 26, 1910

MÉLIÈS FILMS ARE MONEY GETTERS. TRY THEM FOR YOURSELF AND BE CONVINCED.

G. MÉLIÈS, 204 East 38th Street, New York City

Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



IF YOU DON'T WANT THE BEST

our exchange proposition won't interest you. But if the best is none too good for you, ask your film man for our proposition to take your old machine in part payment for the perfected

Power's No. 6 Cameragraph

We will send Catalog "G" free on request.

NICHOLAS POWER COMPANY - 115 Nassau Street, New York City

VITAGRAPH

The Thanhouser 2-A-Week

RELEASED TUESDAY, AUG. 16th

The Thanhouser "Tale of the City Room"

The Girl Reporter

Here Is a Delineation of the Grinding of a Great Modern Newspaper Mill As the Public Best Likes To See It—From the Inside. It's an Intimate Study of Press and Politics That Will Be a Revelation To You and It OF COURSE Includes One of Those Thanhouser Love Affairs That Your Patrons So Yearn For.

Approximate Length, 1000 feet No. 134 Code Word, Reporter



Scene from "THE GIRL REPORTER"



Scene from "SHE STOOPS TO CONQUER"

RELEASED FRIDAY, AUG. 19th

A "Thanhouser Classic"--Oliver Goldsmith's

She Stoops to Conquer

Here you have a prize version of the prize comedy of the great Goldsmith—the best known comedy in the English language, in fact. During his liftime Stuart Robson used it as a starring vehicle and brought renewed fame to himself as well as to the play. So revered is "She Stoops to Conquer" in the hearts of the American public that recently it saw an all-star Broadway production with Eleanor Robson as Kate and Kyrle Bellew as Marlow and scored an epoch-making success The present producers don't claim it to be a Broadway production but they DO know it's the best picture thing of its kind that has been released this far in the game. JUST SEE IF THEY'RE RIGHT!

Approximate Length, 1000 Feet No. 135

Code Word, Conquer

Thanhouser Company

NEW ROCHELLE, N. Y.

The Sales Co., Agents for United States and Canada.

Say "THANHOUSER" to the Exchange Man!

RUSH REPRODUCTION OF **RUSH**

Jeffries-Johnson Championship Contest

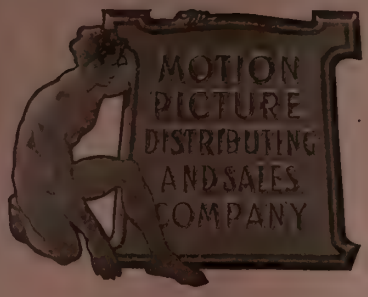
Showing the best rounds of the original fight, blow for blow. The Greatest Feature Film in existence. Wire for it at once.
Now is the time to make a big clean-up. **Four-Colored One-Sheet Lithographs, 10c each**

LENGTH about 1,700 FEET. $225 PER SET

JEFFRIES Posed by CHARLES CUTLER, of Chicago
JOHNSON Posed by CLEVE HAWKINS, of New York

See that Cutler and Hawkins' names appear on titles. Beware of cheap imitations posed by inferior amateur fighters.

SPORTS PICTURE COMPANY
Mossler Bldg., Chicago, Ill. -:- A. McMILLAN, Agent



A FILM FABLE
—OF THE—
PRESENT TIME

ONCE UPON A TIME a man had a Baby Lion,—a cute little thing that purred and rubbed up against him. He fed it with a Bottle and it waxed Fat and grew BIGGER AND BIGGER. The Man's friends warned him to get rid of the Beast, and were laughed at for their Pains. Finally, the Lion reached its full strength, and its strong claws and powerful teeth were utillized to destroy its Benefactor, aud as it licked its Chops it winked its Eye and chuckled at the GULLIBILITY of Human Nature.

You are feeding a powerful enemy weekly with royalties and rentals. It is HUNGERING FOR YOUR BLOOD AND ALREADY HAS CAST LUSTFUL EYES UPON YOUR THEATRE. Most of the exchanges have been gobbled up, and it is waiting in anticipation the sweet morsel you will supply.

DON'T WAIT FOR THE TEETH TO SINK INTO YOUR NECK BEFORE YOU WAKE UP. Don't feed it another minute.

BE INDEPENDENT: Look at the grand program we are releasing weekly and you won't hesitate a minute. Start the fall season right, and you will be able to sleep peacefully without an axe hanging over your head.

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

FILM D'ART—Baumann & Laemmle
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
THANHOUSER—Thanhouser Company

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company

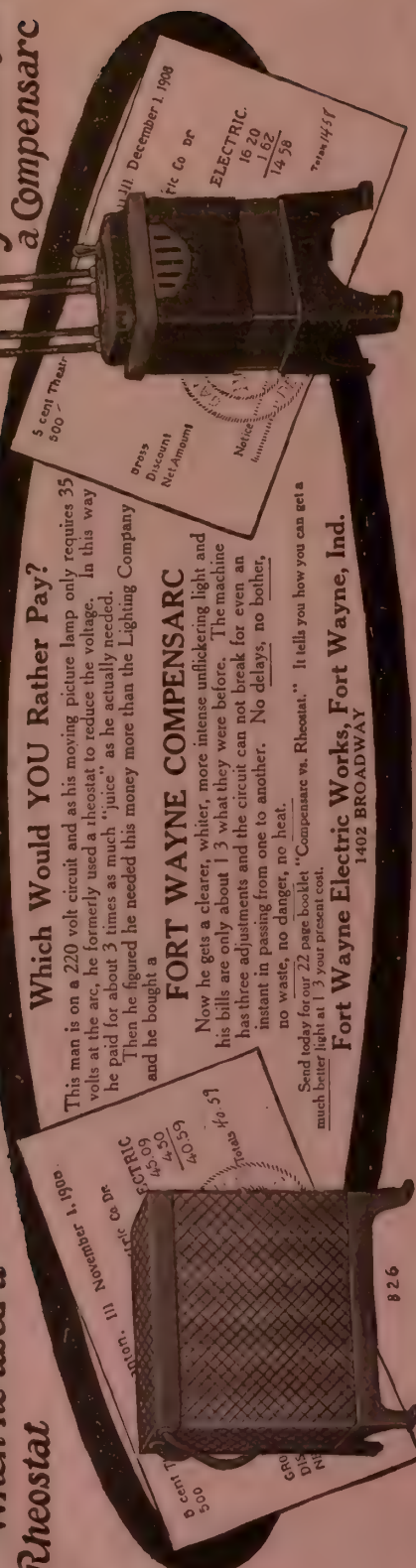
List of BUYING EXCHANGES, Aug. 8th, 1910

Acme Film Exchange, 14 Larkin St., San Francisco, Cal.
Anti-Trust Film Co., 79 So. Clark St., Chicago, Ill.
Albany Film Exchange, 418 Broadway, Albany, N. Y.
L. J. Applegath & Sons, 145 Yonge St., Toronto, Ont.
Allen Amusement Company, Calgary, Alberta, Can.
B. & W. Film Exchange, 412 East Baltimore St., Baltimore, Md.
Buckeye Film & Proj. Co., 309 Arcade Bldg., Dayton, Ohio.
Boston Film Rental Co., 132 Boylston St., Boston, Mass.
Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City, Mo.
California Film Exchange; 1065 Mission St., San Francisco, Cal.
Capitol Film Service, 422 North High St., Columbus, Ohio.
Chicago Film Exchange, 602 Dooley Block, Salt Lake City, Utah.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati, Ohio.
Consolidated Amusement Co., 28 West Lexington St., Baltimore, Md.
Eugene Cline, 59 Dearborn St., Chicago, Ill.
Exhibitors' Film Exchange, 138 Third Ave., New York City.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans, La.
Eagle Film Exchange, 143 North 9th St., Philadelphia, Pa.
Empire Film Exchange, 150 East 14th St., New York City.
W. E. Greene Film Exchange, 228 Tremont Ave., Boston, Mass.
Globe Film Service, 1073 East Madison St., Chicago, Ill.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Hudson Film Company, 138 East 14th St., New York City.
Independent Film Exchange, 415 Ferry St., Pittsburg, Pa.
Independent Western Film Exchange, Swetland Bldg., Portland, Ore.
Kinetograph Company (for Canada), 41 East 21st St., New York City.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
Laemmle Film Service, 256 Hennepin Ave., Minneapolis, Minn.
Laemmle Film Service, 1517 Farnam St., Omaha, Neb.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit, Mich.
J. W. Morgan, 1230 Grand Ave., Kansas City, Mo.
Miles Brothers, 790 Turk St., San Francisco, Cal.
Philadelphia Film & Projection Co., 44 North 9th St., Philadelphia, Pa.
Philadelphia Film Exchange, 934 Arch St., Philadelphia, Pa.
Pacific Film Exchange, Globe Bldg., Seattle, Wash.
Pacific States Film Exchange, 323 Lissner Bldg., Los Angeles, Cal.
Paramount Film Exchange, 61 West 14th St., New York City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., New York City.
W. H. Swanson St. Louis Film Co., 200 North 7th St., St. Louis, Mo.
Southern Film Exchange, 17 Opera Place, Cincinnati, Ohio.
W. H. Swanson & Co., 160 Lake St., Chicago, Ill.
Texas Film Exchange, 311 Elm St., Dallas, Tex.
Toledo Film Exchange, Toledo, Ohio.
United Motion Picture Company, 112 Main St., Oklahoma City, Okla.
Victor Film Service, Seneca and Pearl Sts., Buffalo, N. Y.
Victor Film Service, Prospect and Huron Sts., Cleveland, Ohio.
Wagner Film & Amusement Co., 208 North 9th St., St. Louis, Mo.
Western Film Company, 108 East 4th St., Los Angeles, Cal.

MOTION PICTURE DISTRIBUTING AND SALES CO.

111 EAST 14th STREET :: :: :: :: NEW YORK

After he bought a Compensarc



When he used a Rheostat

Which Would YOU Rather Pay?

This man is on a 220 volt circuit and as his moving picture lamp only requires 35 volts at the arc, he formerly used a rheostat to reduce the voltage. In this way he paid for about 3 times as much "juice" as he actually needed.

Then he figured he needed this money more than the Lighting Company and he bought a

FORT WAYNE COMPENSARC

Now he gets a clearer, whiter, more intense unflickering light and his bills are only about 1/3 what they were before. The machine has three adjustments and the circuit can not break for even an instant in passing from one to another. No delays, no bother, no waste, no danger, no heat.

Send today for our 22 page booklet "Compensare vs. Rheostat." It tells you how you can get a much better light at 1/3 your present cost.

Fort Wayne Electric Works, Fort Wayne, Ind.
1402 BROADWAY

THESE "IMPS" WILL BRING A SHOWER OF NICKELS TO YOU



First--A Screaming Comedy!

Entitled "The Taming of Jane". The story of a regular tomboy who is always discouraging the young chap who tries to make love to her. It will do your old heart good to hear your audience roar with laughter at the young fellow's attempts to corner her. A simple tale, but one of the best enacted Imp comedies ever produced. About 960 feet of delicious fun. Released Monday, August 22. Begin to ask your exchange for it **NOW!**

Next--A Newspaper Drama!

Entitled "For the Sunday Edition". Invite the Editors of your local newspapers to send a reporter to see this rattling good newspaper playlet. It is sure to make a hit with the keenest critics, for it is staged to perfection. It deals with a young reporter who is sent out to get a "story" for the Sunday edition. He gets it with the aid of carrier pigeons—but he gets even more than that! About 990 feet long. Released Thursday, Aug. 25. Get it and it will coin money for **YOU!**

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Independent Moving Pictures Co. of America.
111 E. 14th St., New York. Carl Laemmle, Pres.
All "IMP" Films are sold through the Sales Co.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

A Reel Every Week

At 5c. Per Foot

With 50 Posters. The following (Cold Copies. brand new)

Now Ready!!! More to Come Every Week!!

Week of Aug. 21,	**FORGIVEN AT LAST** (Ambrosio),	610 ft.
	MUSICAL WAITER "	330 ft.
Week of Aug. 28,	**GREAT LOTTERY** (Duskes),	1055 ft.
Week of Sept. 4,	**BRIGAND'S REPENTANCE** (Stella)	656 ft.
	FOOLHEAD'S TROUSERS (Itala),	322 ft.
Week of Sept. 11,	**WINTER SPORTS IN HUNGARY** (Walterdaw),	533 ft.
	LAME WOMAN (Eclair),	427 ft.

HERE'S REAL VALUE, 5c. **ORDER NOW!!!**

C. & J. FILM CO.

Sold through the Sales Company

111 E. 14th STREET, NEW YORK



LUX FILMS

Released August 18th, 1910

"Only a Bunch of Flowers"

A Thrilling Drama. Length 596 Feet

"That Typist Again"

Comedy. Length 380 Feet

To Make Your Show a Success You Must Have **LUX FILMS.**

THE WORLD'S BEST ∴ BAR NONE

Don't Forget the Eighteenth. You cannot do without these Films. Order Right Now

Exclusive Agents in Canada for the "Lux" and "Ambrosio" Films

FIFTY Splendidly Colored Lithos With Each Reel

R. PRIEUR

10 East 15th Street, NEW YORK CITY

Telephone Call, 3124 Stuyvesant

Sold only through the Motion Picture Distributing and Sales Company.



Stands for Quality!

GREAT NORTHERN

RELEASE FOR SATURDAY, AUGUST 13th

THE STOLEN POLICEMAN

A funny story of a policeman's attempt at courtship, and its unexpected climax.

THE LIFE BOAT

Illustrating the interesting manoeuvres of a life-saving station's crew.

Many Headliners Coming. Watch for **ROBINSON CRUSOE**

A true and vivid representation of Daniel Defoe's world-famous story. Released beginning of September. Book it now. We have room for a few more names on our mailing list. Send in your name and address at once.

THE GREAT NORTHERN FILM is the film make of Universal Fame (Pioneer of Independent Makers)
No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

A Paramount Service

Brand New Independent Goods ONLY: Positively No Junk

CROWDED HOUSES	THOROUGH SATISFACTION	FINANCIAL SUCCESS
WASHINGTON	**NEW YORK**	**BRIDGEPORT**
Washington Paramount Film Co., 428 9th St., N.W.	61 West 14th Street	1188 Main Street

DEFENDER FILM

The Tortures of Hell are not a circumstance to the hair-raising adventures of the artist-lover hero in

SHANGHAIED

A FULL REEL DRAMA FOR AUGUST 18TH

A great feature of this masterful production is a **DIVE FOR LIFE** a thrilling leap from the deck of an ocean going vessel

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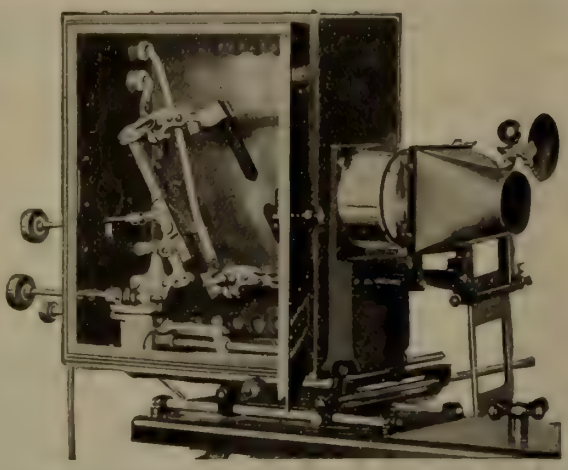
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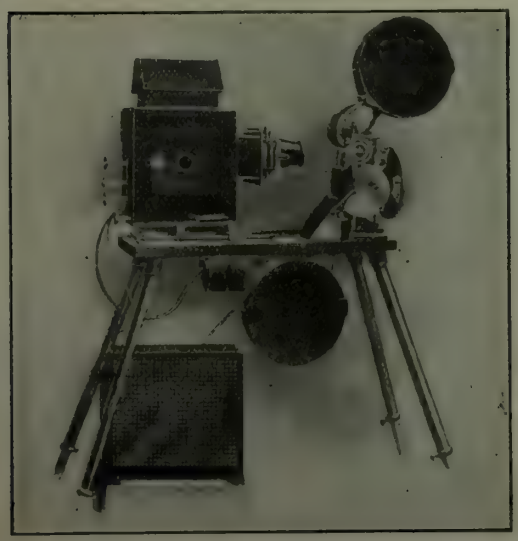
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Vol. 7 AUGUST 20, 1910 No. 8

Summary of the Week.

The Personal Equation 396
A Black List 397
Theater "Hash" on New York's Broadway 397
The Elusive Quality. By Louis Reeves Harrison 398
Baltimore and the Picture. By Thos. Bedding, F.R.P.S. 399
The Importance of the Scenario 400
Censorship Needed for the Newspapers 400
"The House With Closed Shutters"—A Biograph Poem 402
Chicago Notes 402
"Man-About-Town" on the Attempted Assassination of Mayor Gaynor 404
"Lux Graphicus" on the Aerodrome 405
Notes From Washington, D. C. 409
Operators' Column—Questions and Answers. By F. H. Richardson 410
Types of Theaters—The Elektra, Washington, D. C.—The New Bijou, Springfield, Mass. 414

"Primary Schools of Crime."

A PHILOSOPHIC SLANDER ON THE PICTURE.

One of the most interesting public meetings that we have been present at in New York City was of a semi-religious character; in fact, it was connected with a great Catholic organization. On the last occasion when we attended the breakfast of this body, we noticed that the members present consisted of eminent judges, lawyers, doctors, architects and other professional men, with a fair sprinkling of visitors drawn from other cities. The speeches were all more or less informal. It happened that the president of the company called upon a friend of ours, who, for many years, was associated with the New York press, to deliver a discourse. Our friend rose and surprised the hundreds of gentlemen present by quietly unfolding before their eyes a copy of a New York morning newspaper marked off into various colored sections. He had, in fact, colored parts of this paper by hand.

"I want," said our friend, "to give the newspaper a character not commonly assigned to it. The newspaper," he continued, "is largely a record of sin." There were several newspaper men present and they looked up with surprised eyes. "I have drawn up," continued our friend, "a list of the principal or common sins. To each sin I have assigned a particular color. I have gone through this newspaper, and where I have found the record of a sin I have given it its appropriate color. Here is the result." He held up and opened the newspaper, and the result was that it was so liberally colored that the sinless parts of the sheets appeared comparatively insignificant.

"The sight to do ill deeds, makes ill deeds done." If the newspaper is a record of sin, it may fairly be regarded as an incitement to sin. But, has anybody of prominence—a clergyman, lawyer, doctor or professor—ever got up in his place or written in the magazines denouncing the newspaper as a primary school for criminals? or as "the crown and summit of all the influences demoralizing the youth of the country to-day, not even the saloon being an exception." Nobody does this with regard to the newspaper; it is only the poor moving picture which comes in for this disgraceful slime of vicious falsity.

An exhibiting friend has sent us a copy of a publication entitled *Good Housekeeping*, for August. The conductor of this publication has allowed himself (or herself) to degrade it by the printing of an article called "The Moving Picture: A Primary School for Criminals," by William A. McKeever, a professor of philosophy in the Kansas State Agricultural College.

Why a professor of philosophy in an agricultural college should concern himself with the moving picture passes our comprehension. What has he to do with it? Upon the principle of the cobbler sticking to his last, we should have thought his business was to teach philosophy to agricultural students. *Not* having minded his own business, but having the temerity to pose as a critic and censor of the moving picture, this professor of philosophy has made an egregious ass of himself. We seriously doubt if he has ever visited half a dozen moving picture shows in his life. Anyhow, he filled two pages and a half of the magazine, *Good Housekeeping*, with one of the most absurd rhodomontades against the picture that we have ever read. Here is one extract from this stupid screed, which will give the reader an idea of the general tenor of the article, which goes on to say that the picture undoes the work of the schools, and then proceeds to discuss the possibility of "reforming" the moving picture business from the point of view of those who want to make the moving picture "one of the most powerful agencies for the moral or spiritual uplift of any community":

"These moving pictures are more degrading than the dime novel, because they represent real flesh-and-blood forms, and impart their lessons directly through the

senses. The dime novel cannot lead the boy farther than his limited imagination will allow him to go, but the moving picture forces upon his views scenes that are new. That is, they give him first-hand experience. Let us not try to annihilate it," continues this good-natured philosopher, *"but try to transform it into what it ought to be."*

What kind of world, we wonder, does this poor man live in? Does he think that such honorable firms as the Edison, Biograph, Selig, Vitagraph, Kalem, Lubin and Essanay Companies, together with the Imp, the Bison and other firms engaged in the business, does this man really think that these firms are engaged in putting on the market pictures which, to quote him: "practically institute a red-light district in easy reach of every home. See the murders and the debauchery while you wait. It is only a nickel." Does this man really believe what he writes, or is he, what we charitably suppose, profoundly ignorant of the moving picture business? If he believes what he writes he is either a fool or a lunatic. If he is ignorant, he has no right to come out in a popular magazine and issue this atrocious slander on the picture.

We shall take care that this professor, W. A. McKeever, shall receive a copy of this number of THE MOVING PICTURE WORLD with this article. We shall also take care that the publication, *Good Housekeeping,* receives a copy. We shall expect McKeever to retract and *Good Housekeeping* to publish his retraction. There is no more justification for this wholesale slander than there would be for saying that William A. McKeever is an exponent of immoral lessons to his students, and that the Kansas State Agricultural College is notoriously a red-light edifice. Now, Professor, on your knees, please, and beg the pardon of the industry that you are maligning and the public you are affronting with your misstatements and exaggerations!

The Personal Equation.

In the clean-cut system of modern American life, personality counts for much, if not all. Mr. Roosevelt, probably one of the greatest men the United States has ever produced, not long ago remarked that America was the only country where "a man as a man had every chance that a man should have." What he meant to say was that he is tried and judged on his merits as an individual, irrespective of birth, ancestry, favor or any other concomitants of life which tend to cloud, or, we should say, confuse, the opportunities of the individual. In other words, Mr. Roosevelt stands for the personality of the individual,—the true republican spirit. We prefer, in this article, adopting an older formula, and to call it "the personal equation." In so doing we unite the old with the new. "The personal equation" and "personality" mean the same thing.

The personal equation means everything in the business which it is the object of the MOVING PICTURE WORLD to promote. Everything depends upon the individual. Addressing the exhibitor, we say that the success or failure of his business depends entirely upon himself, or, in every-day language, upon the manner in which he conducts his theater. If there is a suitable personality dominating a moving picture theater, success will inevitably follow. Such a man must take an interest in his business: he must like it for itself, irrespective of the dollars and cents which it is his object to acquire. There is, we regret to observe, not so much of the favorable personal equation as we should like to see in the moving picture business. Men come in, and men go out of it, simply regarding the picture as a speculative agency. They do not seem to realize that the picture is a permanent factor of modern entertainment life. They mostly look upon it as an easy or ready means of temporarily making money. They may be, and probably are, successful for the time being, but Nemesis generally awaits them, in that having made a little money and cleared out, they are sorry that they did so. They have their punishment in that they see other men who have a firm faith in the picture going on from month to month, from year to year, profiting by their labors in the moving picture field.

The moving picture is not an evanescent factor in life; it is a permanent factor, just as much as the bread we eat, the clothes we wear, the vehicles in which we ride, etc., etc. In those other branches of work the personal equation counts. The insistence, the persistence of the individual makes for permanent success, because men who conduct those businesses have put their hands to the plow and don't look back. In so doing they make for success throughout.

The lesson we want to teach in this article is this: That the favorable personal equation or personality in the moving picture business makes for success. We want each exhibitor who reads this article to take a personal interest in the conduct of his house, and not to delegate the responsibilities to hands that may be unfitted for handling the reins of control. There are, as we know, 12,000 or so moving picture theaters in the United States. Some say that we underestimate the number. We have recently heard that there are as many as 30,000 or more theaters or other places of entertainment where the picture is shown. Even so, if the latter large number is correct, what a great thing it would be for the business if there were 30,000 men or corporations controlling these theaters or other places, in which each one of them "put himself" in the business, or, in other words, ran the business for all it is worth by striving to give the public of their very best in the way of service, courtesy and other accessories of the picture. An uplift indeed!

Within the last few days we have had visits from exhibitors from parts of the country, remote from New York City. They are successful men, prosperous men, conscientious men. Right here in this office we have had the pleasure of talking with them, and we have been pleased to learn that they are personally interested in the picture—and by personally interested we mean that the personal equation is allowed to enter into their business, because they study their patrons and they study the picture, and endeavor to give the public the best they can. They do not regard the picture as a mere arithmetical gambling factor, just as a man who makes his money or his income out of the stock exchange. To him the mere rise or fall of the stock is just the fluctuation of a market fraction, the mere movement of a figure; he has no direct interest in the business which produces these arithmetical fluctuations. He is a mere sport or a gambler. His personality or personal equation does not enter into the matter.

Far different should it be with the moving picture business of the United States, we might say of the world. We think it our duty at the close of August to write this article especially for the edification of the moving picture exhibitor. We want to see him prosperous now and always. We want him to give his public of his best in the way of personal service, attention, creature comforts and the like. The public will come again and again if they find that the presiding genius of a theater is in touch with them, is studying them, that the personal equation of the proprietor or manager is being exercised at its best, and that the public is not being treated as a flock of sheep by an unsympathetic shepherd.

A Black List.

In one of the publications with which we were formerly associated, we felt obliged, in the interests of thousands of those on whose behalf the publication existed, to institute what we called a black list. This black list was nothing less than a record of those unmitigated crooks who made it their business to defraud, deceive, or otherwise act improperly towards the advertisers in the publication. These advertisers, we may say, were poor employees, comparable to the operators in the moving picture business. They advertised in our publication for situations, and it was a rule for them to submit specimens of their work. It was no uncommon thing for an employer answering these advertisements to retain the poor advertiser's specimens of his work. He was thereby prevented from getting employment.

So we started this black list. Whenever we got authentic evidence of a man defrauding these poor workers, we pilloried him by publishing his name in the paper as a warning and a deterrent. For he not only injured the individual employee, but he injured the business generally by his injustice towards an individual.

This black list had a very salutary effect. It punished evildoers. They feared our action, and so in the course of time these pernicious practices of specimen stealing dropped off. It is no uncommon thing for a publication, issued across the Atlantic, to protect its advertisers against the nefariously inclined. We observe with pleasure that one newspaper published in New York City—"The New York Times"—does its best to exclude fake advertisements, and to protect both its small as well as large advertisers against would-be fraudulent persons.

But, in considering this article, we have not the advertising aspect of things in mind. We take rather a broader view. In the interests of the moving picture business as a whole, we seriously contemplate instituting a black list. On that list we shall print the names of prominent persons or newspapers who systematically malign the moving picture. A reference to our past two or three volumes will show that had our black list been in existence all along, we should have had to place on it the names of very prominent people, such as judges, doctors, lawyers, legislators, publishers, authors, newspapers; the list, indeed, would have been quite a formidable one.

If we decide to adopt this drastic measure of defending the picture from the attacks of the ignorant, the unscrupulous and the unjust, we will have just a simple heading in the text part of the paper, indicating that the people whose names are mentioned below are deserving of obloquy at the hands of the moving picture public for libeling, maligning, defaming the moving picture. We should see that copies of the paper containing that list were sent to the entourage of each individual, and by that means we should hope to convince the individual, and his or her friends, of the gross injustice which they were doing to the poor man's entertainment of the United States, if not of the world.

We shall think over our black list proposition. We are determined to exercise every means in our power to defend the best interests of this great and growing industry and form of amusement. We get hot under the collar when we read the nonsense that is printed about the moving picture and its effects. Before us are several clippings which make us laugh, nay, not laugh, but almost angry. Here is a girl who is alleged to have gone wrong in mind because of a love episode in a picture. Another youth is alleged to have imitated only too successfully a form of suicide shown in a moving picture. We say, "Not proven." Are not these things more manifestations of that newspaper neurasthenia which we pilloried a few weeks ago? Why drag in the picture on every possible provocation? The imagination of the American reporter we know is limitless. He is permitted considerable license in the exercise of his duties. But the importance of the moving picture industry is such that we must deny the young man somewhat of this license, although we may not deprive him of his liberty. If we start our black list, those who suffer from the boycotting that will thereby be created will have only themselves to thank for what they bear. In these enlightened times, people who go out of their way to wantonly attack the picture, as such, deserve all they get.

Theater "Hash" on Broadway, New York.

Legitimate curiosity led the writer to visit the theater on Broadway and Thirty-first street to see the afternoon performance. We are sometimes told that theaters give what the people need; had it not better be taken for granted that the people have to take what the theaters give—it certainly seemed so in this instance, for it would be better to think that the *few* in charge, rather than the *many* in attendance, were guilty of such bad taste. Vaudeville, circus tricks and moving pictures, what a mixture, and of what a stamp, this, too, in the heart of New York. It is at least pleasing to record that the moving pictures proved the best part of the "show," and even these could have been improved with either a better machine or a better operator. A film by Pathe depicting a love scene and suicide was spoiled from the beginning because the title was unreadable. "Picturesque Waters of Italy" were exceedingly poor for reasons stated above—we have seen better work by the stereopticon. Whether a better adjustment was secured or perhaps the operator suddenly became careful, but "The Death of Michael Grady" proved very good in every way. This is a very well acted comedy and is a good illustration of how "gossip will kill," but Michael, like truth, wouldn't stay killed. The "Water Cure" is a very good laugh raiser, its ridiculous impossibilities provoking much mirth. "Red Eagle's Love Affair" is another good film, well acted and clearly shown. There seems to be a moral to this drama to the effect that it is hard to change our nature, as Red Eagle goes back to his own people and old life even after having been to college. Interspersed with these pictures were a circus sort of troupe with wire walking and jugglery, the only good thing beside the pictures; a sort of clog dancing, which in itself may have been clever (the writer does not know); some singing, and two monologues, each by a young lady, and each containing for its telling "hit" that which bordered the obscene and indecent. What unsavory hash, some good meat spoiled with biting spice and garlic so that what could be relished was digested but a bad taste was left in memory's mouth.

What is the matter? If it is cheap move it to a cheap place—the Bowery or Coney Island—but on Broadway, never. If better talent costs more, charge more; a clean, up-to-date moving picture place ought to be worth 25 cents on one of the main thoroughfares of the United States. What a travesty, a 10-cent jumble of cheap vaudeville with a few good pictures to save its reputation and give it character in the very center of the Metropolis of America. It really seems that our film manufacturers may have to protect themselves by refusing to allow their productions to be debased by such vulgar associations. We could take our families to see the pictures, but should not want them to hear the vaudeville.

Rev. W. H. Jackson.

The Elusive Quality.

By Louis Reeves Harrison.

I recently sat through a two-hour show of mixed vaudeville and pictures to review for the Moving Picture World a picture play which promised to be a superior one, which, at least, was an ambitious effort. At the end I felt that there was little of value I could write concerning this presentation, either to the producer, or to the public, so I resolved to say nothing at all.

While thinking it over, it occurred to me that the play I went to see and criticize had a weakness shared by nineteen out of twenty that appear on the canvas.

It failed to get beyond the canvas.

It failed to reach the audience.

The audience was all right. It was composed of human beings with emotions we all share, feelings that could be stirred if any sort of sympathetic interest was aroused.

I sat among the other common people and felt, as they did, a sense of relief when the last scene was shown, the lights were turned up and the next vaudeville act was announced.

On another occasion I sat among the common people when an uncommon play was exhibited, cried with them and laughed with them over a picture play that swept a strong hand across the harpstrings of human emotions, bringing forth a wondrous harmony of pathos and humor in the twenty minutes allowed such representations, and, at the end, there was a sharp crash of spontaneous applause all over the house.

Ordinarily, we sit patiently through a string of dull scenes, hoping and hoping that some spark of genius will light up the gray monotone, but there is no relief. We are ready to respond to situations of sorrow with reciprocal interest and swift indrawing of breath, ready to laugh over faults that we share and recognize privately but do not publicly admit, all because we are simply human.

We all like human plays, the kind that cross the footlights, but picture plays often (O, so often), fail to "get over."

It is an art to photograph a pictured scene.

It is an art to create the scenic picture to be photographed.

Nearly all producers seem to have a thorough knowledge of these two arts. They have acquired that much knowledge and stopped there. Because they go no further, the great majority of silent dramas fall flat.

It seems to me, and I am only giving my impressions as a lover of fine motion pictures, that these silent dramas might be made a power to work on the human spirit so as to afford us fellows in the audience some genuine pleasure. That's what we go to the show for. Some of us need relief, others would like a play that acts as a stimulus to thought. We want something that exerts a strong influence on the mind. It may stir our emotions, it may better our point of view, it may simply entertain, but we object to sitting through a weary round of nothingness. The opening of chestnut burs, the working up of old plays and stale fiction, can be forced on us for a while, but we prefer action to sub-titles. Very few of us are interested in remote questions set forth in the classics, especially when we have questions of our own to deal with in every-day life. The wrongs of other races and other peoples are too remote. Over six hundred children died in New York City last week from lack of fresh air and sufficient nourishment. There are terrible tragedies now, here and right in our midst. Such mortality among the sweetest creatures on earth, presents a problem filled with suggestion. The playwright who shows the joys and sorrows of these tiny creatures, so much loved and so greatly wronged, will stir the hearts of common people.

Then, how about the mothers?

Many of those noble creatures, the most valuable of any on this earth, carry their burdens of sorrow in abject poverty, while selfish decadents hoard what they do not need. Their bravery, their trials, their self-abnegation—we do not have to go far afield to find heroines who are already entrenched in our natural affections.

Make the plays more personal and less theatrical.

Dramas of the highest quality, presenting character contrasts, the clash of intense individualities, the conflict of opposed interests, need not keep within *all* the unities, but they will more surely meet with appreciation if they deal with existing conditions in our own times.

We can judge of the truth of what is happening here and now.

I do not mean that plays must be limited to simple themes. The one already referred to as a notable success handled a question of abnormal psychology, but was so clearly presented that no sub-titles were really needed. It was instantly appreciated by the entire audience, and it worked on the emotions because it afforded the actors tremendous opportunity.

I do mean that there should be less straining after effect.

It is theatrical artificiality that robs nineteen out of twenty plays of that elusive quality, well known and carefully studied by professional writers, verisimilitude.

The picture dramas lack likelihood.

Noble historical dramas, depicting battle scenes, may not be of to-day, but they should be fair to the enemy; the bravery was not all on our side. Those relating to the civil war should especially be just to the losing side. Theirs is all the after-burden of misery. We of the North came home with joyous bands and flying banners, while our own kith and kin in the South, after long years of self-sacrifice, carried broken hearts back to wasted lands and wrecked homes.

To be truthful, we must be fair.

As to the men appointed to read and judge plays, it sometimes seems as though well organized business concerns, devoted to the manufacture of films, overlook the fact that the reader who has the power of elimination is, in reality, an art director, who dictates the policy of the entire organization. If such men are not qualified by experience to judge, or lack imagination necessary to "see" what the author intends, every cog wheel in the business mechanism has been carefully set in its proper place and the mainspring omitted altogether.

The best training for a man in such a position is a constant study of other productions, with a keen eye on the audience to note how they are received. By getting down among the people, the art director will lose nothing but his time, and he will gain in general knowledge of human kind,—his own kind.

He may even discover in our bosoms "the forgotten power that slumbers in every soul," recognition and love of the truth.

Baltimore and the Picture.

By Thomas Bedding, F.R.P.S.

Baltimore, the gateway of the South, is noted for many things, such as the little flights of marble steps in front of the houses, which are always kept clean by the Baltimore housewife. In Baltimore, too, the housewife gives her guests fried chicken, a distinct novelty to us. Baltimore is very fond of terrapin, so we are told, though, we did not taste this delicacy in this city. We had had enough of turtle soup in London.

On a Sunday, too, Baltimore, unlike New York, is quite dead in the matter of public entertainment. This is curious, inasmuch as Baltimore is a great Catholic center, being the home of the illustrious Cardinal Gibbons. Besides being a city of peace, calmness, pretty women, irregularity of construction, Baltimore is also notable for the humorous fact that the undertakers are very quarrelsome. They quarrel in long and amusing advertisements in the newspapers. One man takes up half a column in the newspapers to advertise the numerous advantages of his $75.00 funeral, whereupon another man gets out, indirectly abuses the $75.00 man, and offers to do the job for $50.00. Funny is hardly the word for this remarkable aspect of modern commercialism.

Shortly described, therefore, Baltimore is just a simple little semi-Southern, easy going, scattered village of half a million or so inhabitants. But it has one supreme recommendation in our eyes, which will always make us turn to it with feelings of warmth and gratitude. It loves the picture, respects the picture, encourages the picture as such. It denied admission to the Jeffries-Johnson photographs, for Baltimore is towards the South, where persons of color are not permitted to take undue liberties with white people.

We were interested to learn by word of mouth, and to have the evidence, that Baltimore is laudably particular in the quality and class of subject which it tolerates in its picture houses. The latter are patronized by the very best local society. On our visit to the city last week we made it a point in the limited time at our disposal to study many audiences in and out of the theaters, and of meeting individual members of those audiences. These people were quite classy enough for the Metropolitan or Manhattan Opera House, New York City. We were impressed by the circumstance that in the character of the people who visited the picture houses in Baltimore, the picture is dignified as a valuable factor in the entertainment of the best classes of the public.

Some of the Baltimore picture houses are amongst the finest and most comfortable in the country. They are administered with tact and ability. Just imagine now one charming little place that we visited, called "The Blue Mouse," an Independent theater, already described and illustrated in our pages, giving for five cents the privilege of a waiting room for ladies, with telephone, writing facilities, and the like. It is this sort of thing which uplifts the picture and attracts the better classes of people. Some of the clerical and other antagonists of the picture should visit these Baltimore houses, and see for themselves how well conducted they are.

"Moving Picture Row," Baltimore (it is called, we believe East Baltimore Street), has all the aspects of Fourteenth Street, New York City. It is crowded with theaters, possibly overcrowded. Competition and the survival of the fittest will no doubt remedy a state of things which is possibly not profitable all round. In all large centers of population there is a tendency for places of amusement to congregate together, due to the fact that the pleasure section of a city bears a certain definite relation to the other sections. The result is excessive competition—a condition of things not unknown in the moving picture field to-day. The shrewd man, however, the money-making man, gets away from the center of things, and therefore makes his money because he does not seek the competition which robs him of the profits he makes. Baltimore, therefore, in this respect is as human as all other cities.

We made it our business to study the Independent aspect of things in Baltimore. The officials of the Sales Company should know that there is room for an increase of their popularity there. The programme put out from Fourteenth Street is, according to our Baltimore informants, not qualitatively and intrinsically up to the mark. We are quoting representative exchange men and theater men. The foreign element in picture making is not liked there, or perhaps we ought to say, not understood. Personally we are not surprised at this. However, European matters in the United States are notoriously *caviare* to the general. The scheme of life in this country excludes all definite recognition of extraneous affairs, or perhaps we should say trans-Atlantic and trans-Pacific affairs. That is why foreigners and foreign productions are more foreign in the young United States today than they are in the older countries of the world.

Baltimore likes the Imp and the Bison pictures. But Baltimore thinks that both might improve in photographic quality. Baltimore is very critical, and properly so, for culture is rife there.

We heard some plausible complaints against some of the Independent manufacturers who are using raw stock which does not last so long as it should. A prominent exchange man complained to us very strongly that he could only get a fortnight's work out of the pictures. He is a large buyer, and he counts for much in the game. It would, we think, be wise for the directors and executive of the Sales Company to take cognizance of these complaints. For what is felt in Baltimore is felt in other large centers of picturedom. We are anxious—very anxious—that the presiding personalities on the Independent side of moving picture making should realize that their end of the business is not so firmly established as it might be, in virtue of the fact that qualitatively they are not yet "delivering the goods." Every city in the Union says this. Baltimore said it with no uncertain voice.

Let us in conclusion say that we were very pleased with our visit to Baltimore, short though it necessarily was. With true Southern hospitality our friends there tried to kill us with kindness. Indeed, it required something like a physical effort on our part to break away from the many friends we possess in the charming State of Maryland. In passing we noted that our friend, Lyman H. Howe, was due in Baltimore this week. The city was well posted with huge sheets giving Mr. Howe's portrait. This shows him, as we know him to be, a very handsome man. Baltimore we hear takes kindly to Howe. It is one of those cities that unquestionably supports and upholds the picture as it deserves to be upheld and supported. It looks for good American subjects, clean in theme, elevating in sentiment, and perfect in photography.

THE IMPORTANCE OF THE SCENARIO.

While the story is not everything in a motion picture, the most clever acting and the most perfect settings will not carry the production and will not impress an audience, if the scenario is weakly constructed or incorrect in certain points.

We have few good scenario writers, because the low prices offered are no inducement to men and women who can not only think of a good story but can arrange same to make it a lifelike production. We have too many scenario writers who are merely imitators. They see a moving picture that appeals to them; they go home to write an imitation, and as they lack the stage and camera experience, they commit blunders.

"An Unexpected Reward" has a good bottom as a story, and if the manufacturers had added one or two more scenes, to make a full reel instead of 750 feet, they would have an excellent production, with the necessary thrilling sensation to arouse the sympathy of an audience.

The girl is rescued from the water by a stranger. In her struggles she loses her bracelet. When the loss is discovered, her lover, jealous of having been a coward, tries to accuse the rescuer of stealing the bracelet. All this is O. K. Why not continue the story? Why not have the rescuer arrested? Why not have the rescuer's friends try to save him, by hunting and diving for the bracelet? We would then have a very pathetic scene of a man falsely arrested, as a reward for his heroic act. Then we would have the friends to dive in the water, find the bracelet and establish the innocence of the rescuer, making him still more worthy of the girl.

No, the scenario writer allows the false accusation to remain, yet without prosecution. When the rescuer returns the bracelet he is accused by the lover of having stolen the jewel for the sake of a reward. He refuses the reward. This is very natural, otherwise he would give ground to the accusation. The question remains, how a father, a mother, a girl would consider the courtship of a man accused of stealing the bracelet and of giving color to the accusation by returning the bracelet only after the reward appeared in the papers, and this without any proof or witnesses to show that he had dived for and found the bracelet in the water. The carriage scene could have been eliminated and advantageously replaced by an arrest, a scene of the friends diving for the jewel and proving the rescuer's innocence.

It is regretable that the master production of the Vitagraph Company, "Uncle Tom's Cabin, III.," should be marred by even a slight inattention. The clever acting, the splendid settings, kept the audience in suspense, and every spectator admired this lifelike drama until we reached the "fake" scene of the flogging of Uncle Tom. This incorrect scene dispelled the charm, and the spectators realized for the first time that they were not witnessing a real life drama but were treated to a faked affair. As the slave-owners had to supply the clothing, it seems very unnatural that a shirt would be ruined at the whipping post. Slaves were flogged on the bare back. Then the way the lash is administered in the picture, any man could stand one thousand blows without the least discomfort. It gives the whole thing away.

It is my belief that the Vitagraph Company, fearing objection from the Board of Censorship, faked the scene. The Board of Censorship should have ordered the suppression of the whipping scene, because if it was a mockery, the barbarous intention was nevertheless there. As it is, if the Vitagraph Company were to cut out this scene they will find that they will add more value to their master production. The last scene is splendidly acted and would leave a deep impression on the mind, if the audience had not fresh to the memory, that Uncle Tom is not dying, is not seeing a vision of Little Eva, but is "faking" death, as he "faked" at the whipping post. Let us hope that the Vitagraph will accept these remarks as they come from a sincere heart and are made for the good of the industry. MARCO.

NEW THEATER FOR THE BRONX.

On or about September 1, 1910, a new theater, "The Comet," will be opened at 1013-1015 Boston Road, corner 165th street, by "The Interborough Amusement Company," Victor D. Levitt, president; Adolf Bauernfreund, treasurer and manager. It will be a high-class vaudeville and moving picture house with a continuous show from 2 p. m. to 11 p. m.; of course it will be a 10-cent house. The building is nearing its completion and will be fitted up with the latest improvements; it has a frontage of 47 feet and a depth of 96 feet; the height inside is 20 feet, with a height of stage of 25 feet. It has a grand ventilation—a large skylight, and six revolving windows (three on each side). The theater will embody all the latest improvements.

THERE IS EVERYTHING IN A NAME.

What the Essanay Contest Means.

"What is in a Name?" **Everything!** is the right answer. The power of a name is as great as the power of the mightiest nation ever known. **Character** and **worthiness** are the most potent factors in the world and a name which is indicative of, or possesses these qualities is a name to be respected or honored as the occasion requires. In the national political, commercial, financial or religious worlds, names stand as guides and bulwarks of assurance, safety and strength.

Shakespeare says "He who steals my purse steals trash, but he who robs me of my good name, robs me of that which enriches him not and leaves me poor indeed," thereby confirming Solomon who said—"A good name is rather to be chosen than great riches," for riches may vanish but a good name stands. On the other hand we are helped again by the proverb which says—"Give a dog a bad name and hang him," being a true indication of what a bad name leads to.

With these truths in mind it is of paramount importance that the proposed new name resulting from the "Essanay Contest" shall bring forth one that shall fill all the requirements indicated above, for the character, yea the very life of a business is going to be helped or prejudiced by the result.

We have no fears that the competent judges deciding this important matter will allow anything either "slangy," "trashy" or "free and easy" to pass them, as doubtless they will have a good sized waste paper basket at hand for such suggestions. Neither must the new name be ambiguous or clouded in the verbiage of too technical or "dead language" origin. True it may find its roots in the best depths of the ancients, but its growth must be in the clear atmosphere of the modern. We look then for a clean, good, ennobling name, one saying what it means and meaning what it says; easily, and, if possible, universally understood, lest its good be lost in translations. We believe the result of this contest is awaited with great interest everywhere in the moving picture world.

CENSORSHIP NEEDED FOR THE NEWSPAPERS.

By Mrs. Ida Jackson, Chicago.

Are moving pictures of prize fights an immoral lesson to our children? May be. The question presents itself whether the sensational articles published in our daily papers are not more injurious to the young.

Can anyone imagine more blatant inconsistency than that displayed by the Hearst syndicate of papers in particular?

If the motion pictures have their faults, we must admit that for one bad or questionable production we have at least fifty moral, elevating and educating pictures, while the daily papers are mostly "yellow" sheets, digging all the time for "sensations and scandals" to cultivate the morbid passions, and this inculcated by them in the minds of their readers.

If in the low districts of our large cities we find a class clamoring for sensational pictures, we cannot deny the fact that even the best daily papers could not keep up their circulation if they had not scandals and sensations to fill their columns.

While the fighters were in training and preparations were made for the big event, the **newspapers overlooked the question of morality and of decency** but kept the interest alive by publishing daily reports of what was taking place in the training camps. Even to add a little ginger to the affair, they have circulated certain incorrect rumors so as to have a chance to fill more columns the next day to contradict the rumors or publish new facts. All this was done to keep the interest alive and force the sales of the papers.

On the day of the fight the papers had no conscience on the brutality of the affair; no, they were busy making money in selling extras after extras. As long as the papers could make some money from the fight they never questioned the moral or decent side of the question.

The following day, when the newspapers could find nothing of real interest to say on the fight, there came the reaction and they tried to pose as "angels" in starting a war, condemning the exhibition of prize fight pictures.

How long will the newspapers maintain this crusade for purity? Not very long. The present fuss will slowly die out, the daily papers will forget their flaming editorials and at the next **prize fight, their pages will be illuminated with big display type, telling you all about the new contest.** Yes, the desire to make money with such a sensation as a prize fight will dampen the good intentions of our editors.

If prize fight pictures should not be shown to our children we should have a censor board to keep the newspapers from publishing such disgraceful stories, as:

A minister of the Gospel abandons his wife and children.

A female church member elopes with the minister.

The wife of the minister is a drunkard. (The excuse.)

The children taken by the minister disappear. Have they been murdered by the minister or by his female companion?

The minister and his fair eloper live in adultery.

The minister commits suicide.

All this is to be found on the first page of one of the Chicago leading papers—"The Tribune" of July 21, 1910, under the title of "Pastor Elopes and Ends Life."

Pictures of a prize fight can be brutal and disgraceful to the white race; to see a colored fighter whip a white man; yet the pictures are free from immorality. On the other hand, is it a good lesson to show to our children, citizens and Christians, the slur and mire to be found behind the church doors?

How can a child go to Sunday school and believe what is told him, when he reads in the daily papers that the sweet teachers, the female voices of the choir, the good Aid Society ladies, etc., are there merely to wait a chance to kiss the dear pastor or to elope with him? Can a child have any faith when folks preaching religion act in such a manner? No. The daily papers should know better and when such cases come up, they should be kept under cover and not treated in a sensational manner in the papers, for the sake of selling more copies. Is it a moral lesson to show a minister abandoning his wife on the mere ground that she is a drunkard? If he was a true minister it would be his duty to stick to his poor wife and try to reform her. Is it a moral lesson to show the minister eloping and living in adultery with a woman church member? Where are the children? Has the minister added murder to his already many crimes?

MUTTERINGS FROM THE MAN IN THE STREET.

Love of pictures is engrained in us, whatever our color, race, or age; whether the cabalistic carvings of the ancient Egyptians, the rude scrawls of the savage, or the glories of Titian, the picture has always appealed to the eye, impressed the mind and taught its lesson to humanity. The church—whatever its name—in stained glass or missal, knew this, and used it; but when the pictures became animated, then the attraction became greater; the field of influence immensely enlarged.

Oratory has impressed thousands, the press hundreds of thousands, the moving picture millions, and that in a way the others do not, reaching out amongst all races, stirring all grades from the old to the young. The mighty pulpit of this day, for good or for evil, is the moving picture.

But the moving picture is a factor that is having a very great influence, especially upon the young. Only the other day, in front of my house, some children enacted a story which had been shown during the week in the neighborhood. The sad part of it was that the robbery of a father by a son, and worse still by the wife, under atrocious conditions, was glorified, and this film was put out by a well-known concern. By moving around amongst audiences one hears the intense interest taken in the picture—not the saucy complacency of an orthodox congregation, nor the blazing fury of the fanatic, but the whole-soul human interest in the realities of life. How often have we heard the tense cry—not by children—"They'll be caught!" "He'll get away!" or the yells when the flag comes on or when an honest man is suddenly delivered. We may all be humbugs, but tucked away in a corner is the hope that right may in the end prevail. The good moving picture brings this to the top.

I am not a preacher, or a reformer, but I want to see such potent forces directed right for humanity's sake. My rooted impression is that the editors of the scenarios do not always realize what they are doing. Night after night we see stories that aim at nothing—stories that bear evidence of having been passed by men or women who know but little of mankind, and who have not much evidence of education—stories as ancient as Æsop's fables, with a new hat and an up-to-date frock put on, and we have a new film. We go to the moving picture show to be amused, but we can also be instructed. But not if the operator will not give us the title of the story at the outset. I understand that the operator is not to be blamed for this, but the manager who runs a worn out film because it is cheap. A few days ago I saw film after film without name or title, and on going out I asked the manager what was the title of one subject. He frankly confessed that he did not know, nor even was he able to give the maker's name. A short time ago I took a party of Central Americans to a good show, as I thought. The little sub-headings flashed by like lightning. The scene was supposed to be in Russia. I was asked if they did that in the United States.

What I wish to know is, outside the rabble, do the moving picture concerns wish to help national growth or not? Do they realize what the effect is upon coming America—the children—or don't they care? The power of the moving picture is enormous. I have traveled in all the civilized countries of the world and the movement is growing everywhere. It is the twentieth century fairy story and nothing can stop it. Therefore, Mr. Manufacturer and Mr. Operator, I ask you to realize the importance of your mission. Also Mr. Manager, it is up to you to see that the piano player does not play rag-time when somebody is dying or an adagio when Elise welcomes Enrique with a pulsating kiss. I have just come from a show where I gazed upon a nameless, flickering film presented with all these ill effects. I intended to write a more personal rebuke, but I dread the editor's blue pencil, and lay down my pen with just one fervent plea that the manufacturers and exhibitors of the motion picture will hasten to realize that it is the most potent thing in our midst to-day. Will they rise to the occasion?

H. WALTON JONES.

BUFFALO BILL PICTURES COMING.

The Two Bills Company, of New York, which was recently incorporated to produce a series of real Wild West plays in conjunction with the Buffalo Bill and Pawnee Bill troupe, will soon be heard from. A competent photographer and stage director have been traveling with the company for a month or more and have already secured a number of negatives which are now in the hands of the printer. We are informed that the pictures will be the greatest of their kind ever shown to the moving picture public. Colonel Cody (Buffalo Bill) and Major Lillie (Pawnee Bill) would not at first consent to appear in any of the pictures, but they have become very much interested in the work and both are personally appearing in all of the plays. The scenarios are being written by a gentleman who has been a lifelong companion of Colonel Cody and Major Lillie, and as the stories are based upon the early frontier days in the West in which the above mentioned gentlemen both took such an active part, it will make them not only realistic but of historical value. When you stop to consider that all the talent used in these pictures are men and women who have had actual experience on the plains, we look forward to some great horsemanship, feats of daring and thrilling escapades. Numerous exhibitors and exchanges have already inquired when the company expects making their first release, and we are answering them that we will inform them about the 15th of September.

The laboratory work is being done at the plant of The Powers Company, and independent exhibitors who are accustomed to the excellent photographic quality of Powers Picture Plays can expect the Buffalo Bill series to be equally clear. We are not so informed, but we would not be surprised if these pictures should cost the exchange more than the ordinary. But if so they will be a profitable investment. The fame and popularity of the two great men of the plains will make this series of films a splendid drawing card for the exhibitor. Due announcement will be given in these pages of the date of the first issue.

George H. Smith, manager of the London offices of the Vitagraph Company, is a guest at the home of his brother, A. E. Smith. He is enthusiastic over the success Vitagraph films are making in Great Britain and the Colonies and says that trade conditions in the British Isles are in a more healthy condition than has existed for a long time. George is, like his brothers, A. E. and "Vic.," a hustler. It was he who managed to get a negative of the funeral of King Edward dispatched by special messenger on an ocean greyhound, on the same day as the event occurred, and thus enabled the Vitagraph Company to outdo all competitors in issuing the film in this country.

H. A. Spanuth, late of the Dandy Film Exchange, 10 East Fifteenth street, has hung out the "To Let" sign in front of his house, and has already moved his office force to his new quarters, at 110 Fourth avenue. The William Steiner Exchange, having bought the Dandy Film Exchange, offered Mr. Spanuth the position of general manager, which he readily accepted. The duties of his new office have already begun, and with his experience in the film business, first with the association and now with the independent forces, we think he is in the right position to show his worth, and congratulate the Steiner Exchange upon their new asset.

THE JOHNSON AND JEFFRIES PICTURES

are making good wherever they have been shown. As the agitation of the fanatical newspapers calms down, applications for State rights are coming in and several have been disposed of. The orderly audiences and the good reports of the pictures themselves has turned the tide in their favor. Many bids for territory have been received, but the bidders in most cases have seemingly overlooked the enormous expense of producing these pictures and the J. & J. Company will be lucky if they get back what they have spent. Judging from reports there will be big money for the exhibitor of these pictures for some time to come, but those who secure them will have to come up with the roll or a large share of the gate receipts for the privilege.

WHY NOT A BLACK LIST?

An out-of-town exhibitor sends us a letter warning other exhibitors against a self-styled operator by the name of Clark, hailing from New York. Clark, it seems, accepted a position, traveling expenses and salary, but gave nothing in return. In fact, when the time came to open the show he did not even know how to start the machine. So the exhibitor, unable to get another operator at the last moment, had to refund the box receipts to a large and disappointed audience. It has been suggested that the World publish a "black list," not a desirable thing to do, but which seems to be a necessity for the good of the business. When this "black list" appears, if it ever does, it will not be confined to fraud operators, but will also pillory a few managers and exhibitors who have taken mean advantage of the employee.

"THE HOUSE WITH CLOSED SHUTTERS"—A DRAMATIC POEM.

If anyone doubts the good taste of the common people, that doubt will be removed by watching the effect of the Biograph play, "The House with Closed Shutters," on the audience of a moving picture show.

The composition represents a series of grave and dignified events in a proud Southern family at the outbreak of the Civil War. The movement of the battle scenes does not lead to any happy solution of the family disgrace. All the other episodes are sombre and the catastrophe is unhappy.

The play was a decided success.

Why?

That is the question everyone asks.

Why does one picture play stay flat on the canvas or only excite a few noise-boxes in the gallery while another moves out into the audience, into the hearts of all intelligent spectators and elicits spontaneous approval?

The larger question I have answered on another page in a general article on "The Elusive Quality."

The success of this particular play is largely due to its exquisite pathos and almost as much to the flawless portrayal of the scenes.

The delicate pathos is attached to the situation of a spirited Dixie girl, one of those Southern roses whose fragrance was the Southern soldier's breath of life. Behind every Dixie soldier was a proud-hearted woman willing and ready to die in his place. The girl in the play inspires her two suitors to fight, fight, fight, and **never** yield. It hardly seems necessary for her to encourage her brother. In his veins flows the spirit of Southern chivalry. Down a long line of military ancestors, who have fought since the time the country was first settled, has come the "iron in the blood." For the sake of the name he bears, he will be furthest out on the firing line. She fortifies him with her sisterly love and trust, and places the family honor in his keeping.



AGNES IS CAUGHT IN THE BATTLE'S MAELSTROM.
Scene from "The House with Closed Shutters" (Biograph).



AGNES SAVES THE CONFEDERATE FLAG.
Scene from "The House with Closed Shutters" (Biograph).

Right there is the note that reaches human sympathy.

The exalted bravery of the Southern woman failed not, even when the cause was lost and she had to bear the greater burden of sorrow.

She is forever enshrined in manly hearts.

When that brother, after being entrusted with important despatches, turns coward, resorts to drink and seeks shelter in the ancestral home, we feel for that loving and trusting sister.

The pity of it all!

We know what the girl will do.

With noble self-forgetfulness, the spirit to bear up against misfortune and an almost superhuman power to dare, to achieve and to suffer, she dons her brother's uniform and rides forth to do his duty. She delivers the despatches and becomes involved in a fierce battle. At times she falters, the scene is a horrible one, women do not love destruction, but she dashes in, the iron is in **her** blood, she attempts to save the flag and falls mortally wounded facing the enemy.

Her brother's name is listed among the honored dead.

Her brother really lives behind closed doors and shutters. A drunken decadent, he lives on and on through weary years. It is given out that he bravely died and his sister, with disordered mind, overturned by his supposed death, is behind those shutters.

Year after year, the faithful suitors leave their tributes of affection at the door of the old Southern house.

The family honor is preserved, while somewhere in the unmarked trenches are the bones of the Southern rose.

The play is a veritable poem. L. R. H.



CHICAGO NOTES.

The town has gone crazy "Knights Templar." Everything is Templar, and even majestic State street, lined with its beautiful stores, is now christened "Templar Way."

It is Conclave week and outside of the thousands of visitors from every point of the country, it seems that all the inhabitants of the suburban towns have invaded the Windy City. To tell the truth, the beautiful decorations are inducement enough to bring visitors from even distant points.

For the unfortunates (and there are millions of them) who could not take part in this pageant affair, we are pleased to be able to cheer them, in telling them that on August 30 the great parade of Tuesday, August 9, and the numerous drills of the Sir Knights, will be faithfully shown on the screen, even of the smallest village of the United States. This is due to the energetic enterprise of the Selig Polyscope Company. W. N. Selig, who has already made a name for his company, with the Shriners at New Orleans, lost no time in making arrangements with John D. Cleveland, the president of the Triennial Committee, by which he secured the exclusive privilege of

taking moving pictures of the different drills executed by the Knights Templar during their exercises of this week.

The Selig Polyscope Company had five cameras in operation under the care of their best men and they obtained some 20,000 feet of negative; evidently only the best parts of these negatives will be used to make up the film to be shown on the screen.

* * *

The different moving picture theaters of Chicago, especially the ones located in the Loop, are reaping a harvest this week, no matter what they show, as the streets are jammed and many visitors enter an amusement place, not so much for the show, but to rest from the push of the streets.

At Sixty-third street and Wentworth avenue we find perhaps one of the best motion picture theaters outside of the Loop district. This pretty house is run by J. Miller, who by devoting his personal attention to the welfare of his patrons, reaps the benefit. The theater has 300 seats, so conveniently arranged that a good view of the screen is obtainable from any part of the house. Licensed pictures are in vogue here and seem to well please the audience, which, as noticed, was of a high class. To obtain the patronage of the cultured classes Mr. Miller stops at nothing to improve his service, and as an innovation, he employs the services of a young lady, with a blind accompanist, to render selections between pictures.

The Fairyland Theater, located at Forty-fifth and State streets, although small and unpretentious, is well managed and is tastefully decorated on the inside, the theme being "The Old German Hunting Scene." Walter S. Altland is the manager and appears to exert every effort to please his patrons. The Fairyland is a licensed house with a seating capacity of about two hundred and seventy. The house is about eighty feet deep, with a throw of a little over sixty feet. Jas. E. Madigan, the operator, projects a very clear and steady picture

H. H. Buckwalter, the owner of the very popular licensed film exchange of Denver, Col., is paying a short visit to his old friend, Bill, Selig, and other Chicagoans. His stay will not be long in the Windy City, as he is on an Eastern trip and Mr. Buckwalter wishes to spend most of his vacation time at Atlantic City, N. J.

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Prof. Clyde W. Votaw of the University of Chicago divinity school recommends the modernizing of Christianity and a twentieth century interpretation of the Bible.

"The Bible brings to us the religious experiences, visions, standards and customs of ancient peoples. We live in a modern age. Why set up an ancient age as the formative one in teaching religion?

"If we can make it appear that religion means right conduct, we shall have cleared the way for a new interpretation of religion."

CONSERVATION—WILL IT APPLY TO THE MOVING PICTURE BUSINESS?

By Samuel Stern, Philadelphia.

Much is made of conservation these days.

Our forests, mines, fertile plains and water powers must be conserved for the use of generations that follow us. The forests that are cut down cannot be grown again even in a generation to come; the coal mines that are exhausted can never be replenished. The soil that is impoverished by continual crops requires years to regain its fertility. Conservation is the preserving of the natural resources of the nation. This requires co-operation on the part of a large majority of the people. The great national movement is now under way to arouse the nation to a sense of its wastefulness in the past and to sound the warning for the future.

What about conservation of the "moving picture business" among the manufacturers and dealers everywhere?

Is there not a great waste going on in many places, that is not only useless, but positively detrimental to those engaged in the wasting?

Is it possible to conserve in some way the business interests of the moving picture manufacturers and dealers?

To conserve better prices you must **not** encourage the cutting of prices, and by so doing you will not have to undermine your competitor, and by not encouraging the cheaper prices. you will be able to get better material, you will be the means of helping better labor conditions, better mechanics, better understanding between manufacturers and film exchanges and the great trade they supply. Which will conserve the better? Every moving picture supply manufacturer fighting it out alone, or uniting his energy and influence with the larger and older manufacturers of supplies, machines and film concerns, in a national movement to secure these things?

Is the experience of a man identified with the business since its infancy worth anything to you? Is it worth you patronizing the man who would sell you his wares and sell them at the same time to **your** customer and by so doing take from you the biggest portion of your profit?

Think and reflect.

Wm. Anderson, proprietor of the Silk City Amusement Company, who own the Royal Theater, 269 Main street, Paterson, N. J., placed order last Monday with J. H. Hallberg, 36 East Twenty-third street, New York City, for a 220-volt D. C. Economizer, which will save 70 per cent. on his bill, and at the same time improve his light wonderfully. Mr. Anderson is one of the most up-to-date young men in the moving picture business, and has some of the most modern theaters in this vicinity under his control.



THERE'S A REASON



Unfortunately this department and the publication of which it forms a part is peculiarly at a disadvantage in dealing with items of news that, in a general sense partake of a color that is foreign to our publication. In view of the circumstances that attend the situation, and this narrative, it may be assumed that I can refer with propriety to the attempted assassinaion of Mayor Gaynor, of New York City. If the same conditions existed with regard to the relations between the regular theatrical—dramatic—circles, every dramatic publication in the country would devote ample space to the subejct. Mayor Gaynor (and I believe most sincerely without thought or design) having been peculiarly in touch and sentiment with the motion picture world, deserves at least a little attention from its representatives.

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The attempt upon Mayor Gaynor's life was an inexcusable, dastardly act, and his speedy recovery from the wound is heartily wished for.

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In letters of the past I have referred to the invaluable aid the moving picture men received at the hands of the then Judge and now Mayor Gaynor, through his independence, impartiality and eagerness, and determination to enforce fair play. His balance of mind was never better demonstrated than when a present ex-Mayor of New York City, on Christmas Eve, 1908, arbitrarily shut down about eight hundred moving picture shows. Judge Gaynor granted temporary injunctions that afforded instant relief. His opinion was that the moving picture men were entitled to a fair and impartial hearing and there was no apparent desire to vacate the injunctions, except in cases where violations could be shown. When Judge Gaynor ran for Mayor of Greater New York the people identified with the moving picture interests threw no stumbling blocks in his way.

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A certain yellow publication having its outgrowth in Greater New York, most venomously opposed the election of Mr. Gaynor as Mayor. That same yellow publication, figuring, or assuming to figure as the protector of morality and decency in New York, has most consistently fought and persecuted the moving picture interests.

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It is a peculiar coincidence that in the first extra issued by the New York Journal immediately after the attempted assassination of Mayor Gaynor there appeared in practically the same article an announcement of the event and also a report that a young woman in Brooklyn "distressed by the vivid portrayal of a love scene she had witnessed at a moving picture show, had committed suicide." The article referring to Mayor Gaynor occupied special space on the front page, printed in red ink, and immediately below it, also printed in red ink was the article referring to the moving picture suicide. I refer to this as a coincidence. Such it may have been, at the same time I reserve my conclusions. It is not many weeks since Mayor Gaynor, despite the frantic yellow journal pleas and importunities, refused to stop the exhibition of certain motion pictures for the reason that his own judgment and the opinion of the Corporation Counsel sustained the contention that there was no law covering the case. An appeal was made to Governor Hughes, who very wisely remarked that "The Judge (the Mayor) ought to know the law."

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But aside of coincidences, let us deal with facts. Why tolerate this continual pounding of the motion pictures inspired by poisoned minds. This cry, that certain portrayals in the moving pictures pervert young minds and unbalance weak intellects, is a gross falsity. The declarations are made either with michievous design or through sheer criminal intent. Time and again the people interested in the moving picture business have declared their willingness to abide by anything within reason that would tend towards paving their way towards furnishing, without molestation, an entertaining and instructive amusement for the public and do all in their power to remove any objectionable features in the making or creation of the pictures. Time and again has the justified plea been made that before presentation the pictures were submitted to, and passed upon by, a trustworthy board of censorship.

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Many have expressed their doubts about the censorship declarations and the following from the New York World is most timely: "Twice a week the Committee on Censoring of the National Board of Censorship meets at the rooms of a Fifth avenue manufacturing concern to pass upon the films that are to be put out by the licensed manufacturers of picture films. Every film that is to be sold anywhere in the United States is shown to them, and if they meet with disapproval they are destroyed. The Censoring Committee consists of fifteen persons and is under the general supervision of an advisory committee, including many persons of national standing, such as Dr. Lyman Abbott, Felix Adler, the Rev. Charles F. Aked, Andrew Carnegie, Jacob A. Riis, Albert Shaw and Anson Phelps Stokes."

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Can any of the newspapers show that their reports or editorials pass through better hands?

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People are gradually realizing that the step between the newspaper and the motion picture is a short one. They are both engaged in the same line of business—bringing before the public eye the events of the day, the incidents of history and the creations of the better minds. The motion pictures have long since excited the envy and ill-will of the dramatic and vaudeville people. It will not be long before the newspaper people will feel its influence. Motion pictures will ultimately supplant two and three inch headliners with more effect and truth than attaches to the present-day schemes. Bogus extra editions will become a thing of the past. Subsidized editors and reporters will be seeking jobs. The truth will prevail, the liberty of the press will be rightfully sustained and blackmailing will not be rampant under the cloak of influence.

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The time is drawing near when the motion picture people who have millions of dollars at stake in a legitimate enterprise will be obliged to turn upon the foot that is so maliciously trying to crush them. It will soon be time to determine whether, under existing laws, it is the power or the liberty of the press the people have to deal with. When it is properly exercised no American citizen will attempt to interfere with or curtail the liberty of the press. Its power has become quite another question.

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One thing must not be forgotten. Discriminating laws cannot be sustained. There is no possible reason why moving picture plays should be subjected to all kinds of censorships, rules and regulations and all regular stage productions allowed to pass unquestioned. So it is with the newspaper. Like the motion picture it is a source of enlightenment, information and instruction, and should be as closely censured, if not more, because it not only gets into the places of amusement, but also attains wide circulation on the streets, in all public places and is carried to the very heart of the households with all its vivid, highly colored, demoralizing tales of the events of the day, and disgusting, nauseating accounts of events of the past.

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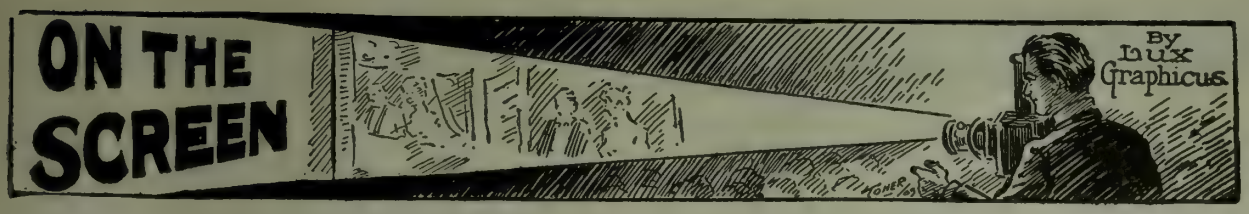
On a showing of hands by the average daily newspaper and motion pictures, I am convinced the former would run a very poor second before a competent Board of Censorship. For truthfulness it would certainly be outclassed.

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Perhaps, when it can be shown that the press is subservient to the opinion and will of the people, the motion pictures will be allowed to follow their legitimate course without unjust molestation.

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I searched the later editions of the New York Journal and could find no reference to the girl suicide referred to in the red ink paragraph immediately following the one referring to the shooting of Mayor Gaynor. Perhaps the paper discovered motion pictures had nothing to do with the suicide. Possibly the item was too ridiculous for repeated publication.



I paid my first visit to an airdome last week. I mean an urban airdome. And by urban airdome, I mean an airdome right here in New York City, that is, on Manhattan Island. It was not the first time that I had seen a moving picture at night, in the open air, but it was the first time that I had actually spent an evening with malice aforethought in an officially styled airdome.

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By the way, what a funny word this word airdome is! It really has no obvious connection with the picture, or rather it does not clearly express a relationship to it. Take the word hippodrome. This clearly means a place where horse sports or exercises are indulged in. Velodrome, too, might be held to mean a place where sports take place such as those in which the wheel, be it cycling or other vehicular progression takes part. But "airdome" has hardly any relation to the picture that I can see. Picturedome might pass. Anyhow, as it is plain that we are on the hunt for words to describe the moving picture house, perhaps somebody will offer a prize for a more expressive word than "airdome" for the open air moving picture entertainment.

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Never mind the particular location. I had long studied the construction, progress and career of my airdome. It is near a moving picture theater operated under the same management, so that when the weather is bad or stormy, the airdome is closed and the theater opened; when the weather is fine the theater is closed and the airdome is opened. A very sensible business arrangement, which I mention for the benefit of the moving picture industry generally.

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America has not yet got down to the al fresco life of the European continent. This is probably because Americans, as the distinguished English actor, A. E. Mathews, points out this week, take their pleasure quickly and in tabloid doses. But the airdome is symptomatic of some sort of desire on the part of the people to sit down at night and enjoy an entertainment in the open air, such as they do in most parts of Europe.

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In Paris, for example, people eat and live out of doors on the tree shaded boulevards. In Paris also there is the open air cafe chantant. In Belgium, Germany and Austria we have also the same delightful system of living, drinking, eating in the open air with entertainments. This is what I mean by "al fresco" entertainment.

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One of the most prominent men in the American film business to-day is of French birth. Asking him some time ago how he liked New York City, he shrugged his shoulders in true French style, and said that he liked it very much, but felt the loss of the boulevard—that is, the pleasure of eating and drinking out of doors under the trees and at night time of watching an entertainment. Still, to a traveled man like myself, there are distinct touches of continentalism in New York City and its environments. There is Hoboken, across the river, which is very German in its al fresco tendencies, and I am constantly being surprised right here in the heart of Manhattan by the efforts of the various nationalities which make up the population of New York City to take every possible advantage of living out of doors which the city affords.

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I am going to write some more on this subect of the airdome and my experiences. Meanwhile, I want to record my first impressions on the subject. My airdome is situated not five miles from this office in a northerly direction. The ground on which it stands will probably be built on within a year or two. By day it presents not a particularly inviting appearance. There are the outer billboards with the necessary inscription on them, boosting up the empty airdome. The pay box, of course, is empty. You peer in through the gates, you seen in the farther distance a screen already in position, a place for the orchestra and then rows of seats, accommodating many hundreds.

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But at night, when I paid my first visit recently, what a pleasant change! Well dressed people were hustling each other at the pay box, uniformed ushers were there directing them to their seats. There was a blaze of illumination inside. The grounds, if I may so call the arena, were softly illuminated by rows of colored lamps. The arena was full of interested, well dressed, high class people and the picture on the 20-foot screen moved to the excellent and rhythmic playing of a well chosen orchestra. I sat down and leisurely smoked my cigarette; the stars peeped out from the indigo vault of the sky; there was a touch, there was a buzz, there was a hum of animation around me, and altogether I was seized by the spirit of my environment which was distinctly pleasant, soothing and stimulating. In short I saw the picture in almost ideal conditions, especially as I was in company with some charming members of the other sex, who were making their first acquaintance with the American airdome.

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Optically and otherwise, perhaps, we have not reached the ideal conditions for showing the picture out of doors. There is probably room for some mechanical method of intensifying the apparent brightness of the picture on the screen. This matter of out-of-door projection at night is of great interest to me. I wonder how many of my readers are aware of the circumstance that you can project a picture on the clouds? The clouds may be three or four hundred feet above you. I once saw a magic lantern picture actually projected in this way. If you can only make the clouds stand still and near enough to you, there is no reason why you should not project moving pictures on them. Don't "larf," reader. I am pretty well up in dates and can quote you chapter and verse for the projection of pictures on the clouds. Try me!

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There are enormous possibilities before the airdome as a development of the pastoral play idea. It is a branch of the business which may be truly said to be just beginning to make itself felt. In a year or two, I have no doubt that we shall be looking back to these crudely built and improvised airdomes of New York City with same amusement. Your airdome may become a veritable garden, with trees, lawns, private boxes, and supping places to which society may resort. For society, you know, loves outdoor life and the opportunity of showing off its best diamonds and frocks. Nothing delights the average woman so much as moonlight, trees, music and some sort of entertainment to fill in times. There weren't many diamonds at my airdome the other night, and no evening dresses. But there were many well dressed, hatless women with wraps: as I said, a good class of audience. These, like myself, thoroughly enjoyed the show. I shall be giving some more of my airdome experiences and impressions. Of course, al fresco entertainment life in a city like New York, where land is becoming so increasingly valuable, is very difficult to maintain. The plan of the city forbids it. Paris, Belgium, Vienna and other large cities, however, are not so much built on as is New York. At one time London possessed many splendid gardens or parks where al fresco entertainments were given. If those places exist now, the moving picture would be seen there. Alas! The builder has swept them all away. The builder has no respect for places or persons. As the French say in their proverb: "Nothing is sacred to a sapper."

The Art of Acting Before the Camera.

Why do so many actors and actresses show by their acting that they are before the camera instead of the living audience, and resort to as much "dumb show" and motion language? Surely they should understand that the reproduction of their actions are before the living audience. By remembering this the superfluous would be eliminated and the more natural take its place. There is no need to introduce motions as if explaining the cause of their next move. If the plot is intelligent it can be understood, and, if so be that it cannot be readily grasped, let it create a demand for the use of a little verbal explanation rather than spoil a good piece and good acting by dumb motion. Keep in mind the camera is only a "go between," acting is always before the people.

A READER.



"With Bridges Burned" (Edison).—A novel subject, or perhaps it is better to say, a novel commercial subject. It is the story, graphically told, of a young American business man, who, in the face of almost insurmountable difficulties, secures a large English contract. It is a romantic subject in that it affects his future success and the happiness of his brave little wife, whose tact and encouragement were important factors in the result. Acted with appreciation and filled with the life which the Edison company knows so well how to put into such dramas, the picture should prove popular. It discloses in some degree the methods frequently used in securing contracts. Few understand how this is done and its adequate illustration in a motion picture should be all the more interesting for that reason.

"An Ancient Mariner" (Gaumont).—A comedy representing a retired admiral who follows the same routine on land that he followed while at sea. Its most interesting feature is its adsurdity. The routine on shipboard seems all right, and no one questions it, but transfer it to land and it immediately becomes absurd, even foolish. There is a good deal of humor in something of this sort shown out of its proper environment.

"The Ace of Hearts" (Gaumont).—A story of a dispute over a card game which is finally patched up without a duel. A love story is connected, but without the usual feature of an objecting parent to give it zest. The lovers seem to be doing nicely. It is the father of the girl who gets in bad this time, a novelty, perhaps, worth considering. And the young man helps him out.

"An Unfair Game" (Vitagraph).—In some particulars this picture possesses unusual strength. Briefly, it tells the story of how a cruel young society girl played with the heart of an unsophisticated back-woodsman, who never suspected her purposes. It gives opportunity for some clever emotional acting, and the excellent work of the actors having those parts deserves commendation. The development of the plot is natural, and the girl's machinations, by which she gradually entangles the young man, are well wrought out. The theme is comparatively new. Generally these pictures represent how a city man works to secure the affections of some country girl; but this is different and for that reason deserves consideration.

"United States Submarine 'Salmon'" (Edison).—A picture of a submarine craft which affords an excellent idea of one of the boats and how it operates. A picture of this kind gives those living in the interior of the country an idea of what a submarine boat is like. Descriptions are notoriously inadequate, but there is much accurate information in a motion picture as this film clearly demonstrates. It often conveys information which could be obtained in no other way. And the firm which sends out a picture of this type is performing a public service well worth while.

"No Man's Land" (Pathe).—A drama with a somewhat novel subject, and worked out with close attention to details and with a full knowledge of the requirements of such pictures. While the drama is not sensationally strong it is good, and will provide entertainment while it runs.

"No Rest for the Weary" (Pathe).—A comedy which seems to prove almost conclusively that those who are unfortunate enough to want rest, apart from whether it is needed or not, are doomed to disappointment and constant disturbance. The film contains much of interest in the way of humorous suggestions.

"The Legend of Scar Face" (Kalem).—An illustration of an Indian legend, with the details worked out in accordance with Indian mythological teachings. Through the power of the Great Spirit, Scar Face is transformed and aided so that he eventually reaches the goal and wins his bride. The chief interest will center in the working out of the legend and the means taken for showing the transformation. Kalem's Indian pictures are deservedly popular, and it is safe to say they have done more than almost any other recent agency to make actual life among the American Indians known and understood.

"Her Father's Pride" (Biograph).—An exhibition of the results of pride which will, perhaps, arouse memories of more or less strength in the minds of a large number of people. A stubborn father, through unreasoning pride, brings much sorrow and many a heartache to his family. When he and his devoted wife are finally driven from their home to the poorhouse he becomes an object of contempt, a common ending of the proud. Then the disowned daughter comes to their rescue and succeeds in subduing her father's pride and thereby re-unites the family. The story is suggestive and causes those who see the film to apply the rule to their own experience, or, perhaps, the experience of some one they have known. Dramatically, the picture is worked out with attention to details, and, photographically, it is up to the Biograph standard.

"The Wooing O't" (Vitagraph).—A fascinating light comedy, telling graphically the story of how a pair of old lovers learned the art of courting by watching some younger people in their love making. As may be supposed numerous funny situations develop, and one scene after another shows complications of various sorts, all of which are humorous.

"Ah Sing and the Greasers" (Lubin).—A Western story, with much of the true flavor of the plains worked out in the form of a comedy. Ah Sing thinks the cowboys are concocting some new joke on some one and captures two daring desperadoes, much to his own surprise and that of everybody else. The situations developed are funny and the acting is more than usually good. In some ways the picture is full of the subtle charm of the elusive spirit of the West and the vigorous life it formerly sustained.

"Mrs. Bargainday's Baby" (Melies).—A funny mix up over a baby. Quite the best features of the picture are the foolish looks of the young men who receive the baby in turn, and contrive in some way to pass it along. Then come the frantic endeavors of the mother to find the missing youngster, and as one after another joins in the chase it becomes a vigorous rout. But ultimately the innocent cause of the disturbance is found safe and sound, and the young man in whose custody it has been placed quite against his will, gives it up with no suspicion of regret in his action.

"The Law of the West" (Selig).—A Western drama of more than ordinary power and worth, developing situations which exhibit the life of that section to good advantage. The picture interprets certain phases of that life in a more graphic way than many that have been presented, and it is an improvement upon those which Selig has himself produced in some particulars. The subtleties of the Western life, those indescribable touches which make it convincing and actually illustrate its spirit are here, and the audience feels their presence without, perhaps, really understanding what it means. The vigor and movement of the entire picture help materially in holding the attention. It is a notable addition to the long series of pictures interpretative of Western life and character.

"Under Western Skies" (Essanay).—"The Great Divide" attracted a great deal of attention as a drama, and acrimonious discussions were frequent concerning it. Here is a picture much like the drama in its beginnings. The girl gives herself to one of the men to escape a worse fate, though she separates from another lover to do it. Later she discovers in a dramatic way that her lover was a poltroon and turns to her husband for protection. The film is better than the drama. The impression conveyed when the girl turns to her husband is inspiring and the picture works out to the end in a satisfactory way. It seems right that she should turn to her husband and the picture is made convincing when that is done. The accessories like the desert and the environments of Western life are all graphically portrayed and help make the story seem more plausible or real. Unquestionably, this firm has produced one of the best pictures which has been put out in a long time. It is one that will appeal to critical audiences and will be of material assistance in enhancing the reputation of motion pictures.

"The Lord's Prayer" (Gaumont).—One sees the announcement of a picture of this character with a good deal of trepidation. Biblical subjects, particularly this one, require extremely careful and reverent work, else they will seem incongruous and altogether unsympathetic. The scenes which make up this series are all interpretative and illustrative of the text of the prayer, and the effect upon the one who sees the film is that of reverence. Further, one seems to acquire a deeper appreciation of the meaning of the inspired words, and there enters into the sentiment aroused a feeling which, perhaps, has never been present before. It is difficult to describe this subtle influence, yet it is so strong that it is lasting. One does not escape from it for days. The costuming and accessories are the work of a master. Not only is he an artist, but he understands interpreting the sentiment expressed in pictures as vital as they can be made. It is the great film of the week—perhaps the greatest for a number of weeks. It will add strength to any program.

"Teneriffe, the Gem of the Canaries" (Gaumont).—An adequate illustration of the beauties of an island noted for its scenic attractions. These outdoor pictures of Gaumont's are always interesting. The operator seems to know the best point of view and the mechanical department does satisfactory work in producing a positive. The film will give one a good idea of the island, its life and its people. It will save a trip there.

"The Latest Fashion 'in Skirts'" (Pathe).—A comedy based upon the difficulties which pursue a fashionable woman who undertakes to parade in the latest fashion of skirt, popularly known as the hobble, and that is about all the wearer can do. Well, it is better to see the picture and judge for yourselves what may happen to you if you wear such a skirt.

"Fiftieth Anniversary in Yokohama" (Pathe).—A good reproduction of scenes in Yokohama during the celebration of an anniversary. It is done in the same excellent way that all of Pathe's work of this kind is done, and the interesting features are made prominent. The film correctly interprets life in that Japanese city, and is well worth seeing.

"Her Mother's Wedding Gown" (Vitagraph).—A story of dramatic power, with numerous features that are interesting beyond the ordinary. For example, a collie dog introduced in the picture does some remarkably good acting. And at the last the picture closes with the old father made happy, even though tribulation followed him for a time. It is acted with all the ability and sympathy which characterizes the work of the Vitagraph players.

"The House with Closed Shutters" (Biograph).—A thrilling commentary upon the difference between cowardice and bravery. A girl dons her brother's uniform, when he is panic stricken with fear and she dies in his place attempting to rescue the Confederate flag. Then the denouement. The shutters on the house are closed and the cowardly brother is doomed to life-long imprisonment in the lonely house, that no one may know of his cowardice. A dramatic recital of circumstances which seem to make a direct personal appeal. It is natural to loathe a coward. It is quite as natural to love bravery, and it formed an ideal theme for a drama to have these two so forcibly contrasted. It is a picture that stirs the emotions. No picture that we have seen for many days in Keith's, our favorite stamping ground, so roused the enthusiasm of a large audience. The realism of the battle scenes, the intense mental strain of the mother, contrasted with the actions of the cowardly and profligate son, the heroism of the young girl and the constancy of her lover, all combined and elucidated by careful acting, made this the feature film of the week.

"The Heart of a Sioux" (Lubin).—It has remained for the motion picture to show that Indians have hearts. They have been looked upon as stolid, unemotional people, but the motion picture, quick to seize upon any indication of emotion has developed a series of illustrations which have almost convinced very many that the Indian loves as well as hates, an important feature of life. Lubin presents a dramatic episode in the life of an Indian girl who loved her teacher, and was able to retain her composure, even though her heart was broken, until she reached her father, and there she sobbed out her sorrow as many another unfortunate woman has done before. Dramatic incidents are introduced which represent the maiden as saving her teacher's life twice. These add zest to the film, but exert little influence on the main theme, the love of the Indian girl for her teacher. The picture will go far to remove the stigma which this oft-repeated assertion, that Indians lack heart, has placed upon the race. This accurate rendering of character, with its dramatic accompaniments, will or should be an assistant in helping to correct false impressions.

"The Troubles of a Flirt" (Pathe).—This film tells in rather graphic manner the difficulties and troubles into which a flirt may be plunged. The situations afford considerable opportunity for clever acting and the players entrusted with the interpretation of the drama have rendered their various parts with fidelity. The film is lively and humorous and leaves the audience good natured when considering the complications which surround the flirt.

"Jewish Types in Russia" (Pathe).—In this film the motion picture performs one of its most important functions. It conveys valuable information. That, perhaps, is sufficient reason for its existence; but apart from that it attracts because it presents types of persons and exhibits life but little known. Much is heard about the Jews in Russia. They are known principally through their misfortunes, due to the oppression of the Russian people. Here they are graphically presented, affording an opportunity to see them as they are and see them at home. Whatever may be the merits or demerits of the controversy marked by so much blood, this picture will help admirably in making the people themselves understood. For that reason it deserves wide circulation and close attention.

"The Picturesque Waters of Italy" (Gaumont).—A beautiful outdoor picture, presenting some of Italy's most picturesque water scenery. Commendation is due the operator for his excellent work. His view points were selected with extraordinary appreciation of artistic possibilities, and his efforts were followed by the mechanical manipulators, who carried on the excellent work he began and made a film which would be hard to equal. It is always a pleasure to look at a Gaumont outdoor picture. It is usually photographed with care and all the other operations are similarly carried out. The result is a film which is an artistic triumph, conveying accurate impressions of the scene reproduced. Here the opportunities were extraordinary, and they were utilized to the best advantage.

"Mulcahy's Raid" (Essanay).—An amusing illustration of the old story of the Irishman who surrounded a number of men and took them into camp. He doesn't quite do it alone in this instance, but when he arrives at the station-house he is alone, and he informs the desk man that his own personal prowess is responsible for the important capture. There are scenes of interest, including a motion picture company at work, a cock fight, and others that will attract attention. The play is acted with all the vim of the Essanay players and deserves to be popular. It is humorous by the incongruity of its situation, as well as by the acting of the capable company.

"A College Chicken" (Essanay).—A chicken joke that is funny, not alone in the peculiar situations developed, but the actors succeed in extracting more fun than might be supposed possible from a subject of this character. The boys deprived the unfortunate colored man of his legitimate prey, a chicken. He was not present to enjoy their chagrin when they, too, were deprived of the chicken, after it was cooked ready for eating. Meanwhile the enjoyment of the girls who discover the cooked chicken outside their window is contagious and everyone is infected but the boys who lose. It is an excellent humorous film and carries a hearty laugh for everybody who sees it.

"A Colonial Belle" (Kalem).—A Revolutionary war picture based upon an incident of the stirring days of 1776. The story is dramatically told and holds the interest without flagging, from beginning to end. Aside from that the picture gives evidence of care in its pictorial features, of an attempt to make the costumes and scenery conform to the subject. Too little attention has been devoted to this phase of motion picture making, as has often been pointed out in these criticisms. But here is a serious attempt to provide a correct background and accurate costuming. An evidence of the care exercised in its production is represented by the fact that the colonial mansion which appears in some of the scenes, notably the one where Col. Roger departs for the war, was discovered in an old Connecticut town and looks as though it might have been standing during the scenes which this picture represents. More of this care must be exercised if manufacturers hope to secure and hold the attention of the best people in their audiences. The Kalem people have successfully shown the way. It should not be difficult to follow it in the future. It is not the first time the Kalem people have exercised such care. Many of their popular Southern pictures have been examples of accurate backgrounds and correct costuming. They have extended the same care to a more ambitious subject and the result of their effort is a notable film. Continued popularity is predicted for it. The gowns, for example, are all original, and are in the possession of the owners of the mansion about which the picture centers. Such absolute accuracy would not be always possible, but when it is, it has its effect.

"The Water Cure" (Gaumont).—A live comedy, representing how a man adopted the water cure as a panacea for his ailments. It may be understood, perhaps, that not in all instances was his treatment voluntary, and that adds to the humor of the situation. It is, however, a comedy that will make your patrons laugh, and in that respect is well worth consideration. It is, perhaps, as lively as any of the recent Gaumont comedies.

"Forgiven" (Selig).—A drama which will please those who appreciate a good plot, with sympathetic acting, and features of human interest which develop as the story proceeds. Like all the Selig plays of this type, the actors succeed in putting much of life and animation into it. The heart interest is well maintained, and there is much emotion in the development of the plot and the working out of the story.

INDEPENDENT.

"The Rest Cure" (Atlas).—Perhaps some who go on vacations to the quiet of the country will appreciate the grim humor in this film. More than one has been immured among conditions so foreign to what was represented and expected, and so out of harmony with his desires, that he has speedily left for his home, convinced that the simple life, with its inconveniences and opportunities for unpleasant and unexpected incidents is not all it might or should be. The vacationist who sees this film will readily recognize many reproductions of his own experiences and, like John, will resolve never to commit the same crime again.

"Sons of the West" (Nestor).—A lively Western story, in which a wild race for the minister, and a hasty wedding form a conspicuous portion. There is a robbery, fastened on the wrong man, an objecting father, and other interesting, not to say exciting, features. But crooked paths are all made straight, and the bride and groom are forgiven by the erstwhile irate parent, and life goes merrily on in the plainsman's humble home.

"The Eagle and the Eaglet" (Film d'Art).—A picture representing some of the happiest hours in Napoleon's life. The story is interesting enough, but the historically correct costumes and accessories add materially to the attraction of the picture. Indeed, in accuracy of design and sumptuousness of execution it would be difficult to conceive anything more beautiful. It is a bit out of the life of a historic character which will linger long in one's memory. Moreover, it will supply a means for learning about the mode of life of the persons who lived at that time.

"Yankeeanna" (Imp).—Here is a suggestion for those diplomats who seek to avoid war between different countries. Preparations for a serious conflict are in progress, but a trio of international weddings puts an end to this and induces the two countries to conclude an honorable peace. If international weddings could be utilized as a discourager of war there might be some compensation for the continued sale of American girls to broken-down foreign gentlemen, whose only claim to consideration is their title. And then comes a motion picture film, and whether consciously or not, it solves the problem of war and suggests some practical use for the international wedding.

"The Buried Man of Tebessa" (Eclair).—An impressive subject. The old savage method of burying a man up to his neck alive is shown. Though the unfortunate is rescued, it is too late, and he falls dead in his sweetheart's arms. But even that is not enough. So the author sends the grieving girl to join her dead lover.

"Competition of the Police and Guard Dogs" (Eclair).—A reproduction of wonderful canine intelligence, affording a marvelous manifestation of what dogs can do when properly trained. Pictures which reproduce animal intelligence are always interesting, and this is no exception to that rule.

"Once Upon a Time" (Imp).—A lively story with a sort of Don Quixote impression. She was a romantic maiden. He was an unimaginative farm hand and had little use for her vaporings, gathered from the pages of plumed knight novels. But when a traveling hypnotist makes her see him as a plumed knight, and she falls into his arms, he is quick enough to take all that comes to him. The picture moves along with a good deal of vim and dash and develops a good deal of interest as it goes, without being more than ordinarily strong.

"Her Private Secretary" (Powers).—Here is a dramatic complication that will keep your audience interested until the close. A young authoress engages as private secretary a young man who has been a convict. A love episode follows. It couldn't be otherwise when two such people come together, and the working out of the story holds the attention, without one dull moment. Sympathetically acted and well photographed, the film is certain to be popular. There is a sense of actual life about it which is too subtle for explanation, but it can be felt, and adds materially to the strength of the picture.

"Jenk's Day Off" (Thanhouser).—A humorous story of a gentleman, who, bored at the Summer hotel where his family is stopping, decides to take a day off. He gets into many amusing scrapes, landing in the hands of the police on the charge of robbing a house ultimately. Then comes the difficulty of squaring things with his wife and daughter. It all might happen, anyhow, and that, perhaps, makes it all the funnier.

"A Miner's Sweetheart" (Bison).—A love story of the mines, representing a girl coming into the life of a rough miner. Temporary separation follows through the girl's brother, but later the miner does the brother a service and the couple are reunited. It has a strong plot, but the theme, the separation of two lovers and their subsequent reunion, can scarcely be called novel. It is satisfactorily worked out in this instance and the interest is retained, but it seems in places almost like a repetition of some previous story of the same character.

"A Cowboy's Generosity" (Bison).—The matter of selling a girl to pay a mortgage is brought to the attention here. The scene of the picture is laid in a romantic section of California. But beautiful scenery does not atone for the representation of barter of this character. Like the former riot of murder and bloodshed, and later the kidnapping of girls, it seems as though this well-worn incident had performed its part. In this instance the unfortunate girl is twice bartered, though the second time she is supposed to love the man who liquidates the mortgage that causes all the trouble. Selling girls in this way is too suggestive of a certain type of slavery and the writer is strongly of the opinion that such scenes should be left off the films.

"The Restoration" (Thanhouser).—A drama based upon loss of memory through an injury. A little girl is left alone to mourn her father's loss, while he has married another woman and lives comfortably in a neighboring city. But she escapes from the asylum and wanders to the city, and the sight of her restores her father's memory, and then comes happiness for all. It is an emotional story, and might be true.

"Magdalene" (Great Northern).—A melodrama illustrating very graphically the temptations and episodes in the life of a girl, and her dramatic conversion by a religious reformer. The story is told with power and there is an appeal to the emotions which thrills at times. Again there is a pathos, and through it all runs a note of warning which might well be heeded by every girl similarly situated. The best thing on the independent screen for some time.

"His Baby's Shirt" (Powers).—An interesting story of how a man was prevented from becoming a burglar in a very unique way. The surprise will add to the interest of the film, and the acting of a baby but a year old is a feature well worth attention.

"The Hermit of the Rockies" (Champion).—A love story centering around a hermit's shack in the mountains. There is a band of outlaws, driven away by a dashing young tenderfoot who knows his business, a broken leg and a girl hurrying to help relieve the sufferer, and then a delicious love story worked out among these picturesque surroundings. The story's strength is largely due to environment. Without them it would be somewhat dreary. With them it possesses a charm otherwise unknown. It is a narrative which is old, yet ever new, and cannot fail to please any audience.

"A True Country Heart" (Bison).—The country girl, deceived by the city man, elopes and leaves her parents and country lover. This story works out in quite the logical way, with the accompaniments of a stern father, and the city man becoming neglectful and going to the bad. But the country young man's heart remains true, and while the picture does not tell it all, it leaves the assumption that there will be a happier future for the deceived girl. The story is not new. It is hardly worked out in a new way, but these stories continue to appeal because of the romance and the heart interest which accompanies their telling. They may be hackneyed, but they seem to hold the attention of the audience unchanged, regardless of the number of times they are told and retold.

"A Man's Way" (Powers).—Sometimes the man who leaves a trusting girl for another receives full measure pressed down and running over. The hero of this tale waits until the wealthy girl he expected to marry elopes with someone else, then returns to his old love. But she, too, is married and the young fellow gets a severe shock when she presents to him her baby boy. It was no more than he deserved, will be the verdict of most who see the picture. Yet, it must be confessed that the producer has reproduced actual life with an understanding that is unusual.

"The Mad Hermit" (Thanhouser).—A picture which touches the heart and arouses the strongest emotions. It can be readily understood how a man might become a maniac under such circumstances. The loss of wife and daughter is sufficient to overthrow reason. That a man should be a hermit afterward seems not unusual. Then comes the excitement of the runaway, the rescue of the baby and the discovery of his daughter, with returning reason and love to follow during his declining years. The emotions will be strongly aroused by this picture, and that will make it popular. Whatever touches the heart is always popular, and this seems to appeal with unusual power.

NOTES FROM WASHINGTON, D. C.

A recent reel that caused quite a sensation in Washington from the independent people was Uncle Tom's Cabin (Thanhouser), which caused quite a stampede in front of the Empress Theater. This play is arranged in a continuous performance, taking about thirty minutes for its presentation. The music which accompanied it consisted of plantation melodies and songs, which added much to the effectiveness of the play, and should be a hint to other exhibitors to bring out the true spirit of the silent drama with appropriate music.

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Manager Notes was asked by his patrons to retain the film for another day to satisfy the large demand for seats, but he declined, saying it was the policy of his house to change the bill daily, presenting only first-time-shown



EMPRESS THEATER, WASHINGTON, D. C.
Marcus Notes, Manager.

films, a most absurd stand for any exhibitor to take. Give the public what it wants, even if it is six months old subjects. Mr. Dexter's firm is known as the Craft Film Service. He is also an artist of the poster variety. His posters are seen before almost every motion picture theater in Washington, proclaiming in attractive colors, unique designs, and appropriate figures the features of the independent film producers.

* * *

The independent film people have a hustling agent for Washington and vicinity in the person of J. Boyd Dexter, located in the Empress Theater Building. The service is good and the subjects are of the kind that interest the public. Speaking of his experiences Mr. Dexter said, "When I first came here about a year ago, I had a hard struggle—like every new concern. The first man to give me encouragement was Manager Mayer of **The Casino.** Then other theaters were willing to venture with me and now I have a very active business, not only in this city, but in the states of Maryland and Virginia. I can tell you, it makes a man hustle to keep up with the demands, especially with new theaters constantly entering the field. The independent films have made rapid inroads in the world of motion pictures in this vicinity in the past year."

* * *

The three reels of "Uncle Tom's Cabin" by the Vitagraph Company are creating much interest by their runs at the various houses in the Capital City. I dropped in to witness Part I at The Hippodrome and found the scenes closely following the play which is so well known to the public. The accompanying music was appropriately arranged, consisting of plantation melodies. Manager La Motte of The Hippodrome is one of the active members of the motion picture business of Washington. He intersperses his reels with old folk songs and modern ballads without slides and he finds them most pleasing to his patrons. Parts II and III of "Uncle Tom's Cabin" are being eagerly sought, after Part I has been seen. They are still making their rounds in the city, so that everyone will have a chance to witness this excellent presentation of a side light on slavery. The cast of the Vitagraph Company is very good, even the parts taken by the little piccaninnies being very natural. Washington recognized one of her own talented young ladies in the person of "Eliza," who, as Miss Clair Fuller, played important roles in semi-professional dramatic performances in this city. Her acting was always noted for its naturalness and careful portrayal, characteristics which are so essential in the silent drama.

* * *

The Capital City has certainly developed an abnormal appetite for motion pictures, a fact which was well demonstrated on Sunday night at the Columbia Theater when Lyman H. Howe was presenting one of his interesting travelogues. With a capacity of 1,500, "Standing room only" was reached long before the time for beginning the performance. Yet all the other moving picture houses in various parts of the city were doing excellent business. One of the chief attractions of the Howe exhibition was the Funeral Procession of King Edward VII, a reel that was most life-like and impressive. The water pictures of the sea, falls, cascades, fiords, lakes, and rivers were so natural that the audiences instinctively forgot the heat of the evening and felt as cool as the scenes before them.

The National Motion Picture Magazine continues to be very popular as the official program of a chain of houses under the management of F. M. Brylawski. The little sketches of the plays to be witnessed are as helpful in the appreciation of the performances as the casts in the programs of the real drama. The fact that Mr. Brylawski brings out a number of first-time-shown pictures makes it possible for the people of Washington to see many of the newest films that are denied other cities. Arrangements have been recently made with a new circuit by which the Cosmos (a Brylawski house) will be furnished vaudeville features to intersperse the motion pictures equal to those at more pretentious and more expensive houses in other cities.

The managers of the motion picture theaters in Washington have solved the question of keeping the people in the city, despite the warm weather. By the use of a special appliance for pumping in fresh air and removing the stale air and then circulating the fresh by many electric fans, the people have discovered that the moving picture houses are the coolest spots in town. Even the suburban resorts with their bands have been neglected, because breeze and music and entertainment are all found nearer home. W. H.

A MONEY SAVER FOR MOVING PICTURE THEATERS.



Gummed Paper Letters and Figures, which are now being used by a large number of theaters for making their daily programs and announcements. The picture here shown was taken in Los Angeles, Cal., and shows a program in front of Tally Broadway Theater. This party has been using these letters for some time and considers them invaluable for this purpose. He claims he is saving from five to ten dollars per week over cost of the old method. They are also used for making cards for lantern slides. A call at their office convinced us of the demand for these goods, as they were shipping orders to all parts of the United States and they have received some very fine letters from different theaters recommending their use. The cost of the letters is very small and every theater should be interested. The Tablet and Ticket Company will be very pleased to send samples and catalogue on request sent to their address at 545 Jackson boulevard, Chicago.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

From San Francisco.—Dear Editor: Will I find in your book, soon to be published, everything about electricity that the competent operator should know? I have been operating several years and think I know my business pretty well, still, I need more knowledge concerning resistance—how to calculate the number of ohms necessary to give a certain amperage under a given pressure, what is the resistance, per foot, of different sizes of wire, etc., etc. I have read with much interest your account of the poor results shown on Eastern screens. I just wish you could view our work here in Old Frisco! You certainly would see some first-class work put up by our union men, and our president, W. G. Woods, is rather proud of the number of times he has been congratulated by visitors, who were authorities on projection, on the excellence of our men's work. Wages here in 'Frisco are high—perhaps the highest paid to operators in the whole United States and we fellows understand that we must give our employers a run for their money and **we do it.** Our working hours are limited to nine per day, with not to exceed six consecutive hours for one man. We have also assistant operators and apprentices (those under 21 years of age) and quite a few of them could give points to some of the crank-turners found in many other cities. Well, Mr. Richardson, I have to thank the Moving Picture World and yourself for the help you have given us all; operators, managers and exhibitors. I learn something every time the paper comes and several times have found in the Column the explanation of some trouble which had me all at sea."

Now that sounds good to Ye Editor. I am truly glad to know that the standard of both wages and work is high in 'Frisco. I am also glad to hear 'Frisco say that 'Frisco operators return good service for good wages. That is as it should be. I am led to believe, from the letter, that the 'Frisco union is a union in all the word implies and I heartily congratulate both the organization and its individual members. Now don't a lot of you operators, upon reading the letter, pull up stakes and rush off to 'Frisco for you will find you will have to deliver the goods (can you do it???) and, moreover, the union controls matters there. From the letter I should say that unless you are a **real operator** and a union man you had best steer your course around 'Frisco. As to the book; no, it won't teach you **everything** you should know about electricity, but it will teach you the rudiments, how to calculate resistance, etc. It won't tell you the resistance, per foot, of different size wires since that would be an impossibility without knowing the exact composition of each sample of wire. But I advise you to purchase the book, nevertheless. I think that where members of a union send in a club of a dozen orders, Mr. Chalmers will make some concession in price. 'Frisco's attention is called to another letter from another Californian city, in another part of The Column this week.

* * *

Speed.—Saginaw, Michigan, writes a lengthy letter based on the letter by Charles Young, Chicago, in April 30 issue, page 687. Saginaw asserts that he believes 48 turns of the crank (48 feet of film) per minute to be correct average speed. Says he finds sixty entirely too fast. Asks the Editor's opinion.

It seems plain enough, Saginaw, that Mr. Young's use of 80 per minute was merely in the nature of an experiment. As to my opinion it is simply that there is no set speed that will meet all requirements. Sixty turns per minute is supposed to be "normal speed." It will, however, depend wholly on the subject and the writer uses speeds ranging from forty to eighty per minute. Speed is and must necessarily be a matter dependent wholly on the judgment of the operator and lack of judgment on his part will frequently utterly ruin some of the finest scenes imaginable. Judgment and brains are in demand in the operating room and at no point are they in greater or more pressing need than in deciding at just what speed each action of a film will appear to best advantage, all things considered.

From the Golden West. California (city and name suppressed by request), writes a most excellent letter, as follows: "As a constant reader of The Column I take the liberty of describing the modus operandi at the house where I am employed. I believe results attained here go far to substantiate your contention that excellence of projection is quite possible Our theater is, I believe, one of the most expensive, artistic, strictly motion picture houses in the country. It is divided into two parts, neither of which in any manner clash with each other. It is my part —the operator's section—that I deal with. (I take it that California means the management is divided into two parts. Ed.) The operating room is 12 x 14 feet. It is equipped with every modern device for projection. A 1909 model Motiograph is the machine used, current either A C or D C. Machine runs by motor, as does the re-wind. We have our own generator, run by 5 h. p. motor. (Suppose California means that the circuit is A C and they transform it into D C by a motor-generator set. Ed.) Our curtain is a "Radio" screen, differing essentially from other "mirror" screens. "Our throw is 120 feet, size of picture 12½ by 15½ feet. Found that owing to brightness of the screen the ordinary machine shutter showed excessive flicker. I therefore installed (inside the machine casing, not in front) a modified three-wing shutter—modified as to measurement of the blades used in Powers No. 6 and Pathe machines, I mean. The result has been as nearly perfection as human ingenuity can devise, I believe.

In this house mistakes are neither encouraged nor countenanced. The management have instituted, for the operator, a system of merits and demerits, affecting both his standing and pay, which latter, in view of the requirements, is above the average. The operator is judged solely by results on the screen; nevertheless, at various times, the management—themselves experienced and capable operators —ask certain questions, and no matter how good the results obtained, it does not add to the operator's reputation if he is not able to give a logical and technical reason for **whys** and **wherefores.** Also a system of bells, buzzers, and telephone connect the operating room with "downstairs," and the least sign of a shadow or saffron tint in the picture is "buzzed" up to the operating room with a sharp rebuke. Breakdowns are not taken into consideration, it being the opinion of the management that a competent operator should provide against such exigencies **before** and not **during** the show. House lights are shown at the beginning of the afternoon's exhibits and at their close—at the beginning of the evening's exhibits and at their close—and at no other time; and all changes of reels are made—must be—in or under 25 seconds in a dark house on two slides. In five months we have had three shut-downs—once to change a grounded lamp, and twice through a parted splice—no shut-down consuming more than three minutes, and each one calling for a demerit and severe reprimand; and twice in the five months has the buzzer rung into the operating room to call the operator's attention to a shadow. I think that a not altogether bad record. In returning the reels to the exchanges, the operator is not allowed to cut a "V" in torn sprocket holes to save time and trouble, but must each time make a proper splice. Result, our Exchanges have, unsolicited, complimented our house, in writing, on the condition of returned reels.

In conclusion, our selection of pictures is carefully made, and with a view to catering to the intellectual and refined, and appropriate music from a ten thousand dollar pipe organ is played with each picture. The results of all this are that in a little town of 20,000 people—notoriously **not** a matinee town—carrying running expenses averaging $32.00 per diem, the "Idle Hour" is able to pay a handsome dividend; and that, I think, is the main object of a motion picture theater.

I might add that (on D. C.) I find 45 amperes 90 volts give me the best obtainable light, condensed through two 7½-inch lenses. The pictures have a stereopticon effect, are perfect in detail, and are essentially "living" things.

In closing, I feel that I must apologize for this too lengthy letter, and repeat that your own articles, and a recent review of the methods—or mis-methods—in vogue in the average Picture House have called it forth; and may I add that what is accomplished here may as easily be accomplished at any other theater exhibiting motion pictures, with a little care and forethought."

There is just one thing I do not understand about this letter. Apparently this house is running with but one machine, else why speak of 25-second changes? If this is so it certainly is a matter for surprise. In a house such as is described there should be two machines, with one spare mechanism, and the pictures should dissolve one into the other, the helper starting one machine as the end of the film appears which is running on the other. By this I mean the second machine should be started **before** the

picture on the screen has entirely run out, thus dissolving the title of the new film into the tail-piece of the one running. Otherwise the letter describes conditions and practice which may well be carefully studied by managers and operators all over the country. Glad to hear from you at any time, California; come again.

* * *

Blanie Day, a moving picture operator who has regular theatrical style letter heads, writes from Sherman Texas, where he is employed at the Jewel Theater: "Kindly let me know just as soon as the Operator's Handbook is out. I am taking a correspondence course but want the book also since I feel that one can by no possible chance learn too much about his business. I am glad to see by The Column that New York operators must now be twenty-one years of age. [That was an error. The age limit is eighteen. —Ed.]. If the report is true concerning Salt Lake City, as stated in The Column recently, the brothers there should wake up and get busy real soon."

The book is "on its way" neighbor Blaine, and, while I make no more promises, I am sure ten days will see it ready for delivery. That letterhead of yours shows commendable enterprise, as does your desire for all knowledge obtainable. If more operators were as progressive, projection would soon be wonderfully improved.

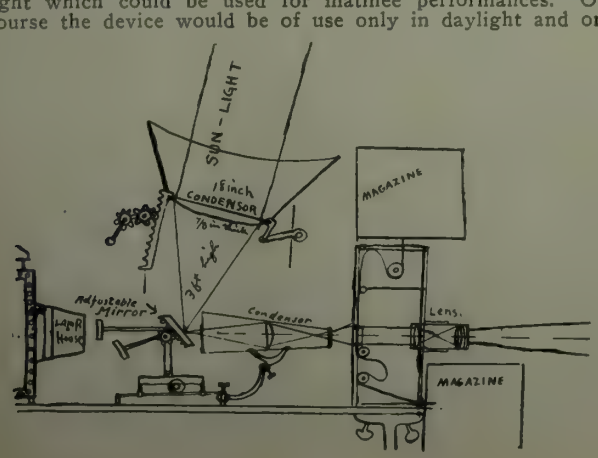
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In General.— Pasadena, Calif., writes saying many kind things about The Column, its editor and The World in general. Says if he only got The Column for three times the price of the whole paper it would be cheap. Says the majority of operators in Southern California, south of 'Frisco are turning out very poor work and need some vigorous stirring up. Suggests that the Editor do some "stirring" and assures him that some of the good men will combine to protect his "slats."

Your kind words are appreciated. As to conditions in Southern California, they are probably the same as elsewhere, with some few exceptions and some sections where the crank-turners have been partially weeded out. The rise of the motion picture business was so extremely rapid that it brought into it thousands of men and boys who had and have as much real knowledge of projection and its requirements as the proverbial hog has of holidays. "They are for the most part a self-satisfied bunch of ignoramuses who seem really to imagine they have learned all there is to know about the business. There are also very many who realize their lack of adequate knowledge and are not only willing but anxious to learn. With this latter class I have every sympathy, knowing full well that, in the past, the avenues of knowledge have been strictly limited. Many there are who have tried to teach but in most instances they have aimed their knowledge gun too high—have spoken in learned phrases and technical language and terms which the average man failed utterly to comprehend. That is what has caused the Editor of The Column's writings to be popular. He has talked in language the average operator or manager was able to understand. But avenues of projection knowledge are widening and soon he who really wishes to perfect himself in the art (for it **is an art**) of projection will have no adequate excuse for not so doing."

* * *

Sunlight Projection.—Chas. E. Boutros, St. Louis, Mo., writes: "I submit herewith a sketch of scheme for projection of motion, or stereo pictures by sunlight. I have tested this on a smaller scale and find it to work to perfection. After repeated experiment I have secured strong light which could be used for matinee performances. Of course the device would be of use only in daylight and on clear days. Please advise me as to whether or not you have tested this matter and if so whether or not you found it to be practical."



No, St. Louis, I have never tested such a scheme. There is no manner of doubt but that light fully as strong as the electric arc could be obtained, that being merely a matter of the size of the primary condenser, plus the clearness of the atmosphere. The light, I should say, would be softer than that obtained from the arc—more nearly resembling calcium. It would be interesting to observe the exact quality of condensed sunlight as applied to projection. No, St. Louis, condensing the light to necessary strength would be easy **but** when we come to the mechanical difficulties—that is quite another matter. If the sun were always at one point in the heavens the light could easily be made available, even though the machine set some distance below the roof level. But I have observed the fact that the sun moves, or the earth does, which amounts to the same thing. Considering this I believe you will readily see the difficulty in practical manipulation, remembering that your light must **always strike the secondary condenser squarely.** This proposition might be worth experiment by exhibitors in Colorado, Idaho, New Mexico and wherever the percentage of cloudy weather is very small.

* * *

Valuable (?) Information.—The following is a page from a catalogue of a New York City firm. The petrified gall of a firm presuming to print such rot and presenting it to intelligent men, labeled "information!" I only reproduce a part of it, adding one of the catalogue price lists, just as it appears. Let no operator plead ignorance after reading "Information An Operator Should Know," or any manager presume to lack knowledge as to the exact modus operandi of opening a "Picture Parlor."

HOW TO OPEN A PICTURE PARLOR.

After selecting your place and getting the architect to file your plans with the Building Department start and build the cash window and operator's booth as one part of the front. This arrangement will save you valuable space and space is money. Swinging exit doors on each side add to the necessary requests. Outside electrical display, white, red and gold paint make the most desirable effects.

Paper or paint the inside walls a dark green or red and embellish the side walls with painting or patriotic panels. All exits should be so marked and a red light burning at all times. Make your frame for sheet out of metal ceiling cornish mouldings, and if possible use furring and plaster boards for the rough, and a hard finish white plaster on top. This is superior to the muslin sheet as it makes the pictures stand out sharp and clear. A little gold paint on the metal frame will add to the appearance very much.

Arrange your chairs and aisles as per your plans, and if necessary slope the floor.

Information An Operator Should Know.

Q. What is Alternating Current?

A. A current that alternates. Burns around the carbons.

Q. What is direct current?

A. Direct current is a current that flows even and burns evenly.

Q. What is a Polarity?

A. The arrangement of your wires in the lamp house so the positive will be on top and the negative on the bottom.

Q. What is a Potential?

A. The ability of anything mechanical to do work electrical.

Q. What kind of fuses can you use in booth, according to law?

A. Amp. Screws fuses in a porcelain cut out.

Q. What are the principal qualifications a good operator should possess.

A. Cleanliness, Carefulness and mechanical ability.

Q. What would you do in case of fire?

A. Pull enclosed switch, put on house lights and dismiss the audience.

ADMISSION TICKETS.

2,000 on a Roll, per 1,000		-	-	.10
10,000	" "	-	-	.09
20,000	" "	-	-	.08
50,000	" "	-	-	.07
200,000	" "	-	-	.06

Good Material Consecutively, Numbered Corners, Clipped Mixed Colors, No Advertisements.

* * *

Through the Screen.—Flora, Illinois, asks: "Is it practical to project motion pictures to be viewed from the side away from the machine? If so what kind of screen is best?"

Yes. Use thin, bleached cheese-cloth and set your machine enough below the level of the curtain center that the audience

...the light part of the lens. Above center will do also. If there is a balcony you will have to set above ...rays in the gallery will be shining straight at the lens, through the portion of course. You must put your film in machine with celluloid side towards the light. Instead of having operators inverted light as ordinarily ... this all pointed matter will read backwards.

Various Things.—Fowler Bird, Mo., writes in part: Accept my sincere thanks for prompt and courteous ... I have derived from The Clipper. And reading between lines of summer shows getting pretty swampy as to ... in moving-pic theaters. Have been reading your articles on operators. There is an evening's ... The manager of the only established house here considered ... my card he was getting his operator very much cheaper. He first ... and employed a machine. Not receiving ... services engaged off to ... and I ... he knew he was needed to the projector yet. Believed ... enough except at ... I ran my machine until the current ... a minute mark. Emerson ... Mirror agreed ... good machine worth ...

The reader has ... of messages of the same sort as ... expressed on the part of operators. Fowler Bird ... The sketch shows fan motor geared to machine by a worm ... one of the cog gears. The motor is below the table. The whole arrangement is quite simple but I doubt ... we have the necessary change of speed on different ... easily be accomplished, either. ... can be placed in series with the motor field. The machine is started and stopped by means of a friction clutch. Possibly speed might be regulated with it too.

A Few Last Words.—... (E. J.), who is Jerry a lefthanded Portland, Ore., a "bundle" and to whom ... replied later, again writes at considerable length ... from the following. That Aberdeen has the largest ... on the Pacific coast and contains 20,000 ... That he never succeeded to pass an examination ... a prize but the result that the ... has ... That he ... Portland. That he ... Portland's ... is unendurable to ... is doubtless ... is up to her ... to get ... best. Nothing but the best is good ... and the "best" is only had by hard labor and unceasing vigilance backed by proper ... ment.

Again!—The Broadway Theater, Louisville, Ky., writes a letter a portion of which runs as follows: "Another thing we would like your advice about is this. When a figure in a scene is in motion that is running or walking there seems to be another figure or shadow immediately following the moving object. When the object is stationary or there is reading matter the effect is not there. It only occurs when some object is moving across the screen and it gives a jerking or trembling effect also the effect of appearing to be out of focus. Our curtain is the Mirror screen."

As regards the first portion of your letter, Louisville, I cannot for obvious reasons publish it. As regards the above described effect it resembles a trouble described by Lown some months since for which no adequate solution was discovered with the machine and the same make as yours. It was finally sent to the manufacturer when it was found that the star was loose on its ... Just why (I said at the time) a loose star should cause such an effect I do not know ... but in that case at least. In view of that circumstance I would ... examine the star, the cam-wheel and the cam-wheel pin of your machine. Plainly your trouble is not a travel ghost since that would be most in evidence when printed matter appeared. It is also barely possible that it is due to the shutter. It may not be cut enough to cause a travel ghost but still enough to produce the effect described. Frankly I don't think that is much more than within the bare range of possibilities. I think you will find something loose somewhere. As to the stereo lens, I should say most emphatically that the company should either fit you out or give you full discount for return of lens, in which case you could purchase a lens of proper focus. What you want is a "half size" stereo lens of about ... with ... focus. That is a very long lens and you cannot use a quarter size lens at all. You will probably have to pay a pretty stiff price for a lens of that kind.

Small Town Location.—Illinois (name of town suppressed ... request) writes: "Will you kindly ... for a subscriber who reads every ... in it and ... particularly the ... the following ... If I were ... and ... cut expenses, do you think I could make a moving picture theater pay in a town of 600 or 700 people, all coal miners, ... Have ... amusements of any sort and ... conduct ... with ... I would have to compromise. Do you know of any ... in ... with ... moving picture theaters? ... Would ... picture ... current light ... current on ... the ... of ... power ... for moving picture ... I could not get electric ... in that town. They claim it costs about 25 cents a night to run the outfit. How ... of ... could ... a night be ... for Ace Model B ... light ... all right for ... picture ... Also, I would run the ... house on a side ... that is, I would not depend on it for my living. I think I could cut expenses down so that it would pay a little ... I ... know of ... instances of ... in towns ... about ... ; ... give your ... as to ... whether ... it ... to pay."

I will answer backwards by saying that the Model B outfit is ... for ... calcium ... is a rather poor substitute for electricity, particularly in the hands of a ... expert. It requires very expert handling to get good results ... on a small picture, with calcium. As to the kerosene engine and ..., I see no reason why it should not ... I have had no experience with it, and it seems to me to be very cheap if it will produce such flattering results as are set forth. Now as to the size of the town: Personally I don't like that "cheapen the program" proposition over well. No, I don't know of a town of 600 to 700 which supports a theater, nor do I believe such a ... could be ... out of the imagination, be made to give paying support to a house running every night. If you get too cheap films, the whole thing will be a howling farce, ... the ... won't be ... to ... their ... age unless the admission be as low as five cents. Even then the running of junk will not prove highly entertaining. Suppose you ... in ... your expenses (film, light, rent, ... ticket seller, ticket taker, music and operator) ... to fifty ... a week. That would require 1,000 paid admissions at five cents or five hundred at ten cents. Could you get them, week in and week out? And that would be ... expenses. If you can get a suitable room at low ... rent you ... operating with your wife to sell ... and a son or ... to play the piano and sing ... illustrated ... you might make it go. That's the way it is ... done in very small towns. Or I would suggest this: Give ... two times a week, say Wednesdays and Saturdays. Run on these nights of fairly good stuff and ... illustrated song by a good ... and charge ten and fifteen cents. But any way you may work it, I doubt if, ... expenses are paid, you will feel ... for your ... Doing ... on such ... is ..., since, after ... it ... depends on the individual. I will tell you this, however. You will earn every cent you succeed in grubbing out of a proposition like that. I know a party who makes out well with a circuit of five small towns about the size you mention. He shows twice a week in the largest one and once a week in the others, does his own singing and ..., and employs only one expert operator.

From Oregon.—Astoria, Oregon, writes in part as follows: "I believe I may claim to be an 'old timer' in the projection ..., as I ... had ... years at it, partly on this side of the Big Salt Pond and part on the other. I most heartily endorse your ideas as to good pictures and operators, but few there are, so far as my own observation goes, who deliver the goods. It is a crying shame the way good film is butchered up and the best efforts of the manufacturer brought to ... to nothing on the screen by incompetency in the operating ... Many times have I felt really sorry for some ... who was producing weird combinations of shadow ghost and a wavidness on the curtain and tried to help him out, only to get snubbed for my pains. (I've been there, too, neighbor.—Ed.) I don't blame you for working the hammer overtime. Let us hope it will wake some of them up. It has been my aim to at all times learn, study

and improve my work on the screen. Being of an inventive turn of mind, I am usually experimenting to improve the picture or make my own work easier, and if any operator has an easier time than Yours Truly, I would like to meet him. I neither handle song slides nor do I feed the arc. these operations being performed automatically. This is not mere talk. I can produce the goods. I would like to have your opinion on the automatic arc feed and its value to the business."

Astoria's talk is "good medicine." If he has operated in foreign lands we would enoy reading his impressions of what he found there and how it compares to our own practice in this dear America. As to the automatic arc feed, I know of one man here in New York City who has perfected a device for the same purpose. I am a trifle skeptical as to its entire practicability in ordinary motion picture projection. Certainly if it can be made to do the work so as to produce curtain results equal to the hand feed it will be of value, since it would maintain the arc just at the most economical length at all times, thus producing more uniform illumination, probably at less total expenditure of current. That automatic slide carrier ought also to be of real value, provided it has sufficient range as to number of slides and makes the change without creating an undue "jump" on the curtain. I have seen an automatic slide carrier which performed the work all right, but there was too much jar to it, causing the picture to vibrate badly for a second or two after the change. That, of course, queered the whole thing. The automatic arc feed must be simple in its construction and operation to succeed. All those now available are too complicated.

MOTIOGRAPH MAKERS BUSY.

The employees of the manufacturing department of the Enterprise Optical Manufacturing Company, of Chicago, makers of the popular Motiograph motion picture machine, are wondering if they will get their usual Summer vacation, which at present seems rather doubtful. It has been the custom of this concern to shut down the factory for a two weeks' vacation in the dull Summer months, but since the 1910 Model was placed on the market, the sales have increased so rapidly that, in spite of the usual hot weather, increased manufacturing facilities and night work, they have been unable to accumulate stock; in fact, they say their orders have increased 50 per cent. in the past three months, and this without any inducements whatever, except the increasing popularity on account of its superior quality, and that they have not made a single exchange. If they are able to close at all for a vacation, it will probably be only for one week instead of the usual two weeks. It is gratifying indeed to learn of such unprecedented success, especially of a concern whose business methods are such as to command the admiration of all.

THE CHAMPION FILM.

We are always glad to have evidences of intelligent progress amongst the younger film manufacturers. By intelligent progress we mean a readiness to profit by the friendly criticisms of those who, like ourselves, make the art and technique of the moving picture almost our life study. The business of making moving pictures is so very, very young that most of us have still a great deal to learn about it. And from this generalization we do not exclude ourselves. On the other hand, we must say, however, that long study of the art and technique of the picture enables us to see at a glance if the work produced gives promise of higher things. We saw promise in the early work of the Champion Film Company, of which Mark M. Ditenfass is manager. Now we are passing from promise to realization. This week we had the opportunity of meeting him in conference, of learning something of the man and his aims, and we are convinced that in him the independent side of moving picture making has acquired a valuable personality.

The August 10 release of this company is called "The Hermit of the Rockies." The story appeared in our "Stories of the Films." From our point of view, who like to see a story worked out on the screen with no superabundance of characters, acting and the like, "The Hermit of the Rockies" possibly overcrowds the canvas. Nevertheless, from a popular point of view, it is probable such a subject will be liked. With the newer manufacturers, however, we pay comparatively little heed to the producing end of matters. That is bound to right itself in time, in virtue of the fact that the public will call for just what it wants in the way of subjects. We always look first to the photography of the film, because of our theory that though the subject may be not of a first rate kind, yet if the pictorial end of matters is, something will have been definitively achieved in the production of a **moving picture,**—mark the words, **moving picture;** not necessarily a play, but a **moving picture.** A bad photograph of a bad subject, of course, would be intolerable. A bad photograph of a good subject might pass, but a good photograph of an indifferent subject is certainly, we think, more tolerable than an indifferent photograph of a good subject. This, however, is a digression.

Mark Ditenfass in his August 10 release has produced a very good photograph indeed. The gradation of light and shade shown, the accuracy of tone in some parts of this picture, were faultless. We have never seen cleaner, more beautiful photographic work. The Champion Company has only to keep up this photographic quality to be assured of a distinctive success; and then with a tighter grip of the dramatic end of matters, unstinted business should await them.

POWER'S FACTORY BUSY.

Although this is the height of the slack season, the Nicholas Power Company is a little more than seventy-five machines behind on their new No. 6 mechanism. The company is now engaged in making extensive additions to their factory, it being evident that with orders beyond capacity in slack time, more facilities are imperative, else the company will be literally swamped when the Fall rush comes. Mr. Baxter Morton, general manager of the Nicholas Power Company, will sail for Europe soon, on a six weeks' combined vacation and business trip.

A GAS GENERATOR.

The H. & P. Manufacturing Company, of Chicago, have just perfected a gas generator that is destined to be of great assistance to the moving picture exhibitor in general and to the traveling showman in particular. As the outfit is compact, comparatively small in size and of a very reasonable price, it will prove a boon to the exhibitor, as the cost of generating gas will be about five cents per hour, against $1, the cost of the calcium light, and the light obtained through this generator is as brilliant as the light from an arc lamp. As this generator is built much on the lines of the regular gas generators used on motor cars, it is no experiment, but merely the adaptation of a good thing to motion pictures. The Capital Merchandise Company, of 225 Dearborn street, Chicago, Ill., are the distributors of this very ingenious portable gas generator.

SHOWING THE PICTURE IN AGREEABLE SURROUNDINGS.

We have to thank a correspondent for sending us the program of the entertainment given at B. F. Keith's Bijou Theater, 545 Washington street, Boston, Mass. There are some features in this program which we should like to see availed of at other houses of entertainment where the moving picture is shown, therefore we append the full program for the information of our progressive readers.

The Bijou aims to provide a varied, artistic and wholesome entertainment designed to appeal to people of intelligence, presented amid well-ordered surroundings and offered to the public for a small admission. That the Bijou is a pioneer in demonstrating the artistic possibilities of the picture theater is the opinion of many discriminating critics. All who disapprove of the moving picture theater and do not believe in its existence, are invited to visit the Bijou, at 545 Washington street, when they come to Boston. Although we show motion pictures, we do not run a "moving picture show."

PROGRAM

Motion Pictures at their Best
The subjects carefully selected, and including the work of the leading American and European producers.

Camera Chats
By a trained reader, on interesting phases of life at home and abroad.

Stereopticon Views
Events of local and world-wide interest pictured in specially made slides.

One-Act Plays
Revivals and New Plays—the best example of the short drama, carefully produced.

Music
Vocal and Instrumental Solos; high-grade but not too classical; pleasing but not too commonplace.
A special effort is made to have music accompanying the pictures well rendered and interpretive.



ELEKTRA THEATER, BALTIMORE, MD.

This handsome place of amusement has recently been finished and opened to the public, and is staged for vaudeville and moving picture productions. The structure of attractive design and appointments is fitted up with every convenience and comfort for its patrons. The seating capacity of two hundred and fifty is amply provided for in a spacious hall tastefully decorated in tans and cream colors, and illuminated with electric clusters. The pitch of the floor is decidedly pronounced to give excellent lines of sight from every point in the house. Every precaution has been taken against fire, and a particular study has been given the machine room, which is isolated and ventilated in such a manner as to eliminate any possible danger in this part of the building. The exits are all spacious and conveniently arranged, and the acoustics of the hall have been pronounced a distinct success. The front, of bold and somewhat spectacular design, is in keeping with the purpose of the building, and is agreeably decorated in two tones of ivory and gold.

The building was designed by and erected under the supervision of Theodore Wells Pietsch, Architect.

THE NEW BIJOU, SPRINGFIELD, MASS.

Nothing gives us greater pleasure than the receipt of literature or information about up-to-date moving picture theaters, which seek to elevate the business of the picture by exhibiting it in the best possible surroundings and environment. It is a sign of the times that men of progressive minds are disposed to dignify the picture as much as talking plays are dignified, that is, by erecting handsome, well-appointed, artistic and comfortable theaters for exhibition purposes. We have recently received a booklet descriptive of the new Bijou Theater, at Springfield, Mass., of which Mr. E. L. Knight is the manager. This house was opened as recently as February last. It has a capacity of 1,000 seatings, therefore the architects and decorators have had ample scope for the display of their respective arts. We are particularly pleased with the notices to patrons which are printed in this booklet. For the information of "the brethren" all over the country we reproduce them for study and imitation:

"Exits.—Three large doors at front of theater leading from main floor to Worthington street. One large door each side of stage, main floor, leading to Phelps avenue. One large door each side of balcony, leading to Worthington street.

"Fees.—Any demand for fees, acceptances of money for seats by ushers or other employees, or any incivility or inattention of any attaches, will not be tolerated.

"Complaints.—The management, seeking above all things to please its patrons, will gladly and thoroughly investigate any charge of discourtesy preferred against any of its employees.

"Hats.—No head coverings to be worn in any seat in the auditorium.

"Lost Articles.—Articles found by patrons should be left at the manager's office. Said articles will be retained for sixty days, at the expiration of which time, if unclaimed, they will be returned to the finder.

"Physicians and other patrons expecting telephone calls should notify the chief usher.

"Ladies retiring room at the right of the main entrance.

"Gentlemen's retiring room at the left of the main entrance.

"Telephone at the disposal of patrons can be found in the manager's office.

"Box Seats.—Private parties desiring box seats, can have same reserved by telephoning in their order.

"The drinking water in this theater is absolutely pure, being filtered by the Rapid Safety Filter Company.

"The exits are indicated by red lamps.

"This house is disinfected by the Damfino Disinfectant Company."

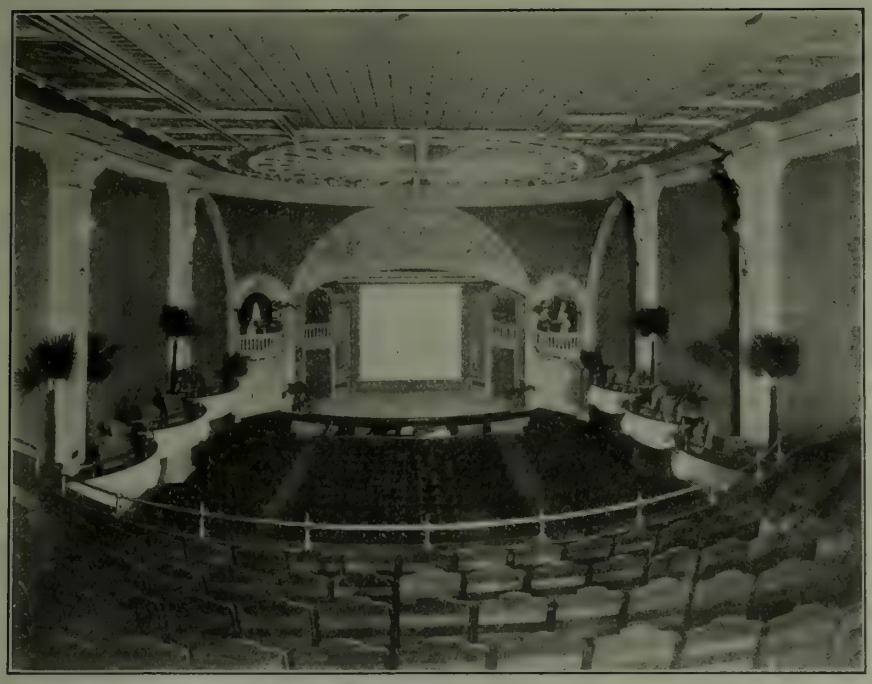
It will be seen that no effort has been spared on the part of the management to look after the comfort and convenience of the patrons of this theater. The auditorium seats are extremely comfortable, being wide and roomy and finished in leather, and folding up, like opera chairs. The stage is 30 by 20 feet, giving a permanent setting to represent a parlor. The singers' booths are on either side of the building. The color scheme of the house is white woodwork against pink salmon walls, the ceiling being in green, white and gold. The orchestra seats 700 people, the balcony 300.

As to the lighting system: To either side are the steps leading to the boxes, built to accommodate six people each, and on the fronts of these boxes are cartouches of light. More are placed above the curve of the balcony, and others in the scrollwork near the top of the columns shown in the picture on both sides of the building; above the ceiling still more bulbs are partially hidden and in the proscenium arch over the stage. By the use of these lights it has been found possible to keep the house moderately illumined without detracting from the impressiveness of the pictures thrown on the screen.

The building is heated and ventilated by a plenum system which comprises a six-foot fan operated at 150 revolutions



BIJOU THEATER, SPRINGFIELD, MASS.



INTERIOR VIEW OF NEW BIJOU, SPRINGFIELD, MASS., FROM THE BALCONY.

per minute by an electric motor which draws in at the rear of the theater 15,000 cubic feet of fresh air per minute, which is heated to a comfortable temperature and is blown into the theater at very low velocity, through 120 openings under the seats on the orchestra floor and through the platform risers in the gallery; thus effecting a thorough distribution of the fresh air. The air entering in this way is warmed by contact with the occupants and by their exhalations and rises to the ceiling, where it finds exit through two large ventilators in the ceiling above the gallery.

The operating room is 8 feet wide, 12 feet long and 7 feet high, constructed of angle irons and asbestos boards, pronounced by State inspectors to be the best equipped moving picture room in the country. The operating room is equipped with the finest moving picture machines; the dissolving stereopticon which is used in illustrating the songs is the best that can be procured.

We are glad to notice amongst other things that the Bijou possesses an orchestra under the charge of a musical director, consisting of first violin, clarinet, cornet, trombone, and drums. There is also a pianist.

A perusal of this pamphlet and a study of the interior illustrations of the Bijou persuades us that the management has omitted nothing to attract the patronage of the better classes of the public. The management provides for their comfort and gives people the opportunity of inspecting the pictures under the best possible conditions. We wish the Springfield Bijou a continuance of success. It is well deserved.

A timely suggestion in regard to increasing the attendance during the dog days is sent in by the enterprising manager of the Pekin Motion Picture Theater in Philadelphia, H. S. Reading, and as it may be of use to many of our readers the Moving Picture World takes pleasure in passing it along. After securing the addresses of as many as possible of his patrons and their friends, he had a number of complimentary cards and tickets printed, with invitations to an anniversary of the opening of the theater. The result was that numbers had to be turned away on the two nights that the tickets were good for, and he believes the permanent result was that their season began about August 15 instead of five or six weeks later. One thing that would add to the drawing power of this or any other plan would be to see that the theater is ventilated in the best possible manner and made as comfortable as possible during the warm weather. The success of many of the airdomes is proof enough that the public enjoy motion pictures equally as well in the warm weather if the theater is made fairly cool and comfortable.

SELIG HAS IT.

The film which will commemorate the great spectacle of the Knights Templar Conclave in Chicago on August 9 was the latest coup of the Selig Polyscope Company. Five cameras were stationed at the best points of vantage and from the 20,000 feet of negative taken we can expect to see a splendid reel. We understand that this film will be issued as a special on August 30 and as there is not a city in which it cannot be featured to advantage we predict for it a record sale.

MR. JOHNSON TALKS.

Mr. J. A. Johnson, a colored pugilist, who recently "defeated" Mr. James J. Jeffries, is a loquacious man. His loquacity is golden in that as a result of his victory he has been paid very large sums of money to talk on the vaudeville stage. More recently he has been induced to talk for the purpose of making phonographic records, which are heard in connection with the picture. In other words, Mr. Johnson has been converted into talking pictures through the agency of the American Cinephone Company.

As our readers well know, we are no particular admirers of these pugilists; but the other evening we sat and listened to Mr. Johnson talking in the production room of the American Cinephone Company. Orally, Mr. Johnson was a success; photographically and histrionically, Mr. Johnson was not a success. He just stood there on the screen, unaccompanied by the fistic gestures that we naturally look for, and quietly described his fight with Mr. Jeffries. As we have said, he did not suit the action to the word, and the result was some disappointment. Probably there were difficulties in the way of securing the best kind of photographic and acting results. We will make allowances, while congratulating the American Cinephone Company on its enterprise.

As we sat and watched the picture and heard the phonograph we seem to perceive possibilities in the way of topical talking pictures. Already we have the singing and talking picture in dramatic form, but so far the purely topical picture has not often been attempted or presented. But of course expedition will have to be used in these matters. It is now six weeks since the fight took place. Interest in it has not disappeared, it is true, but then the exhibition was of somewhat exceptional interest. Maybe in future times when a Mr. Roosevelt returns from abroad we shall be witnessing talking pictures of him that same night. Or, again, when any great public event takes place it will be phonographed and photographed and presented to the public within a few hours. This is some of the possibilities that lie before the talking picture.

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Original Wolgast-Nelson Fight Pictures

Price, 12 cents per foot. Exclusive Territorial Rights given with each set of films.

GENERAL FIGHT PICTURE CO., Mossler Bldg., Chicago

THE ENTERPRISE MODEL B



Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in **SQUARE CAKES is most Satisfactory** for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

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Mr. Exhibitor

The house that tells the Truth!

Funny is'nt it?

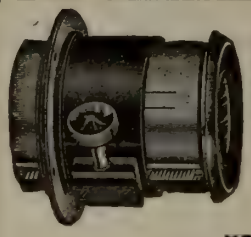
We are not buying a thousand reels a week,—but we ARE buying Enough to supply Any customer that we Agree to Supply, with the Best to be Had.

Why not write us to-day before you forget it?

THE BUCKEYE FILM & PROJECTING CO.

(THE HOUSE OF MERIT)

309-311-313-317 Arcade Building DAYTON, OHIO



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will

IT'S ALL IN THE LENS

IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment	$15.00
No. 1 Stereopticon Lenses	15.00
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All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

CUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

Managers and Operators Will send by mail on receipt of 20c. in stamps

NOTES TO OPERATORS

Containing 30 condensed rules, printed on cardboard convenient to hang up, which will eliminate 90 per cent of your trouble.

J. W. BUICKEROOD, 131 West 24th St., N. Y. City

FOR SALE

A one-third or one-half interest in a new up-to-date motion picture theatre in a town of 4,000, to a man who understands the business and will run the house on a reasonable salary.

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IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

ALL ADVERTISING COPY MUST BE IN HAND NOT LATTER THAN WEDNESDAY MORNING



Kicked out of the Sales Co.

"WELL WHAT DO YOU THINK OF THAT"?

And just because the clerks and shipping force laughed so hard they neglected their work.

IT HAPPENED THIS WAY

A Bully's Waterloo

The ATLAS PHUNNY PHILM, released Wednesday, August 24, Came bursting in at a busy hour and, in spite of protests, began to cut up capers on the white sheet until every Mother's Son and Daughter had left their post of duty and joined in the Glad-fest. And, by the way, even the man who made the film roared with joy, and that's the surest proof of its power to please.

Then a storm broke when

The Tale of a Hot Dog

began to unfold. Packed away on the same smiling reel. Frankfurters in vast variety, representing every canine breed and clan, were introduced by no less celebrity than Original "Johannes" who made the sausage famous, and whose troubles and trials were used as a basis for one of the most lucicrous, button-busting creations ever incorporated in a motion picture.

A DOUBLE-SUBJECT DOUBLE-BARRELED SCREAM REEL

Which costs Twice as much to make as the one-subject reel and is Worth Just as much as Two Reels of the average kind. Yet ATLAS COMEDIES cost the Exchange no more than those o'er which you shed no tears or crack no smiles.

TELL DR. RENTER TO PRESCRIBE "ATLAS" FOR THE BLUES—TRY IT!

EXTRA LATER The Sales Company has consented to continue Shipping Atlas Films on condition they are delivered in Sealed Cans and not opened until they reach the exchange.

GET YOUR NAME IN FOR WEEKLY "DOPE." GREAT POSTERS WITH ATLAS FILMS

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MATCHLESS YANKEE FILMS

Gaining in Strength and power each succeeding issue, Through Sheer Merit, superior Photographic quality, and realistic, intelligent dramatic interpretation. To determine just how much it means to have YANKEE FILMS on your screen, or in your exchange, make a superhuman effort to get your hands on

THE GANG LEADER'S REFORM

Released Monday, August 22. Length, Approximately 990 Feet

22—STARTLING SCENES—22

SEE

Historic Battery Park
The Famous Mulberry Street Station
Capture on the House-top overlooking East River
The Great Mob Scene at "Five Points"

A Really Big Story, written around a Great Theme and faithfully portrayed by the incomparable YANKEE STOCK COMPANY, supplemented by a host of supernumeraries. Such productions mean the investment of Big money and this week's issue is a shining example of the YANKEE policy to make the Best Films in America, regardless of their cost.

You'll Run Yankee Films Forever If You Get a Look at One

HERE'S A COTERIE OF PAST SUCCESSES:

The Heroic Coward. Released August 15th
The Brokers Daughter. Released August 8th
The U. S. Revenue Detective. Released August 1st
The Ungrateful Daughter-in-law. Released July 25th
The Right to Labor. Released July 18th

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BIOGRAPH

TRADE MARK TRADE MARK

FILMS

Released August 15th, 1910

The Usurer

"What Doth It Profit?"

The Biograph with this subject presents one of the most powerful lessons against avarice. A cold cruel usurer amasses a fortune as a money shaver. He fattens upon his victims' misfortune, they becoming his abject slaves. But there is sure to be the day of reckoning. Entering his large vault, he stands gloating over the well-stocked deposit boxes, when the door is accidently closed on him. Fitted with a time lock, he is at its mercy until the regular hour of its automatic opening. In the morning he is found a victim of the avenging hand of Providence.

Approximate Length, 994 Feet

Released August 18th, 1910

When We Were in Our 'Teens

A delightful comedy showing the value of diplomacy. Two rivals for a fair young girl's hand get in bad by being too candid in their criticism of her landscape painting.

Approximate Length, 475 Feet

An Old Story With a New Ending

The old trick of sending abroad the name of a fair charmer on a card to accompany some commodity of merchandise is resorted to, but the denouement was not exactly as we are inclined to think it would have been if Cupid had been on the job.

Approximate Length, 512 Feet

BIOGRAPH COMPANY

Licensee of the Motion Picture Patents Co.

11 EAST 14th STREET :: NEW YORK

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.).

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, August 15.

Biograph—The Usurer (Dr.).....994
Lubin—The District Attorney's Triumph (Dr.)..775
Lubin—The Duck Farm.....225
Pathe—Max Has to Change (Com.).....476
Pathe—Back to Life After 2,000 Years (Com.)..462
Selig—Willie (Com.).....975

Tuesday, August 16.

Edison—His New Family (Dr.).....1000
Gaumont—The Estrangement (Dr.).....657
Gaumont—Across Russian Poland (Scenic).....338
Vitagraph—Daisies (Dr.).....995

Wednesday, August 17.

Essanay—The Count that Counted (Com.).....975
Kalem—The Perversity of Fate (Dr.).....970
Pathe—A Cheyenne Brave (Dr.).....938
Urban—The Rival Serenaders (Com.).....575
Urban—Paris, Viewed from the Eiffel Tower (S.).375

Thursday, August 18.

Biograph—When We Were in Our 'Teens.....475
Biograph—An Old Story with a New Ending....512
Lubin—Shorty at the Shore (Com.).....990
Melies—Her Winning Way (Com.).....950
Selig—Human Hearts (Dr.).....1000

Friday, August 19.

Edison—How the Squire Was Captured (Com.)..
Edison—Bumptious Takes Up Automobiling (C.)
Pathe—A Short-Lived Triumph (Com.).....794
Pathe—The Eriks (Com.).....197
Kalem—True to His Trust (Dr.).....822
Kalem—Running Fire (Com.).....175
Vitagraph—Back to Nature (Dr.).....995

Saturday, August 20.

Essanay—The Dumb Half Breed's Defence (Dr.)
Gaumont—Refusing a Mansion.....581
Gaumont—Buying a Mother-in-Law (Com.).....374
Pathe—The Shepherd's Dog (Dr.).....699
Pathe—A School in New Guinea (Scenic).....285
Vitagraph—Under the Old Apple Tree (Com.)..995

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BIOGRAPH COMPANY.

THE USURER.—"Lay not up for yourselves treasures upon earth, where moth and rust doth corrupt"—Mat. 6-19. How few there are that appreciate the truth of this advice from holy writ, in our incessant struggle for gold. Wealth is not only transitory, but it often conspires against our eternal salvation. "Ye cannot serve God and Mammon." True it is that the fight for fortune is ethical where the methods are legitimate, but the one despicable means is that of the usurer or money shark. This man fattens on the misfortunes of his fellow beings, gloating over the fait that his debtors are his abject slaves, and like the ancient king who called for a reckoning from his servant, "But forasmuch as he had not to pay, he commanded him to be sold, and his wife and children, and all that he had—." This is the procedure of the usurer. We find him about to leave his office in the evening ordering his collectors to warn the delinquent debtors that if they do not pay by the morrow their effects will be sold. They start off on their rounds while he goes to spend an evening of pleasure at a banquet. What a contrast. On the one side the poor unfortunates apprised of their inevitable fate, while he and his friends quaff the blood-distilled wine, and regale themselves with viands paid for with the tears of the needy. The next day the collectors carry out the usurer's orders, and the plea "Have patience with me and I will pay thee all," is ignored. The bed is removed from under a poor widow's sick child; the household effects of a widower with one small child, are seized and sold and other cruel, merciless deeds are perpetrated. Still, in the time of all this misery our usurer is enjoying the best the land affords. However, there comes a time of his reckoning, and "woe unto you for ye devour widow's houses, therefore shall ye receive damnation." The poor man whose goods were seized, in desperation terminates his unendurable existence and here the blood of the oppressed cries to Heaven. The widow leaves to go to the usurer to plead mercy, and when she arrives at his office he is in the safe. The poor woman faints from exhaustion and, falling against the huge safe door, which stands ajar, closes it. Here he is imprisoned in his storehouse of blood-gotten wealth at the mercy of the time lock. Struggle as he may, his condition is hopeless, and so he falls to the floor of the vault suffocated. Of what value is his gold now? Will it buy him eternal happiness? No, for "we have brought nothing into this world, and it is certain we can carry nothing out." The next morning when the time lock snaps, the usurer is found the victim of that great leveler, death.

WHEN WE WERE IN OUR 'TEENS.—Diplomacy is one of the most valuable traits in a man's make-up. By it he loses nothing and often gains much; besides, it prevents trouble. When we are in our 'teens, diplomacy stands us good in love's young dream. Tom did not possess this quality and when May showed to him her latest painting Tom said "Punk," for in truth he was anxious to discourage her hobby for painting, knowing full well that she would never become a great artist. Howard, his rival, was more diplomatic. He praised her efforts, and is at once the top-notcher in May's esteem. This perturbs Tom, and he at once plans to trip Howard up. Disguised as a tramp, he, with the butler's assistance, steals the painting and in the presence of May tries to sell it to Howard, who, not recognizing it as May's, calls it "the worst ever." May, however, knows her own handiwork, and seizing the canvas bids them "beat it" for as regards her they are both in the "in bad" class.

AN OLD STORY WITH A NEW ENDING.—Cupid has often started something he hasn't finished and possibly he hugely enjoys the disappointment of the victims of his folly. Miss Pauline Smith is forelady of the factory, and the girls, jealous of her, plan a practical joke, by placing one of her cards in a pair of overalls which they are getting ready for shipment. The overalls are later on purchased by a Rube who is recognized as the village Beau Brummel. He, finding the card, becomes "chesty," and immediately writes the following letter to the fair unknown: "Dear Miss—I found your name and address in a pair of overalls I just bought. Suppose we round up this romance by us two getting married. I know I could love you. Just say the word. Jay Downs." This letter is delivered by the mail carrier to the girl, who is highly indignant and answers: "Dear Sir—I don't want a silly noodle who gets mashed on a girl he never saw. I don't know how my card got in those overalls. I want a fellow who can afford something better than a 47c. pair of breeches. Yours respectfully, Pauline Smith." Result—Conceit gets a jolt.

EDISON MFG. CO.

THE LADY AND THE BURGLAR.—Professor Blackburn is an eminent lecturer, a man well past middle age. He has married a beautiful and charming young wife is very fond of the Professor, but ing young woman of whom he is deeply enamored. No clouds mar the Professor's marital happiness. he is so engrossed in his studies and the preparation of lectures on Egyptian hieroglyphics that he does not respond sufficiently to the ardent devotion of his wife. Mrs. Blackburn is constantly importuned by a previous suitor whom she had rejected, and though she declines at all times to listen to the handsome Lothario, she refrains from telling her husband anything about his advances.

An automobile accident happens one day which has a great effect upon the domestic affairs of the Blackburns. A little girl is badly injured in the accident and Mrs. Blackburn picks her up and carries her to the child's home. There she meets the father of the child, a man of poor circumstances, whose appearance would indicate that he is of the lower strata of life. Mrs. Blackburn places the child upon the little cot in her room and sends one of the neighbors for a doctor and a nurse. When they arrive she makes arrangements with them for the care of the child, and instructs them to leave nothing undone for the comfort and welfare of the little one.

We now go back to the Blackburns. One day Mrs. Blackburn is waiting in the park for her husband to come along, when Ainsley, the rejected suitor, passes, sees her and accosts her. The Professor coming to the place of meeting, sees his wife in conversation with a handsome stranger, and for the first time in their married life jealousy finds a place in his heart. Mrs. Blackburn does not tell the Professor who the handsome stranger is, fearing to arouse the very sentiment which has, unknown to her, begun to tear the Professor's heart. The suspicions of the Professor are deepened when on entering the parlor one day he finds Mrs. Blackburn hastily concealing between the pages of a book a letter which she has just received from Ainsley. Mrs. Blackburn is angered at the reception of this letter, but does not tell the Professor anything about it.

While the Professor's mind is tossed between varied emotions of love and jealousy he receives a call to deliver a lecture out of town. He bids Mrs. Blackburn good-bye. It is evening, and as the Professsor leaves his home a rough-looking character, none other than the man whose child was befriended by Mrs. Blackburn, watches him as he walks away. The man's attitude indicates that he intends to burglarize the house. He steals around the back way and enters the rear window. While Dykes, the burglar, is filling his sack with the silverware in the dining room Robert Ainsley calls. He is repulsed and asked to go. He refuses.

While this scene is going on the Professor, who has forgotten a couple of books, returnes to the house, enters the library and hears some discussion going on in the other room. His jealous mind immediately forms the conclusion that Mrs. Blackburn is untrue to him. Now we see Dykes, who is leaving the dining room and entering the parlor. He is on the scene when Mrs. Blackburn and Ainsley are in a heated discussion, and when he recognizes Mrs. Blackburn he tries to help her out of the dilemma. When the Professor drops a book in his excitement in the next room Mrs. Blackburn realizes that her husband is at home and tries to get Ainsley away. She is afraid of his stepping into the hallway for fear that he would meet the Professor, and she is afraid of telling the Professor of his presence for fear that he might be unjustifiably jealous.

She is in a quandary what to do, when Dykes, the burglar, steps forward, places his gun to the breast of the undesirable Ainsley and tells him to leave the house in the manner that he (Dykes) entered. This Ainsley does. Telling Mrs. Blackburn to trust him, Dykes places his pistol on a chair and pretends to take her necklace from her throat. The Professor enters and is surprised at not finding what he expected. He quickly rushes to his wife's aid. Seizing the revolver he forces Dykes to throw up his hands. The Professor backs toward the telephone on the table. Mrs. Blackburn now realizes that the man who has saved her is going to be captured. Her quick wit saves the situation. By a clever ruse she effects the escape of Dykes. This is not a great worry to the Professor, for the fact that his jealousy was unfounded is the paramount consideration with him. A happy ending follows, the action of which is most convincingly and splendidly characterized by those involved in the scene.

THE ATTACK ON THE MILL.—First, the eye is introduced to the old mill itself, with a gay betrothal party in progress, and laughter and merriment on all sides. Suddenly the laughter is hushed by the martial tread of feet, and the smile of joy fades from the two young lovers' faces as the French soldiers march into the courtyard and prepare to defend the mill against the oncoming attack of the German army. The mild Summer afternoon has but half way run its course towards its western home when a wounded outpost comes staggering into the courtyard with the news of the advancing German army stamped upon his blood-stained forehead. Suddenly the courtyard is filled with the smoke of battle, and we know that the long-expected attack is on. In one of the rooms of the ancient mill old Merlier, his daughter and young Dominique, her lover, are huddled close together in mute terror and humble submission, while behind the barricaded windows of the room kneel powdered and blood-stained French soldiers, sullenly resisting the leaden onslaught of the Germans from without. Neither old Merlier nor Dominique takes any interest in the conflict save that of terror, fear, wondering when it will all be over and dreading the result.

A leaden messenger of war has rudely kissed the brow of Dominique's sweetheart, and slowly the red blood trickles down her cheek. Dominique sees it, and a savage impulse of defense leaps into his brain. He hurls one of the soldiers aside and, seizing his gun, smashes the window frame and stands there loading and firing with the determination that each shot shall reach the heart of a German soldier and teach him to remember that the woman whom Dominique loves is more precious to him than a thousand other lives. At sunset the French decide that to defend the mill any longer would be useless, and a hasty retreat is ordered, but Dominique does not hear them. The red stream of blood on his sweetheart's forehead is all that he can think of, and so he continues to load and fire until suddenly he is confronted by the German Captain and his officers, and into his ears are read these words:

"Any citizen of France bearing arms against the German army, not clothed in French military uniform, will be treated as a spy and shot without court martial."

He feels the warm, soft arms of his sweetheart around his neck, and then he is marched away to be locked in a room till the Germans have time to end his life in the morning.

Upstairs in the room above him old Merlier's daughter stands listening. She is thinking and thinking of the coming dawn. Silently she goes to the window and opens the inner shutters. The soft moonlight steals into the room. She decides to crawl down the ivy-covered wall to her lover below. Unfastening the window of her room with an old knife, she crawls down to the window below and knocks. Soon the two lovers are in each other's arms. After much pleading Dominique agrees to try and escape for her sake. They steal to the window. On the opposite shore by the great water falls can be seen the German sentinel passing back and forth in the moonlight, with his rifle on his shoulder. Dominique is unarmed. Slowly the girl takes from her bosom the knife and finally stretches it towards him. The lovers look into each other's eyes and they understand one another. Dominique takes the knife and prepares to leave.

An hour later and the head of a man appears above the rocks on the bank of the opposite shore just behind the waiting sentinel. A stone falls into the river—a muttered cry and the two men are locked in each other's arms in a terrific struggle. A knife gleams in the moonlight, and slowly the sentinel sinks to the ground, while young Dominique stands staring down at him. The alarm of Dominique's escape is given in the morning, and the body of the dead sentinel is brought before the commanding officer, together with the knife that was found beside him. Old Merlier realizes by his daughter's looks of terror and cry of fear that she is guilty of young Dominique's escape, and he takes the blame upon himself to shield her from the guilt. The commanding officer is relentless in his determination to capture young Dominique and gives Merlier the opportunity of finding him and bringing him back in order to save his own life. This, of course, the old man refuses to do, knowing what it would mean to two young lives. But his daughter learns the fact and seeks out Dominique in his hiding place. There she is forced to tell the man she loves that his life is the price of her father's.

The hour of execution has arrived, and old Merlier stands waiting for his doom, when young Dominique and his sweetheart return only to find that she has failed to save either one of their lives, as the Commander decides to make both pay the penalty of the crime. But the fate of war often changes with the passing moment, and it is thus that the ultimate close of the picture gives the audience a thrill of joy and surprise that were well to leave untold.

GAUMONT.
(George Kleine.)

PICTUESQUE WATERS OF ITALY.—The travel or scenic film will fail in its true mission—to educate—unless those who view it can view it intelligently. But now to view the Italian lakes film intelligently. We are aboard a small steamer, on the blue waters of Maggiore, as it approaches the small village of Baveno, on the central western shore of the lake. The boat is crowded with tourists and sightseers, and all are looking at the pretty hamlet nestling at the foot of the mountains.

Baveno is a favorite resort by reason of the commanding view it gives of the Borromean Islands. It boasts of the Villa Clara, a handsome structure built in early English style, in which the late Queen Victoria resided for several weeks in the Spring of '79, and also the Crown Prince Frederick of Germany, in '87.

As one takes the steamer trip from Baveno to get a general view of the Borromean Islands, he passes in succession Isola del Pescaori (Island of Fishermen), Isola Bella (Island Beautiful), and Isola Madra. This far off view, as shown in the Gaumont film, is simply superb, vista after vista passing before the eye with reawakening splendor.

Fisherman's Island, the first of the Borromean Islands to be touched by the steamer, is the home of 300 souls, chiefly fishermen and their families.

KALEM FILMS

ISSUED WEDNESDAY, AUG. 17th

The PERVERSITY of FATE

A POWERFUL ROMANTIC DRAMA

The wilderness of upper Canada furnishes the background for this very interesting story. A story full of heart interest and human emotion. Nothing quite as good has ever been done along this line. A high class feature.

Length 970 Feet

ISSUED FRIDAY, AUG. 19th

TRUE TO HIS TRUST

Or the Baby and the Blackfoot Raiders—A Frontier Drama

This thrilling historic pioneer story will create business for the motion picture theatre. While exciting and tense, it is not on the dime novel order

Length 822 Feet

RUNNING FIRE—Some Comedy

Issued Friday, August 19th; Length 175 feet—Don't overlook this big scream

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co. of Cleveland, Ohio

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They make a big hit with the children.

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Factory, 141-143 W. Michigan St., CHICAGO, ILL.

EDISON FILMS

Aug. 23rd, 1910

LOVE AND THE LAW

Adapted from "David Copperfield" by Charles Dickens

Dealing with that part of "David Copperfield" wherein he takes up the study of law in the office of Wickfield & Heep There he meets and fall in love with Wickfield's daughter Agnes. Heep in order to force Agnes to marry him, abstracts some securities entrusted to Wickfield from Betsy Trotwood's strongbox. His villany is discovered by Micawber and all ends well.

Approximate Length, 1000 Feet

Aug. 26th, 1910

The Valet's Vindication

When his master leaves town the valet who has squandered all his money conceives the idea of renting out the apartment of his master in order to raise some money. He answers an advertisement and introducing himself as the owner rents the handsome apartment to three people consisting of mother, father and young daughter. The master of the house unexpectedly returns—the valet is discharged, love between daughter and the young bachelor culminating in their marriage and forgiveness of the valet.

Approximate Length, 995 Feet

HAVE YOUR EXCHANGE BOOK "From Tyranny to Liberty" With MLLE PILAR MORIN RELEASED AUGUST 30th

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Along the shore, in the picture, fishing boats are seen with netting stretched, getting ready for the morrow. The shore of the island affords numerous picturesque glimpses.

But the piece de resistance of the film is centered in Isola Bella, which is beautiful from whatever angle viewed. This island was at one time a barren rock, on which might be seen a few scattered dwellings and a church. Count Vitaliano Borromeo changed the forbidding, sun-scorched rock into a beauty spot, a very fairyland. From 1650-1671 the building of the noble chateau that now crowns the island and the laying out of the garden which has become noted as one of the finest specimens of the old Italian style, occupied the time and taxed the resources of the Count. This garden rises in ten terraces from the waters of the lake, the highest being 100 feet above. It is stocked with lemon trees, orange trees, cedars, magnolias, ucalypti, laurels, cord trees, camphor trees and magnificent oleanders, besides numerous other luxuriant products of the south. Shell grottos, arbors and statues meet the eye at every point.

The huge chateau, the north wing of which was never finished, contains a series of handsome reception rooms, a famous gallery hung with 17th century tapestries and many other art treasures. As viewed from the lake in the Gaumont pictures, this grand old structure and the spacious garden are clearly seen, the spectacle being impressively noble.

Lake Mergozzo, a small lake on the highway westward along the north shore of the central bay, to the west of Lake Maggiore, is next visited. The pictures of this body of water are remarkable for the water reflections shown. These are so perfect that the picture could be inverted without marring the distinctness of outline or detail. The sublimity and grandeur of the mountain scenery here hold one with the force of a great epic.

THE WATER CURE.—Francois Beauchamp is troubled with a serious illness which drives him to a physician. His case is found to be serious and a cold-water shower treatment is recommended.

The medical light states that he ought really to take a cold shower hourly for eighteen years. Francois immediately hires an attendant to carry a spraying apparatus and see that he gets his treatment with proper regularity. He does, no matter where he is nor how many people are discommoded.

ENTOMBED ALIVE.—Among the crags of the Balkan mountains dwell a tribe of woodsmen who have for years been oppressed by the ruler of their country. At the opening of our story they are planning to capture the royal prince, both for revenge and to obtain a ransom for his return.

Next, we see their attack upon him in a defile of the hills. He is taken prisoner and carried to their camp beside a rushing mountain torrent, where he is bound hand and foot to a tree and left in charge of one of their number while the others go to their rest. Soon the sentry falls asleep.

During the night a young slave girl, who has been moved by the prince's sufferings, sets him free. The sentry awakes, but too late. The bandits pursue the refugee but are outwitted and fail to recapture him.

Meanwhile, the slave who had set him at liberty, is arrested and condemned to answer for it with her life. She is entombed in a cavern and left by the band.

The prince, who has escaped, arrives at the king's castle at the same time as the emissary sent to ask 100,000 florins for his ransom. The messenger is arrested and soldiers are immediately sent against the tribe, which is subdued.

The prince arrives in time to save the girl who had rescued him. He takes her to his father's palace where she soon becomes his wife.

DRIFTS OF SNOW IN CHAMONIX VALE.—High mountains, deep valleys, dense forests, open fields, all covered with so deep a spread of white as would sound ridiculous in a story. In the streets of the village your audience will see snow which reaches to the cornices of the buildings.

THE ESTRANGEMENT.—Two lovers, having been for a row, are seen landing from a boat. They wander along the shore and disappear from view. The following scene is the couple now married and to all appearances as fond of each other as before. A lady friend calls and the wife has occasion to leave the room, which occasion the man seizes to declare his love to the friend. His wife returns, catches him in the act, and orders them both from the house. Years elapse, but the love that husband and wife bore towards each other has not abated. Separated as they are happiness is denied them, but one evening as if led by fate, the footsteps of both are directed towards the shore where they spent so many happy evenings. The man recognizes his wife, so much older, approaches her and begs forgiveness, which, after a very weak resistance is given.

ACROSS RUSSIAN POLAND.—The second series of views in the realm of the Czar. The Cossack drills are remarkable.

We successively see the bridge over the Vistula at Warsaw. A regiment of Cossacks maneuvering. The Lazienki castle and a theater in the open air. The statue of Jean Sobieski, King of Poland, who does at Villanov in 1696, one of the greatest heroes of the XVII. century.

Villanov castle, built under Jean III. Sobieski, is the ancient Summer residence of the Kings of Poland. At last we see bison in the Bieloveje forest.

URBAN-ECLIPSE.
(George Kleine.)

THE SILENT WITNESS.—The granddaughter of an old paralytic is courted by two young men of the village, one of whom she accepts. The rejected suitor, in order to avenge himself, steals some valuables in the paralytic's home, the invalid being a powerless spectator of the robbery.

The stolen jewels are then placed by the robber in the pocket of his happy rival, and thus the innocent young man is accused of the theft, and particularly charged by the one who himself was guilty of the robbery. The accusation is made in the presence of the old paralytic. His emotion upon hearing this lie is so great as to cause him to regain his speech and the use of his limbs.

The old man convicts the real culprit, and while the criminal is taken into custody, to the innocent he gives the hand of his granddaughter. One month later the wedding takes place and the dance is opened by the old man, now quite cured from his ancient illness.

ON THE BANKS OF THE ZUYDER ZEE, HOLLAND.—A perfectly photographed series of views which give the untraveled public an excellent idea of the lowland country of the Netherlands.

Scheveningen—The watering place, clearly photographed and showing some thousands of beach enthusiasts, grouped upon the sands, many in peculiar basket chairs.

Alkmaar (the great cheese market)—Introducing, probably, the largest stock of cheese ever photographed. The primitive methods of carrying, weighing and stowing are very interesting.

The Island of Marken—Bloomer-trousered fishermen, quaintly garbed children, full-rigged fishing boats, sharp-gabled houses, placid canals and clumsy tug-boats give the traveler a fair grasp of the entire life of the island.

KALEM CO.

THE PERVERSITY OF FATE.—A young girl, who is the secretary of a wealthy manufacturer, is burdened with the care of an invalid mother. The lover, a young engineer, with his career yet to be made decides to go to Canada and work out his fortune in the wilderness. Before he has been away but a few months the doctors decide that the girl's mother must be taken to a warmer climate in order to save her life. The girl is unable to take care of this extra expense out of her meager earnings and in her distress turns to her employer. The employer offers to marry the girl and take care of herself and mother. His offer is accepted.

Several years pass by and the lover who has gone to Canada has learned of the marriage of his sweetheart, and in his bitterness takes up with a young Indian squaw, whom he marries.

There comes a day, however, when the wealthy manufacturer dies leaving the young widow in a position where she believes herself free to claim her first love. She goes to Canada, finds him in the wilderness with his Indian wife and, although she uses every inducement and wile, he is too much of a man to desert his Indian wife and the young widow is forced to turn back heartsore and broken over "The Perversity of Fate" which has come between her and her love.

TRUE TO HIS TRUST.—The plot centers around a little pioneer family consisting of the father, mother, a little boy seven years of age and a little baby one year old. While the father and mother are away from the cabin working in the fields the little boy is left to look after the baby. Some Blackfoot raiders happen by but the little boy sees them in time to find a novel hiding place. He puts the baby in the well bucket and lowers himself with the baby to the bottom of the well. In the meantime the Indians ransack the cabin, loot it and after setting it on fire depart. Father and mother, who have heard the outcries and seen the flames from the distance, unhitch their horses from the plow and ride to the fort for help. A squad of soldiers ride back with them and after a sharp skirmish with the Indians the cabin is found in ruins. There is no trace of the little ones and the distracted parents of course think that the Indians have either murdered them or taken them away. Finally, however, the father hears the little boy calling and after a search the cries are located and the two youngsters are drawn up from the bottom of the well safe and sound.

LUBIN MFG. CO.

THE DISTRICT ATTORNEY'S TRIUMPH.—The District Attorney is a young man, alert, fearless and without an ounce of romantic sentiment in his make-up—just the sort of man to be attracted by a gentle, dreamy girl to whom King Arthur's knights are far more fascinating than the serge-coated men of to-day. To her the day of romance set with the passing of the bag wigs and knickerbockers; and when the District Attorney tells her of his love and asks her hand, she confesses that she likes him, but that she has her heart set on marrying a hero. The lover knows that he is no personage from a romantic novel, and is content to abide his time. He is busy with a murder trial and his eloquence and the careful preparation of his case bring about a conviction. Even in open court the ex-convict makes an attack upon the attorney for the people and is dragged away declaring that he will kill the official. There seems little likelihood that a man just convicted of murder can carry out such a threat, but the man escapes from his guards while being carried to the penitentiary where the death sentence is about to terminate his evil life, and the police are hurriedly dispatched to recapture him. Knowing nothing of the escape, the District Attorney takes the girl for a canoe ride, and when a storm comes up they seek refuge in the very hut in which the convict has found concealment. Taking a gun from the wall, the murderer is about to add to his heavy score, when he sees the police outside. A shot would bring them to the hut, and so, waiting until they have passed, the convict forces the young Attorney to enter the boat and follows after. With quick wit the young official overturns the boat, holds his captor's head under water until he ceases to resist, and then drags him ashore to turn him over to the police. He is not conscious of having done a brave deed, but when the girl reads the story she decides that, after all, there are heroes of to-day as brave as the ones who used to ride in armor in the good old days of romance.

THE DUCK FARM.—Taken on the famous Duck Farm at Allentown, Pa., the short industrial is a capital condensed history of the life of the duck from the instant the duckling breaks the shell until it lands in the cooling room, plucked and ready for the market. The pictures of the hatching are unusually clear and distinct and the entire subject is notable for photographic excellence and placement of the point of view. Ducks of all ages are shown by the hundreds, for this is one of the largest duck farms in the country, if not in the world.

in the country, if not in the world.

SHORTY AT THE SHORE.—Shorty is a gardener, and a pretty bad one at that. To make matters worse, he works for a fussy family, and they are forever finding fault with the manner in which he does his work. Shorty's trampish pal suggests a way to obtain a vacation, and writes Shorty a letter announcing that he is heir to a fortune. The scheme works better than was expected, for the letter is opened by the boss in mistake, and that scheming employer decides that he will marry his none too lovely daughter to the gardener before he tells him of his good fortune. They sudenly become most amiable toward Shorty, and decide that he must have a vacation at Atlantic City. Shorty is willing to take a vacation anywhere outside of jail, and soon they are started on the trip. It is a pretty serious drain on the old man's purse, for Shorty is expensive in his likes and dislikes, and whenever there is any change he quietly pockets it or hands it to his chum, who has turned up on the boardwalk and joins the party. Only the thought that Shorty will pay back presently consoles the schemers, and when they discover that the letter was a hoax Shorty realizes that it will be well for him to go away from there quickly. He starts down the boardwalk, but lames his ankle, and the rest of the chase is continued in a roller chair from which the rightful owner is dumped with scant ceremony. The picture is rattling good comedy from start to finish, and the chase in the roller chair a real novelty.

G. MELIES.

THE RETURN OF TA-WA-WA.—After graduating from an Indian school where he has acquired an education and schooling in the ways of the white man, Ta-wa-wa, a young Indian, returns to his native territory and far Western home. On the way to the tribe's encampment he stops at Vail's ranch, meets Kawista, his boyhood sweetheart, who greets him cordially and with a frank admiration for his gentlemanly appearance.

While they are exchanging greetings the postman enters and hands a letter to Mr. Vail from Col. Leigh, an Englishman, stating that he will visit the ranch with Lord Wyndham, an English lord who expresses a desire to see a real Indian powwow. He hopes Mr. Vail can arrange to have one "pulled off" for his especial benefit.

Ta-wa-wa promises to help matters along, and when he reaches the Indian encampment of his tribe he arrays himself in an Indian blanket and returns to the ranch with Kawista to meet Col. Leigh and his English friend, Lord Wyndam.

Col. Leigh with his niece, Rose Leigh, and Lord Wyndam arrive. As Kawista passes by Lord Wyndam is very much attracted by her; Ta-wa-wa is attracted to Rose Leigh and she seems to reciprocate his feelings. Kawista notes their glances, is suspicious and keeps her eyes open for developments, which appear when Ta-wa-wa is teaching Rose Leigh to ride and when Rose gives him her photograph which he carries in the bosom of his shirt.

Kawista tries to dispel Ta-wa-wa's infatuation for Rose, but her efforts are fruitless. Col. Leigh receives a letter which calls him back to England and Rose goes with him. Ta-wa-wa decides to follow her, and after he has gone Kawista, with the help of Nellie Vail, the ranchman's daughter, follows Ta-wa-wa to England. Ta-wa-wa reaches England to find Rose and Lord Wyndam just leaving the church where they have been married. He is spell bound and his mind gives way under the shock and disappointment.

SHORTY AT THE SHORE

Released Thursday, Aug. 18th

ANOTHER SCREAMER



We do not have to say much about our Atlantic City pictures. It is enough that there is another one issued. Exhibitors know the extra business they create. Shorty is a capital story, most of the scenes being made on the board walk and beach and there is a legitimate excuse for a chase that is one of the funniest we ever did.

Length about 980 Feet

Released Monday, Aug. 22nd

COWBOY CHIVALRY

A VIVID "WESTERN"



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Yale Film Exchange Co., 622 Main St., Kansas City, Mo.
Geo. Breck, 70 Turk St., San Francisco, Cal.

He is seized by an officer, who is about to take him to the police station, when Kawista puts in an appearance and begs his release, promising to look after him.

She takes him back to America and to his home, where she restores his reason and wins back the love of their childhood days and the true love that never dies.

PATHE FRERES.

THE TROUBLES OF A FLIRT.—Rose, the daughter of a gamekeeper, is engaged to marry a country yokel, Peter. The vintage season arrives and all are working in the vineyards when an Italian balladmonger finds his way to the spot. Rose is attracted by his looks and cannot forbear throwing a saucy glance at him, despite Peter's sour looks, and later in the evening when he plays music for the dancing, continues to flirt with him. However, Rose is only a flirt, and when he sends her a note asking her to meet him she promptly refuses. Peter, however, fully believes that she has thrown him over for the handsome Italian, and enraged at being jilted, would harm her, but the gamekeeper intervenes, and with tactful management puts matters straight between the lovers.

HER PHOTOGRAPH.—The trouble began owing to Mr. Gayman's infatuation for a vaudeville star, who, in the due course of events, presented him with a photograph of herself in a part that required her to wear a dress that began low above and finished high below. What was more natural than that Mrs. Gayman, in the course of her wifely duties of going through his pockets, should discover it and throw it out of the window and substitute the photo of a demure salvation lass? How could the theme of this film be accomplished if little Willie and his big brother playing leapfrog outside had not found it and naturally took it home with them, where their papa quickly confiscated it? To describe the various adventures of this fascinating photo in detail would spoil the fun that even the most hardened exhibitor is sure to get out of the picture. But we will tell you that in the course of the story the photo passed through the hands of four men, two boys, one idiot, a negress, a clergyman and two policemen, and is discovered and thrown away by three wives and one fiancee. It eventually fell into the hands of a Bronx policeman. He, of course, being an honest man, took it to the station house, where the original soon appeared to explain it. But the desk sergeant was the happiest man, for he was the one who kept it for all time nailed above his desk.

THE RED GIRL AND THE CHILD.—Dick Sutton, a cowboy, leaving his wife and little tot of a daughter at his cabin, rides off to a jollification that is taking place at the store that in those regions fills the part of saloon, post office and grocery. On arrival he is just in time to stop Bill Duggins, a cattle rustler, from bullying an Indian squaw. Bill, sore, swears he will be revenged and on his way to his camp meets Dick's little girl going to the spring to obtain some water. Seizing her in his arms he quietly approaches Dick's cabin and fastens on the door a note to the effect that he had taken the child away in return for Dick's smartness to him at the saloon. The wife shortly after finds the note and rides post haste to inform her husband. Accompanied by the grateful Indian woman and all others present, Dick starts in pursuit of the renegade, and they are rapidly closing on Bill and the little girl, when they come across the child's skirt on which has been scratched with blood, "Follow and I will kill the kid." Frightened for the child's safety, they stop to consider, and finally the Indian girl disguises as a lad and starts off to try to get back Dick's daughter. She crawls quietly in the dark of the night up to Bill's camp, and taking the child, ties it on her back in her native way and starts back. Bill and his party soon find out that the child has been snatched away from them and start in pursuit, and one of the most thrilling chases across Western country ensues until at last the Indian woman hauls herself, with the child still on her back, hand over hand over a rope stretched across a wide and deep gully. On reaching safely the other side she turns and cutting the rope sends to the bottom her pursuers who had already started across. Rid of them, the rest is easy for the child of the plains and she returns the little girl safely to its distracted parents.

OLIVER TWIST.—Oliver Twist, an orphan apprenticed in London to a master who ill-treats him, runs away and is found wandering, famished and penniless, by Bill Sykes and The Artful Dodger, two of London's hooligans of that period. They take him to Fagin, the old Jew receiver of stolen property, who having provided him with a good meal, wants him to turn pickpocket and work for him. He is forced to start out with Sykes and the Dodger as instructors, and as a first lesson an old gentleman, Mr. Brownlow, is easily robbed of his watch by the Artful Dodger. Oliver had all the time objected to the crime, but he is the one captured by Brownlow and arrested. A storekeeper, however, overhears the truth when the two culprits are conversing outside his store and hastens to court in time to free Oliver, who is adopted by Mr. Brownlow on hearing his sad story. Some months after, when sent on an errand by his benefactor, he is shot by Sykes for refusing to aid him and his companions in a robbery. Fagin and his gang are, however, soon after this captured and imprisoned, and on his recovery Oliver visits Fagin in jail and forgives him for the wrongs he tried to do him.

MAX HAS TO CHANGE.—Max, having made the acquaintance of a millionaire, is invited to a social evening to help entertain the guests. The host's daughter falls violently in love with him and announces to her father that she means to marry him. Her ideas do not coincide with those of her father, who declares to that young man of genius that if he does not find some means of breaking it off he will blow his (Max's) brains out. Max politely refuses, but the barrel of a revolver brings him to a more amenable frame of mind, and we find him next day doing his best to destroy the good impression that the young heiress has of him. For some time the girl tries hard to believe that to dust boots with a serviette and to use fingers instead of a fork are but the vagaries of a genius. She, however, gets thoroughly disgusted when Max, feigning to be intoxicated, does some most outrageous things. She rushes out of the room, leaving her father convulsed at Max's antics. So thoroughly diverted is he and so excellent a fellow does he now find Max that he abruptly changes his mind and insists that Max must marry his daughter. Again Max refuses, but the ever-ready gun is whipped out, and at the point of the revolver makes his peace with the girl and confesses that he was compelled by her father to behave as he did.

BACK TO LIFE AFTER 2,000 YEARS.—A uniformed attendant is sleeping soundly by the side of a marble tomb, in which lies the remains of one of ancient Rome's mighty Caesars. The top of the tomb gradually slides off, and there emerges a fine old Roman dressed in classic toga. Shaking the dust from his feet, he sets out through the city, but naturally finds things have changed since he last knew Rome. Some of the crumbling ruins he can recognize; others he cannot. Finally he meets a picture postcard seller, who shows him cards with views of modern Rome. He is so delighted with them that he starts through the city to inspect, but the sight of two well-dressed girls captures his eyes, and soon making their acquaintance they all adjourn to a restaurant. Meantime the attendant awakes, and, finding the tomb empty, soon discovers the truth. He locates the old warrior in the restaurant, half asleep from the effects of the strong champagne. With the aid of two guards he places him in a wheelbarrow and they take him back to his tomb, where he is soon again at rest, and the heavy marble cover being replaced, the attendant falls back in his chair and is able to finish his own sleep.

A CHEYENNE BRAVE.—Red Shield, a Cheyenne, is madly enamored with the daughter of a Sioux chief, which love is reciprocated by her. But the Sioux and Cheyennes were ever bitter enemies and a marriage between them is not to be thought of, so when he offers ponies and fur robes for the hand of the maid he is promptly refused by her father, who informs him that at no price can he marry his daughter. Big Bear Claw, himself a Sioux chief, is the successful suitor for the girl's hand, and she is then given to him. Red Shield, however, follows on their trail, and on a dark night quietly awakes her and together they fly. Big Bear Claw and his braves soon take up the pursuit, and when Red Shield and the squaw take to the river in their canoe they soon follow in their fleet of canoes. After a long chase down stream they are unable to catch up, but when Red Shield takes again to land he is hindered by the girl, who is becoming fatigued, and is soon overtaken. Big Bear Claw, wishing to be generous to the girl, offers Red Shield that they fight for her, and after a long knife and wrestling fight Red Shield is victorious, and taking the squaw in his canoe sets out with her for the home of his people.

THE SHEPHERD'S DOG.—Jack, a shepherd lad, incurs the displeasure of his master by reason of his attachment to a little black poodle, which the elder man declares is no longer any good for looking after the sheep. The farmer accordingly purchases another dog, and then instructs Jack to drown his dog in order that a saving of food may be effected. Jack carries the dog to the stream, but his heart revolts at the idea of drowning his only friend, and he ties the animal to a tree. The farmer's suspicions are aroused when he sees Jack slip some of his food into his satchel, and, following the lad, ascertains the truth. Determining that the dog shall be drowned, he decides to do it himself, and carries the animal to an old wooden bridge where the current runs swiftly. As, however, the farmer leans against the rotten handrail it gives way, and he is precipitated into the stream. In a flash the dog has plunged in after him, and with his assistance is saved from the rapid waters. Shamefaced and repentant, the farmer owns up like a man to his unkindness of heart, and from that day Jack and his dumb friend are two honored members of his household.

SELIG POLYSCOPE CO.

FORGIVEN.—James Bartlett, pastor of the Vine Hill Church, meets and falls in love with Helen Mason, one of the parishers—oblivious of the early history of the Mason family. He is happy in the interest of his work—a devoted wife and a home made cheerful by an angel child who proves the tie that binds. The pastor's spinster sister, whose home is with him, finds ample time to offer suggestions and advice through her evident dislike to Helen.

In the early 80's John Mason was convicted of a crime and for ten years had languished behind prison bars, when one day he made his escape and found his way to the home of the minister for protection. Helen, fearful that her husband would become aware of the blight hanging over the family, gives him money, which was church funds left in her keeping. Her only impulse was to save her good name and help her brother to safety.

The husband sees their parting and forms a hasty conclusion—turns her from his door. With a breaking heart and a guarded secret in her bosom, she turns toward the cruel world, guided by the all-seeing power and her womanly instinct for the good and pure. During all this time she is persecuted by Jim Wilson, under threat of exposure, until life almost becomes a burden. In fleeing his unwelcome attention, she seeks refuge in the church, only to be pursued—her flight to the belfry and miraculous escape by the bell rope. She sees one evening through the lighted window her husband and little girl sitting in the pastor's study. She is so unnerved and broken hearted that she faints and her fall attracts the spinster sister, who had just entered the room. She at once goes to her assistance and carries her within the house, bringing her face to face with all that was once life and happiness. The Sister of Charity arrives with a death-bed confession from the brother that he alone was to blame—that he had forced his sister to give him the money and to keep his secret. A new light comes to the home. Mother, father and daughter, in one fond embrace, begin life anew and only sunshine and happiness shrouds the little Vine Hill Church.

LOST IN THE SOUDAN.—Captain Iris and Lieutenant Payne—brother officers in the British army—are commanded to report for duty in the Soudan. Hasty preparations are made and the two young soldiers, with their escort, begin their weary march across the hot desert sands. They finally reach an oasis, where a halt is made and the long line of soldiers with their camels and horses are given an opportunity for a brief rest. A quarrel ensues between the two officers and the Lieutenant is struck down suddenly. Through the treachery of their Arab guide the camp is attacked, their horses and camels stolen and the soldiers are massacred by a hundred murderous savages of the desert. Believing the Captain to be the only survivor, the Arabs take him captive to their stronghold in the hills.

Years elapse. A caravan is seen slowly winding its way across the desert. It is part of Kitchener's victorious army passing over the Soulan. A strange creature is seen in the immediate foreground, a snake is crawling along the sands, the being raises his cudgel and is about to kill the snake when he espies the caravan coming towards him and immediately bounds away in fright. He is pursued by the soldiers, who bring him to bay in his cave on the hillside.

After a desperate fight the soldiers bring him out into the sunlight and find that he is a white man—one of their own race, but stark, raving mad. Hanging to the tattered rags upon his back is a button of the British army. Was this poor, wild, raving creature once a British officer? The flag is fetched and placed before him. He sees it and pauses in his wild fear. Wildly he clutches the banner. The soldiers stand in breathless expectancy. Slowly he looks from one to the other. Something from the hazy past comes to him. Gradually he remembers—he was once one of them. The soldiers at last reach their home post. The desert has been robbed of its prey. The lost comrade has been brought back to life and love and civilization—but who is he? The denouement is happy and startling and brings to a finish one of the best pictures ever made by Selig.

WILLIE.—Willie gets a letter from his best girl's papa in answer to his proposal for his daughter's hand, in which he reminds him of his inability to support a wife and suggests he go West and grow up with the country and then come and talk to him. Willie goes, takes a few ideas along with him, regarding the invasion of the wild and wooly. He arrives at the Texas camp and is shown his bunk. Willie finds his silk pajamas are not adapted to the surroundings and the initiation of the rope and saddle not conducive to his early training.

It was a long, eventful night. Morning dawns and finds the tenderfoot on a broncho, nothing like a Florida truck horse, who politely takes to the occasion and attempts a few acrobatic stunts. Willie arrives at the bunk house slightly disfigured, but still in the ring. He finally discovers his courage, gives the bully of the guying cow punchers a good trouncing, floors the manager of the ranch, shoots up the place and returns East to claim the girl.

VITAGRAPH COMPANY.

AN UNFAIR GAME.—A fashionable young society lady, to escape social whirl and exactions, and suffering from ennui, induces her father to take her on one of his annual Fall shooting trips to the wilds of Northern Canada. Her intended husband promises to join them later.

Located in their camp, far away from civilization and surrounded by primeval forests, "Trapper Joe," who is one of nature's sons, unsophisticated, untu-

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A few months ago Mr. A. Koscherak called at my office to take a look at the

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goods, including the **HALLBERG** Economizer, MOTIOGRAPH M. P. Machine, **HALLBERG** Flaming Arc Lamps, etc. Everything looked pretty good to him, and he placed order for an entire equipment. I fitted him out, and now I want you to read his letter—

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MR. J. H. HALLBERG, 36 E. 23d St., City. New York, August 2, 1910.

DEAR SIR: Several months ago I bought one of your "HALLBERG" Economizers and the MOTIOGRAPH M. P. machine, and wish to state right here that I am more than pleased with both of them.



The reason I am writing you is that I think you will be interested to hear what happened at my place last Monday night. Two inspectors called on me, and, after inspecting the booth, looking after the operator's license, etc., called me over to them and told me that I have the BEST pictures and machine in the Bronx, so you can readily imagine how proud I felt when praise like that came from people who know.

All my patrons are well satisfied with the pictures, as they are flickerless, and don't hurt the eyes, and for that reason I am playing to a full house daily.

Wishing you much success, I remain Very respectfully yours,

(Signed) A. KOSCHERAK,
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tored and unaccustomed to the ways of the ultra monde, happens into camp and beholds Margaret, who breaks upon his astonished gaze like a vision of loveliness. Unused to the charms and graces of women of such refinement and higher birth, he is infatuated and at once enslaved by her beauty.

Margaret observes this, and for pastime and amusement plays upon Joe's susceptibility, and leads him on by her winning ways and practiced coquetry, until he is completely dazzled, like the poor moth flittering about the brilliant flame. His heart and mind are engrossed until the increasing passion of his soul bursts forth in a declaration of his love, and he wildly enfolds her in his arms and madly kisses her.

Margaret, with her husband-to-be and her father, leaves camp and returns to the city, where later on she marries. While her happiness seems complete—wedding bells are ringing and the nuptials are being celebrated—"Trapper Joe" is seen lost in a stupor of self-reproach and dazedly standing in the midst of a howling blizzard in his native forest. Suddenly his suffering bursts into a delirium, finally reaching a state of mental coma, in which he falls prone and helpless, soon becoming a victim of the relentless storm which enshrouds his body in a winding sheet of snow.

ESSANAY FILM MFG. CO.

THE COUNT THAT COUNTED.—Jimmy Little, a reporter for the Daily Howl, is in love. The object of his affections this time is pretty Dorothy Alexander, daughter of a millionaire, and this is the unfortunate part of it, because Dorothy's father suspicions the reporter of wanting the millions more than Dorothy.

However, nothing could be furthermost in the mind of Jimmy, and on the afternoon our story opens, having received a note from Dorothy to call immediately and ask her father, he leaves the office and takes a car to Dorothy's home.

Dorothy and he fearfully approach the old gentleman in his study, but he mercilessly denounces Jimmy as a fortune hunter, and in the end the unlucky suitor is dragged to the door by the butler and pitched out on his ear.

Jimmy refuses to accept defeat, scrawls a brief note to Dorothy inviting her to elope with him and sends it in by the maid. Dorothy answers that he must first win her father's consent, and father, coming into the room as she writes, adds a postscript to the effect, "and if you ever do you can have her."

Jack Horning is interested in Jimmy's affair, and when Jimmy confesses his predicament to him, the star reporter immediately hits upon a lovely scheme. Jimmy, he announces, will masquerade as an Italian count and will, with promises of title and fame for the daughter of the soap maker, obtain the latter's consent.

Due publicity is given the "advent to our city of his lordship, Count De Soukum," and the article, concocted by young Horning, adds further that the count bears a letter of introduction to Mr. James Alexander, the millionaire soap maker.

That evening Jimmy, masquerading as the count, calls on Mr. Alexander, and is given a fine reception. The old gentleman not only gives his check of $10,000 to the happy couple, but also an ironclad consent to marriage.

Dorothy's father and mother then leave the young people to themselves and during their absence Jimmy removes his false moustache and goatee. This is a sad mistake, however, as a moment later father and mother return, and Jimmy, in endeavoring to get his facial trimmings restored to his face, sticks the moustache over one eye and the goatee on the side of his cheek.

However, Jimmy and Dorothy win out in the end when the reporter flashes the written agreement signed by father himself, "and if you ever do you can have her."

THE DUMB HALF-BREED'S DEFENSE.—Nellie Nixon, the half-breed wife of a drunken miner, and her brother, a mute, are waiting the evening homecoming of Nixon. His lateness means that he is drinking up his salary at the "Silver Dollar" saloon and fixing himself into an ugly frame of mind so he may properly abuse his half-Indian wife.

He is very much intoxicated when he enters, and reeling into a chair at the table pounds loudly for his supper. The frightened girl and her brother hasten to do his bidding, but their placid and meek submission and willingness to do for him only serves to make him more irritable, and finally rising with a scowl he aims a kick at the mute and ends in throwing the boy out of the house. Then he bolts the door and turns on his wife.

When the half-breed mute rises painfully and looks in at the window a thrill of horror shakes him at the scene inside. On the floor lies his sister, while the big brute of a husband, his black hands around her throat, is slowly choking her to death. The half-breed, with a cry of rage, puts his shoulders to the door, but it refuses to yield; then seizing a heavy timber he rams an opening in a lower panel and crawls into the shack.

Nixon sees him, and the two men are on their feet facing each other. Next they grapple and struggle about the room. The boy weakens and falls back against the table, but his hands close on a sharp butcher knife and with an effort he forces up the other man's arm and jabs the knife, hilt deep, into the man's breast.

Shortly after the capture the sheriff notifies the district attorney of the murder and the capture of the murderer, and the young assistant district attorney is sent to interview the boy. The boy is fearful and tries desperately to explain. The young attorney is finally convinced of the boy's innocence, and slapping him assuringly on the back, returns to the district attorney's office.

Unable to write or speak, there is a tremendous handicap placed upon the unfortunate boy. However, in pantomime he explains to the attorneys how the husband came home drunk, how he choked and kicked him and his sister, and finally how his sister was murdered. The rest is explained, and to the complete satisfaction of the district attorney, who gives him his liberty.

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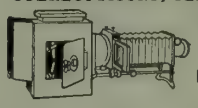
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Aug. 20—A School in New Guinea (Scenic)....285

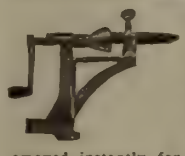
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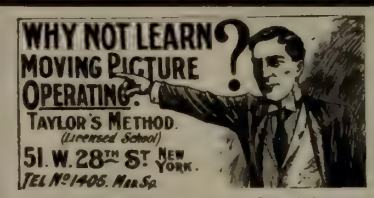
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ATLAS.

THE COUNT OF NOACCOUNT.—Tony the barber, with aspirations above his calling, has had ample opportunity, during the periods between customers, to acquaint himself with the fact that the overproduction of American heiresses and shortage of titled noblemen, is commented upon in daily papers.

Reading of Lawncrest, a mountain resort, being unusually well supplied in this respect, Tony conceives the foolish idea of masquerading as an Italian Count in the hope of capturing an heiress for a wife.

He purchases an impressive outfit at a second-hand clothing parlor, sends a telegram to the leading hotel reserving a suite of rooms, and sallies forth in his quest for wealth.

At Lawncrest, preparations for a hay ride were in progress when the bogus Count's telegram arrived. The landlord, proud of the distinction of entertaining the nobility, announces the fact to his guests. The hay ride is immediately postponed by the girls, much to the chagrin of the boys, who do not hesitate to show their displeasure.

The girls proceed to array themselves in their best in anticipation of the Count's arrival, and indeed make a decided impression when he appears upon the scene, as the events following bear out.

A woman's privilege is to change her mind, and when, after being formally introduced by the landlord to the assembled guests, the Count states that a hay ride would be a new experience to him, the girls immediately insist upon the original program being carried out, but now without any enthusiasm on the part of the boys.

During the ride the Count is the center of attraction, the girls showering him with their attentions.

Arriving at the picnic grounds, the girls treat the Count with the utmost consideration, while the boys are kept busy with the chores. Believing in the old adage, "Make hay while the sun shines," the bogus Count, taking advantage of the opportunities offered him, proposes to each of the girls in turn.

But it's a long lane that has no turn, and the boys are soon to come into their own again, and in a manner both satisfactory to them and embarrassing to the girls.

Bob, a brother of one of the girls, decides to spend a few days with his sister. Arriving at the hotel and learning of her absence, he decides to join the party.

He is enthusiastically welcomed by the boys, and the girls, proud in their possession of a real live Count, all wish to be the first to present him to Bob.

The introduction fills Bob with mirth and the Count with consternation, and Bob loses no time in divulging the fact that the Count is none other than Bob's barber, Tony.

Imagine the mortification of the girls and picture the exultation of the boys, who in retaliation drive off and leave the girls alone with their Count.

There is no anger like that of a woman scorned, or fooled, either, and what those girls did to Tony would require pages to relate.

Really, Tony did deserve a coat of tar and feathers; well, he received a substitute for it. A cushion furnished the feathers, and, in the absence of tar, the girls employed the jam forming a part of the interrupted luncheon, and treated the Count of Noaccount to a coat of jelly and feathers.

A BULLY'S WATERLOO.—You have run across him or his counterpart. Remember in the old days at school he swiped your migs, threw your cap over the fence, stuck his finger in your eye and whistled in your ear? He was always big and husky and how he would pick out the little fellows to have his fun with.

He grew up, too, even as you and I, and the only change noticeable was that he used more care in selecting his victims. Of course he got married—for did not this bring with it a meek, gentle little woman, always on hand to be nagged, abused, and yes, beaten, too, and with no danger to himself, for she keeps quiet and won't tell—don't want neighbors or relations to know she made a mistake.

Our Bully was no different, cast from the same mold and cut after the same pattern. Big, burly, blustering. He owned the town, or thought he did: it was a busy little town and perhaps no one had the time to devote to our Bully. He beat his wife, of course he did—wasn't she his wife—and regularly, too, just a sort of appetizer to start the day with.

The little newsboy had no business getting in his way—well, perhaps he did not know who Mr. Bully was or he would have been on the other side of the street selling his papers; and that same day he did lick a man—honest—a Chinaman. Hop Sing knew who was Mayor of the town but forgot who owned it. Old Tom was blind. It was a pity, otherwise he might have seen the error of his ways and kept out of Bully's way.

But we do have strangers visit us occasionally and especially during the Summer a stray city chap may drop in on us to spend a vacation. Nancy Lee was one of those real cute, manly chaps that wait on us when we go to the city—you'll generally find him behind some ribbon counter. Nancy was a sure enough stranger, otherwise he would not have dared stop off in the same town with our Bully. Well, mistakes will happen—poor Nancy got in Bully's way and something terrible happened to him. He burst the seam of a glove, lost a button off his shirt and disarranged his hair. Bully has not stopped running yet, but then Nancy did not know who Bully really was.

Bully never came back to our town. He was mortified after his encounter with Nancy. After much pleading on the Bully's part his wife finally joined him in his new home and we are reliably informed that he says yes ma'am and gets his wife's permission to go out.

THE TALE OF THE HOT DOG.—Honus, an itinerant vendor of frankfurters with no thoughts of establishing a permanent clientele but merely considering how much profit can be made on the least capital invested, apparently has cornered the market on all the old-time, left-over frankfurters in town, as this tale will unfold, and proceeds to work them off on the public.

At every Summer resort, in cities large and small, wherever the belated wayfarer may congregate, there we find the frankfurter man. Who of us has not at some time tackled the luscious hot dog in his lair and with more or less gratification?

But this is another story—not of the young puppy hot dog of to-day, but of those battle-scarred veterans of many campaigns.

The hot dog does not recognize race, creed or color, and levels all rank and class without distinction.

On this bright July day business was particularly brisk with Honus and he disposed of his wares in a rapid manner and in goodly quantities. It may have been the weather or it may have been the physical condition of Honus' customers, for strange to relate, each and every one of them, while at first gratified with their purchase, in short order reached the conclusion that they had been cheated and swindled out of an anticipated repast.

To start trouble only requires a leader and when the full enormity of the crime perpetrated upon them had been set forth by one of the victims, Honus' customers decided upon speedy retaliation.

One by one, in pairs and by crowds the victims joined in the search for vengeance. It was a long chase and a stern chase—but justice will not be denied. Honus was eventually captured and punishment meted out to fit the crime. Honus was obliged to eat each and all but one of his remaining wurst. The other one is what killed the cat.

YANKEE

THE GANG LEADER'S REFORM.—Chuck Westman was that type of plug ugly and strongarm man at one time prevalent in the city of New York, but thanks to the strenuous measures on the part of the police department, now almost, if not quite, extinct. A gang leader by reason of his abnormal brute strength, he held sway in a section of the lower East Side, obtaining funds to support himself and adherents in idleness by intimidating inoffensive merchants and other residents of the section to purchase tickets to fake balls and picnics, and which they gladly bought realizing that otherwise they would meet with physical violence.

Long immunity from punishment due to political pull, the result of his controlling and influencing a large number of votes, Chuck became callous and unmindful of the fact that just punishment must sooner or later be his lot.

These conditions also permitted a wide-open town, and in the days when the lid was off gambling places still existed in the Metropolis, and it was in one of these that John Stone, a society and business man to all intents and purposes, but in reality a sharp and card cheat, was caught at his tricks and exposed and thrashed in the presence of a number of friends, who formerly held him in high esteem.

Burning with resentment and not possessing the moral and physical courage to inflict a punishment he thought due his assailant, he sought out Chuck Westman in his haunts, to enlist his services in obtaining revenge.

Negotiations were satisfactorily made, but the cost was high and Chuck Westman, secure in the belief that he could easily earn the price offered without suffering any consequences, undertook, with the assistance of some of his gang, to administer a beating to Richard Harding, a wealthy young club man who had exposed and thrashed John Stone. But little did Stone or Westman reckon on the consequences, for Harding, a well trained athlete, when assaulted more than takes care of himself and with the assistance of nearby police puts his assailants to flight.

Harding possessing wealth and influence and also a determination to prevent further crimes of a similar nature, visits the chief of police and identifies the man who committed the assault upon him as Chuck Westman, by means of the Rogues' Gallery. An unknown or less determined citizen might not have received the consideration shown Harding and once again Chuck Westman might have gone scot free, but in this case it was policy to make an example of some one and therefore Chuck Westman finally met his just deserts. Captured in the rear of a low dive, Chuck after a violent fight temporarily eludes the detectives sent out to make his capture and seeks refuge in his own home; but orders have been given to these New York sleuths, "don't fail to bring in your man," and Chuck is finally captured on the roof of his home, after making a determined resistance.

Chuck's family consists of his mother, wife and infant child, who witnessing Chuck's capture realize that what they had long expected has now reached a definite conclusion. Chuck had never shown the slightest consideration for his family, but a woman's heart is a peculiar organ and, notwithstanding the neglect, abuse and beatings both mother and wife had been subjected to, this tough was a son and a husband and their agony was just as strong as though he was a respected, law-abiding citizen.

We pass over the trial, conviction and sentence of Chuck Westman, but fifteen years later he is discharged from prison, an aged, broken-spirited man whose associates and political friends having deserted him when he could not longer give value received for their efforts.

Hungry and with no place to turn, driven from pillar to post, he is munching on a crust of bread taken from a refuse can when a young girl, noticing his condition, insists that he take her lunch. Long confinement and famine have made Chuck a weakling and with the assistance of a passerby his young benefactress insists upon taking him to her home.

Chuck's family in the meantime have prospered; they were enabled to remove to a more respectable neighborhood. As the child grew up into a comely industrious girl her added earnings made the little family more than comfortable. It was to this home that Chuck's daughter led him, for it was she who found Chuck starving and ill.

The past had all been forgotten and forgiven long ago. Chuck had had ample opportunity to reflect on the error of his ways while in prison and with an honest trade, learned during his incarceration, and a respectable and loving family to encourage him, he became and is now, what he never had been—a hard working, honest and respected citizen.

THANHOUSER COMPANY.

THE GIRL REPORTER.—May Merrill and Will Marshall are sweethearts and both reporters on the Daily Wave. Will leaves the paper to accept the position of private secretary to Blake, Commissioner of Public Works. Shortly after Will takes up his new work Blake is threatened with exposure and punishment on a charge of accepting a bribe.

In order to save himself, Blake makes it appear that Will is the guilty party. May is sent to investigate the matter for the Wave.

When she discovers that Will is accused, she determines to devote all of her time to clearing him, and with this end in view, she applies for the vacant position of private secretary to Blake. Assisted by Pete, a faithful office boy from the Wave, who follows her to her new position, May does some clever detective work and, clearing Will, manages to fix the guilt where it belongs, on the shoulders of Blake.

SHE STOOPS TO CONQUER.—The play deals with the love affair of two young people, both of whose parents are anxious that they should wed. Young Marlow is sent by his father to court the daughter of his old friend, Mr. Hardcastle. Marlow has spent very little time in the company of the fair sex, and as a consequence thereof is always shy and nervous in their presence. He, therefore, accepts his father's orders unwillingly and accompanied by his friend, young Hastings, rides out to meet his future bride. On the road the travelers meet Hardcastle's stepson, Tony Lumpkin, who, in revenge for a punishment his stepfather has inflicted, directs Marlow and his friend to the Hardcastle mansion, claiming that it is an inn where they will be well treated.

In the meantime, great preparations are being made at the Hardcastle home for the reception of the son of Hardcastle's old friend, and when Tony ushers in young Marlow, thinking Hardcastle merely the proprietor of the inn, he treats him with scant courtesy and orders him about, much to the older man's chagrin. Hardcastle has objected to his daughter's extravagant costumes, and she appears on this memorable evening dressed in a simple dress and wearing the cap and apron that housewives in the neighborhood assume. This costume greatly pleases her father, but leads young Marlow further astray. He immediately jumps at the conclusion that she is a most attractive barmaid and loses his heart to her in short order.

Upon the arrival of his father Marlow learns his mistake as regards the inn question, but flatly refuses to marry Hardcastle's daughter, claiming that she is too grand for him, and citing his preference for the maidservant. While in the act of making love to the supposed barmaid he is discovered by his father and when told that this is the young lady his father had intended him to marry, he is overjoyed, as he feels sure that his bashful disposition would never have allowed him to woo and win her had he known her to be a lady of fashion.

ECLAIR.

MUSETTE'S CAPRICE.—Husband and wife are going to a ball, and the husband goes out to get some flowers while the wife waits in for her dress. The wife learns from the girl who brings the dress that she has fallen in trouble at home and goes to the girl's home, leaving a note for her husband, saying that she has gone to call on a friend at a certain address and asking him to call on her there. Reaching the poor, ill-furnished garret where the girl's mother lies, the charitable visitor at once

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sees what is needed and, setting out with a big basket, buys all manner of good things with which she returns to the sick room shortly before her husband, who has been considerably puzzled by the character of the neighborhood in which his wife's friend lives, arrives arrayed in splendid evening dress and carrying a large bouquet. His rst sentiment upon entering the room is disgust, and he tries to persuade his wife to leave, but she coaxes his pocketbook from him, gives the notes which it contains to the woman and then, placing an apron around him, sets her husband to cleaning the fireplace, which he does with some damage to his face and shirtfront.

THE FIREMEN OF CAIRO.—This film furnishes a curious and intensely interesting display of the exercises, drills, etc., performed by the Egyptian firemen, concluding with an actual fire and one of the most daring rescues ever accomplished. Excitement prevails throughout.

NESTOR FILMS.

WHY DAD WAS HELD UP.—Indignation ran high at Jim Taylor's hotel. Gene Hardwell had just received a letter from his father, who not only refused consent to his son's marriage with Jim's daughter, Josie, but wound up by calling that young lady a "Western Miss Nobody" and added that he might be expected on the first train.

The last sentence gave Gene hope. If Dad once met Josie, the young man felt quite confident all objections would be instantly removed. In this, however, he was doomed to disappointment. Mr. Hardwell absolutely refused to see Gene's fiancee, so there was nothing left to do but carry out the program they had planned in case all else failed.

Accordingly, when the old gentleman started for home, Josie rode with the boys as far as the stage station; then, while they hurried away to mask and make ready for the mock hold-up, the girl remained to await the coming of her future father-in-law.

As the old coach came lumbering up, Josie, traveling bag in hand, hastened out—to be very affably greeted by Mr. Hardwell, who, as the boys had carefully arranged, was the only passenger.

Josie made the most of her opportunity as the stage wound its way over the hills, so that they had become fairly well acquainted when the boys dashed up, and at the point of their guns boldly demanded that the two passengers alight and with hands up march into the woods.

Here they were securely bound to a tree, and a note, which Eagle Jack rode forward to take, was thrust into Mr. Hardwell's face, demanding $50,000 of his son if he wished to again behold his father alive.

Then, after much shooting in the air, quarreling and yelling, the boys threw themselves upon the grass to sleep off the effects of a large black bottle, which, sad but true, had really been empty.

At this point, the leader, on the pretext of forcing Josie to drink, turned so that she could conveniently get his knife, and afterwards as conveniently lay down with the rest. Quickly the girl cut herself and her fellow prisoner free; then, to the great admiration and astonishment of Mr. Hardwell, stealthily relieved each man of his gun: brought them blinkingly to their feet with a shot, and, lining them around the tree, forced the leader to bind them and himself to depart; while she helped her companion aboard a horse, mounted her own and made good their escape.

As they disappeared from view, the boys dropped the rope, picked up their guns and shouted for joy—but, could they have seen Hardwell clinging to the neck of his horse as Josie forced him to keep up with hers, and his terrified face at her driving, even after they had changed for a buckboard at the stage station, they would have yelled even louder.

However, the finest part of it all was that they had accomplished their purpose. Mr. Hardwell's gratitude and admiration knew no bounds; and, when he discovered that this was the girl of his son's choice, he not only gave his consent but a very substantial check as well.

"IMP"

FOR THE SUNDAY EDITION.—A young reporter is informed that he can get a very good story for the Sunday edition of his paper by going to a certain water-front and getting evidence against some smugglers. He realizes that he will not be granted admission, and in order to fulfill his object he disguises himself as a convict, and upon his arrival discovers that the gang in question is led by a beautiful girl whose father had been killed while on a pirating cruise. The reporter, fearful lest he be apprehended and the story delayed for the edition, sends the manuscript by carrier pigeons, but is discovered by the girl, who immediately raises an outcry that brings the gang rushing to the spot. They capture him and put him into one of their storehouses. They contemplate doing away with him, and while they are discussing the best means of accomplishing their intention, the girl goes in and sees him sitting, dejected; it is the call of youth to youth, as of old; the ancient way of a maid and a man. She falls in love with him and decides to send one of the carrier pigeons to his office with news of his predicament, entreating the office force to send out a rescuing party. After, when he is at liberty again and is writing the story of the gruesome imprisonment and the rescue, he asks to know what accounted for his office associates understanding the need of assistance just at the crucial moment, and he discovers that the girl acquainted the office with the situation by sending one of her pigeons with the message. He goes to her and asks her to leave the ruffians and come home to him and peace. The eternal feminine in her, her innate independence, revolts at the suggestion, but she is finally dominated by the man and goes back with him to pure things and pure existence.

THE TAMING OF JANE.—The path to love and its bitter-sweet fruits is often a path of thorns. But he who would dare the bramble and brier for the blossom that lies beyond, is brave and bold enough to be deserving of the fair. A Westerner's daughter, full of the vigor and vim of the West, a tomboy in parlor parlance, out of pure mischief and with no thought of malice, finds a lot of satisfaction in forever discouraging the young man who is trying to make love to her. Finally she drives him to desperation, and he decides to lasso her and force her to come to terms. He catches her and takes her to the license office, but just as they are about to be married, she grasps the license and runs away. Again he catches her and ties her to a tree; her father comes along and unties her, gives her an empty pistol and tells her to shoot the boy for his cruelty. But underneath the rugged, wild surface of her being flares the flame of womanly tenderness. She has no more intention of hurting her lover than she has of pointing the pistol at herself and pulling the trigger. She points the pistol at the boy in make-believe, just when her father shoots his pistol. The girl thinks she has shot her lover. She succumbs in a wild abandon of grief, rants at herself, decides to turn over a new leaf—when the father brings in the minister, who marries them on the spot.

N. Y. MOTION PICTURE CO.

A WOMAN'S BETTER NATURE.—During a skirmish over a card game in a Western tavern, old Dunn Sikes is wounded. He, however, mounts his horse and manages to reach his cabin, but just in time. He falls to the ground and Sue, his daughter, runs to him—but he has gone on a journey "from which no traveler returns." Sue hastens to her friends, who return with her to bury her father. Mexico, a gambler, shows his tenderness for Sue, when he leads her away from the grave, and they become close companions. At the gambling room Mexico is planning to fleece two Easterners and counts on Sue to help. She refuses and is roughly thrown aside. She succeeds in hiding her pain, but decides she can no longer submit to such treatment and leaves a note telling of her determination to go away. When she reaches the city she is made sport of because of her western attire. She draws her gun and is left in peace. A policeman is about to lead her off, but Richard comes to her aid and whisks her away in a taxi. Three months later find her a happy bride and mistress of a luxurious home. One day as she and her husband enter their automobile, Mexico, down in his luck, goes by and determines to profit by his discovery of Sue. He later forces an entrance and extorts money from her. This he spends in a merry crowd and when the money is gone he returns for more. Sue declares she has none, so he takes her jewelry. She is grieved beyond expression and tells her husband all about it. When Mexico returns a third time he is met by Richard, who quickly, and none too gently, puts him out. Sue and Richard resume their happy, peaceful life.

THE REDMAN'S PERSECUTION.—Into the barracks rides an orderly, bearing a message to the commanding officer that the Indians must be forced to move southward, as the land is to be used for settlers. The officer confers with his soldiers and summons an Indian boy, to whom he gives word to bear to the Indian Chief. Big Hawk sends back the message that his tribe will not move. When this is heard the Indian policemen are called to arrest the defiant chief. At first Big Hawk refuses to listen to the policemen, but finally shows his courage and accompanies them, but leaves orders that Indians are to follow his trail. He still persists in retaining the land and is locked in a small house. To the Indian boy he tells of the others on his trail and at his dictation Little Snow writes that the chief is imprisoned and that they should release him. This Little Snow attaches to an arrow and shoots it through the air. It reaches one Indian, he reads it and shoots it farther, and so it goes until it reaches the camp. The Indians take their arms and rush off. Through Little Snow one or two of the redmen enter the barracks. They overpower the guard and others enter too. The soldiers meantime are up in arms and a battle takes place. The chief is rescued, but the soldiers drive out their foes. The Indians return to their camp and have a war dance. While at this the soldiers enter and they overcome the Indians. The redmen are obliged to take down their tepees and move onward.

will permit the film to travel in a direct line from receiving to shipping department.

THE POWERS COMPANY

A WOMAN'S POWER.—Frank Lane is a young real estate agent, conducting a profitless business in the office of I. Trimmer, a confidence man who sells stock in bogus gold mines. Threatened with arrest by one of his victims, Trimmer leaves town. He accidentally meets Perkins, a well-to-do farmer, and has almost talked Perkins into buying some fake mining stock, when Mrs. Perkins, a lady with a very decided mind, interferes.

Trimmer writes to Lane to come up to Perkins' home and bring with him some mine stock and try to work the old man for his spare cash. Lane, after a struggle with his conscience, decides to get into the deal.

He enters the Perkins' farm just in time to rescue the old lady from the hands of a tough tramp who is about to rob her. Lane makes a hit with the entire family, particularly with the daughter, Ella. When Lane talks mine stock with the old gentleman, the old man, impressed by Lane's honest appearance, decides to draw two thousand dollars from the bank and take the stock.

Meanwhile Lane has met the girl, and in several picturesque river scenes we see the development of a love match.

Meanwhile Trimmer, the fake, is watching Lane and urging him to get the money from Perkins. The old man draws the money from the bank, and Lane is about to turn the mine stock over to him, when the old gentleman leaves the room to get his spectacles and the daughter comes in. One look into her lovely eyes decides Lane to remain in the straight, honest path. He destroys the stock, telling the old man it is defective, and leaves the Perkins' home, thinking that he is unworthy of their friendship. But the girl follows him, meets him on the road and persuades him to return with her. The young couple return to the home, where Pa gives his consent to their marriage.

This picture has a comedy climax when a boy enters with a note from Trimmer saying, "You are a fool. No woman on earth is worth two thousand dollars."

THE GUNSMITH.—William Dale, a gunsmith, writes to his sweetheart in a distant city, that he has saved up a thousand dollars and that he is coming out to her home and end their long engagement in marriage. Maxwell, a cheap sport, reads the letter, and makes up his mind to get the money. That evening Maxwell, pretending to be drunk, staggers into Dale's shop and pretends to be asleep on the floor. Dale goes out. Maxwell steals Dale's hard-earned savings and is seen going away on a train.

Dale's sweetheart dies of a broken heart, not knowing that Dale's failure to make her his wife was due only to the loss of his savings.

Seven years pass, and Dale learns from a friend that Maxwell is living in a distant city. Dale enters Maxwell's home, and drawing a revolver, is about to kill Maxwell. Here follows one of the most unique and powerful dramatic scenes ever put in a picture. Maxwell's wife enters the room carrying on her arms their baby boy. The baby turns to the gunsmith, puts its tiny hand on Dale's hand as if it were begging mercy for its father. Dale puts the pistol back into his pocket and leaves the room.

THE DECEIVERS.—Jolly, an old bachelor, rescues the pet dog of Mrs. Bluffer in the park. An acquaintance follows, which develops into a courtship, and the couple are engaged to be married.

One day Jolly calls on his lady love, who has just had a quarrel with her French maid, Fifi. The maid plans a terrible revenge. She goes to Mrs. Bluffer's dressing room, takes her wig, artificial teeth and the pads which have made her appear to be a very handsome woman, and brings them down and hands them to Jolly. Mrs. Bluffer, not knowing that Jolly is there, enters the room. Oh horrors! instead of the handsome Mrs. Bluffer, Jolly sees a thin, homely, toothless, bald old woman. Disgusted, Jolly dashes out, despite her pleas. The next day, Mrs. Bluffer calls on Jolly. He has removed his wig and his false teeth, and when Mrs. Bluffer enters unexpectedly, Jolly tries to escape; but Mrs. Bluffer grasps his hand, and Oh! my! she holds an artificial arm. The couple look at each other angrily, then realizing that neither has anything on the other, they make up.

DEFENDER

SHANGHAIED.—When a fellow falls in love with a girl on sight it usually means an uphill fight, especially when he's got nothing but a fine, manly personality to offer as collateral for the joy of her hand. But faint heart was never given to Harry Wright, the artist, and so ardently does he woo the dainty Edna that he not only wins her but comes out of a session with her august father with flying colors. They marry, the honeymoon year rolls by on wings of bliss and a blue-eyed tot blesses the union.

The clouds of life are many; some gather slowly, giving the wayfarer due warning, while others break out of the clear azure with appalling spontaneity and power. Harry's cloud is of the latter, for one day he is waylaid by ruffians—not killed, not robbed, but shanghaied! Carried aboard a vessel, commanded by ruffians, he is to be lost to the world, the world of his loving wife and baby, until destiny may liberate him or his stout heart break under the awful strain.

At home, the child cries for its father, and the distracted wife searches in vain. Even the police have given him up for lost. A few years pass, Wright is dead to them. A man, unconsciously an interloper, has come into Edna's life. She is at a loss. Would it not be unjust to herself to go through life alone?

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

June 30—Faust (Dr.)
July 4—The King of the Beggars (Dr.)
July 7—Giorgione (Dr.) 1000
July 11—John, the Usher (Dr.).....820
July 18—The Nurse's Trunk (Com.).....485
July 18—To-morrow Is Pay-day (Com.) 395
July 25—The Silversmith to King Louis XI (Dr.).960
Aug. 1—The Soldier's Honor 635
Aug. 1—She Surveys Her Son-in-law.....410
Aug. 8—The Buried Man of Tebessa (Dr.).....677
Aug. 8—Competition of the Police and Guard Dogs (Scenic) 258
Aug. 15—The Colonel's Boot (Com.).....670
Aug. 15—The Monkey Showman of Djibah.....330
Aug. 22—Musette's Caprice 660
Aug. 22—The Firemen of Cairo.....350

GREAT NORTHERN FILM COMPANY.

June 18—Lake of Luzerne (Scenic).....
June 25—The Captain's Wife (Dr.).....
July 2—The Sons of the Minister.....
July 9—The Wonderful Cigar (Com.) .....
July 9—The Launching Machine (Com.).....
July 16—The Prodigal Son (Dr.) .....
July 23—The Stolen Policeman (Com.).....410
July 23—The Elopement (Com.).....466
July 23—Fabian Cleaning Chimney (Dr.).....
July 30—For the Sake of a Child (Dr.).....
July 30—Fabian Arranging Curtain Rods (Com.)
Aug. 6—Magdalene (Dr.).....
Aug. 13—The Stolen Policeman (Com.).....
Aug. 13—The Life Boat.....

"IMP."

June 3—Bachelor's Love 1000
June 6—Nichol's On a Vacation.....1000
June 10—Discontented Woman 1000
June 13—Way to Win.....1000
June 16—Policeman's Son 998
June 20—Meshes of Net 999
June 23—Self-Made Hero 993
June 27—Brothers' Feud 909
June 30—Game for Two.....998
July 4—Fallen Idol 1000
July 7—Call of Circus 997
July 11—Old Heads and Young Hearts.....998
July 14—Saloon Next Door 1000
July 18—Summertime 993
July 21—The Mistake 996
July 25—Two Maids 1000
July 28—Bear Ye One Another's Burdens.....1000
Aug. 1—Irony of Fate.....995
Aug. 4—Yankeeanna 982
Aug. 8—Once Upon a Time.....984
Aug. 11—Hoodoo Alarm Clock.....994
Aug. 15—Among the Roses (Dr.).....990
Aug. 18—Senator's Double (Dr.).....995
Aug. 22—The Taming of Jane (Com.).....960
Aug. 25—For the Sunday Edition (Dr.).....990

LUX FILMS.

June 3—What Happened to a Cinematograph Party (Com.) 226
June 14—A Bitter Enemy (Com.).....900
June 17—MacNab Visits the Comet (Com.).....900
June 21—The Devil's Wand.....850
June 24—We Want Your Vote.....400
June 24—An Exciting Yarn.....450
June 28—Witches' Spectacles (Com.).....900
July 1—Charles The Fifth (Dr.).....695
July 1—A Quiet Pipe (Com.).....304
July 8—The Money Lender's Son (Dr.).....586
July 8—Must Be Without Incumbrance (Com.).429
July 15—The Greatest of These Is Charity (D.).540
July 15—Bill's Serenade (Com.) 468
July 22—A Devoted Little Brother (Dr.).....530
July 22—Ma's New Dog (Com.).....344
Aug. 18—Only a Bunch of Flowers (Dr.).....596
Aug. 18—That Typist Again (Com.).....380

NESTOR FILM COMPANY.

June 20—Boss of E Branch (Dr.).....956
June 27—The Crooked Trail.....964
July 4—A Soldier's Sacrifice (Dr.).....
July 11—The Call of the West (Dr.).....990
July 20—Back in the Mountains (Dr.).....985
July 27—A True Pal (Dr.) 990
Aug. 3—Sons of the West (Dr.).....975
Aug. 10—Hearts of Gold (Dr.).....990
Aug. 17—Why Dad Was Held Up (Com.).....

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July 5—A Sinner's Sacrifice.....922
July 8—The Sheriff of Black Gulch.....992
July 12—A Mexican Love Affair.....970
July 16—Red Fern and the Kid.....988
July 19—A Message of the Sea.....1000
July 22—Black Pete's Reformation.....957
July 26—Love in Mexico.....984
July 29—In the Wild West.....995
Aug. 2—A Miner's Sweetheart.....1000
Aug. 5—A Cowboy's Generosity.....988
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July 16—Mother-in-Law, Son-in-Law and Tangle foot 750
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July 23—Let Us Die Together.....500
July 30—The Two Bears.....693
July 30—Where Can We Hang this Picture?....307
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Aug. 13—A Cloud 700
Aug. 13—Papa's Cane 300
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July 20—The Romance of a Jockey.....838
July 20—Some Riding Exercises of the Italian Cavalry 214
July 27—The Room of the Secret.....1000
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Aug. 3—Fricot Drinks a Bottle of Horse Embrocation 200
Aug. 10—Truth Beyond Reach of Justice.....500
Aug. 10—A Favor Admission to a Play.....500
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POWERS PICTURE PLAYS.

July 12—A Mightier Hand (Dr.).....
July 16—A Jealous Wife (Dr.) .....
July 16—The Tattler (Com.) .....
July 19—A Game of Hearts (Dr.) .....
July 23—Cohen and Murphy (Dr.).....
July 23—Our Housemaid (Com.).....
July 26—The Missing Bridegroom (Dr.).....
July 30—A Little Confederate (Dr.).....
July 30—The Vixen (Com.) .....
Aug. 2—Her Private Secretary (Dr.).....
Aug. 6—His Baby's Shirt (Dr.).....
Aug. 6—Almost a Hero (Com.).....
Aug. 9—A Man's Way (Dr.).....
Aug. 13—Winning a Husband (Dr.).....
Aug. 13—Madame Clairo (Com.).....
Aug. 16—The Sewing Girl (Dr.).....
Aug. 20—A Woman's Power (Dr.).....
Aug. 23—The Gunsmith (Dr.).....
Aug. 23—The Deceivers (Com.).....

THANHOUSER COMPANY.

June 24—The Governor's Daughter (Dr.).....1000
July 1—The Flag of His Country (Dr.).....
July 5—Gone to Coney Island (Com.).....
July 5—Booming Business (Com.).....
July 8—The Girl Strike Leader (Dr.).....1000
July 12—The Lucky Shot (Dr.) 1000
July 15—The Converted Deacon (Dr.) 1000
July 19—The Girls of the Ghetto (Dr.).....1000
July 22—The Playwright's Love (Dr.).....1000
July 26—Uncle Tom's Cabin (Dr.)).....1000
July 29—The Mermaid (Com.) 1000
Aug. 2—Jenk's Day Off (Com.).....1000
Aug. 5—The Restoration (Dr.).....1000
Aug. 9—The Mad Hermit (Dr.).....1000
Aug. 12—Lena Rivers (Dr.).....1000
Aug. 16—The Girl Reporter (Dr.).....1000
Aug. 19—She Stoops to Conquer (Com.).....1000

SALES CO.—FILM D'ART.

June 23—Oliver Twist 1093
June 30—Fort Du Bitche.....921
July 7—Jemmy 805
July 14—The End of a Dynasty.....920
July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hidden Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles Le Temeraire.....518
Aug. 18—Carmen 995
Aug. 25—In the Day of the First Christians..1000

DEFENDER FILM CO.

July 8—The Girl Who Dared.....825
July 15—A Bridegroom's Mishaps.....
July 15—Retribution 1024
July 22—Repaid with Interest.....1000
Aug. 6—Indian Squaw's Sacrifice (Dr.).....
Aug. 13—Shanghaied .....
Aug. 11—Indian Squaw's Sacrifice.....
Aug. 18—Shanghaied .....

YANKEE FILM COMPANY.

June 13—Jeffries on His Farm.....650
June 20—A Jew's Gratitude.....950
June 27—Heroine of Pawnee Junction.....960
July 4—A Ghetto Seamstress.....950
July 11—The Pirate's Dower.....965
July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975
Aug. 22—The Gang Leader's Reform (Dr.).....990

ATLAS FILM COMPANY.

June 8—Outlaw's Redemption.....950
June 15—Settling a Boundary Dispute.....950
June 22—Grandpa's Will.....480
—Sheriff's Daughter.....480
June 29—Tenderfoot Parson.....960
July 6—That Little German Band.....640
—Police Maneuver.....200
July 13—Clergyman and His Ward.....935
July 20—Only a Hobo.....485
—Levi Family at Coney Island.....480
July 27—Prospector's Treasure.....650
—The Kissing Bug.....280
Aug. 3—The Rest Cure.....966
Aug. 10—The Animated Scarecrow.....500
Aug. 10—The Wrong Bag.....500
Aug. 17—Count of Noaccount.....
Aug. 24—The Tale of the Hot Dog.....725
Aug. 24—A Bully's Waterloo.....200

CHAMPION.

July 13—Abernathy Kids to the Rescue.....1000
July 20—A Romance of an Anvil (Dr.).....1000
July 27—The Cowboy and the Squaw (Dr.)....1000
Aug. 3—The Hermit of the Rockies.....900
Aug. 17—A Cowboy's Pledge (Dr.).....900
Aug. 24—The Sheriff and His Son (Dr.).....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, August 15.

Eclair—The Colonel's Boot (Com.).....670
Eclair—The Monkey Showman of Djibah.....330
Imp—Among the Roses (Dr.).....990
Yankee—The Heroic Coward.....975

Tuesday, August 16.

Bison—A Woman's Better Nature.....1000
Powers—The Sewing Girl (Dr.).....
Thanhouser—The Girl Reporter (Dr.).....1000

Wednesday, August 17.

Ambrosio—The Hump's Secret.....500
Ambrosio—Tweedle Dum Has Missed His Train.500
Atlas—Count of Noaccount.....
Champion—A Cowboy's Pledge (Dr.).....900
Nestor—Why Dad Was Held Up (Com.).....

Thursday, August 18.

Defender—Shanghaied .....
Film d'Art—Carmen 995
Imp—Senator's Double (Dr.).....995
Lux—Only a Bunch of Flowers (Dr.).....596
Lux—That Typist Again (Com.).....380

Friday, August 19.

Bison—The Redmen's Persecution.....1000
Thanhouser—She Stoops to Conquer (Com.)...1000

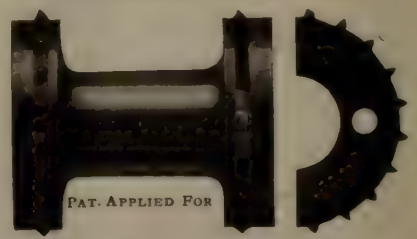
Saturday, August 20.

Great Northern—(Title not given.)
Itala—Agnes Visconti 1000
Powers—A Woman's Power (Dr.).....

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Interchangable Sprocket Co.
Tel. 1922 Mad. Sq. 131 W. 24th St., N.Y. City

We are now taken back to the vessel. Harry is tortured by the heartless captain, for he will not submit. His bare back is lashed with thongs of leather, but he suffers on until in sheer desperation, after a mighty encounter, he jumps overboard into the sea. He strikes out blindly and finally reaches an island. There is no sign of civilization. He spends many weary days and nights in frantic vigil until finally the sign of a sail gladdens his heart. Shall we tell the story—how he is rescued and how he goes back to the old home, a tramp to all appearances, how his wife's admirer sees him embrace the child, and not knowing him, orders him begone. With a soul full of anguish, he turns his face back toward the sea, when Edna recognizes her lost husband and the first sunshine of five years bursts forth as the wanderer claims his own.

CHAMPION.

THE SHERIFF AND HIS SON.—Dan Moore, the sheriff's son, interferes in vain when his father orders his lazy uncle out of the house. They glare at each other, these two brothers, the one, stern with rage, and the other, scowling with hate.

The next day the sheriff is informed by a couple of neighboring cowboys, of a horse-thief in the vicinity. He at once prepares to catch him and issues orders for the assembling of a posse. His daughter tells him he'll find Dan over at the widow's, and with a wink and a smile goes over himself to get his son and warn the widow to keep her eyes open.

He finds Dan with an arm about Kate, the widow's daughter. It takes him but a second to interrupt their billing and cooing, although he does it with a smile and good-natured banter, for he approves of his son's choice; but there is business to attend to and he takes the young fellow away.

When they return they find the posse ready and waiting, and they are about to start when Dan sees the vindictive face of his uncle peering in at them. He scents mischief and refuses to join the posse, to the disappointment and rage of his father. He still refuses, but will give no reason even when his dad calls him a coward. He turns his back and walks away. His one desire is to save his father the disgrace he feels his uncle will bring upon him. With a shout of derision at the son who failed him, the old sheriff heads the posse as they dash off in search of the horse-thief.

Dan catches up with his uncle just as he re-enters the widow's farm after a second horse, the first being hitched up just inside the door. Before he can interfere, however, a shot is fired—the uncle falls, then rises to his feet and staggers away. Dan, to save his uncle, hurries into the barn, just as the widow and her daughter Kate dash up, close and bar the door, the widow still holding a smoking gun in her hand.

The mother stands guard while Kate mounts the horse and hurries for the sheriff. The widow learns the identity of the prisoner, and when she is rejoined by Kate they determine that he must not be arrested, guilty or not. Kate forces the man she loves to bind both herself and her mother to the stall-posts, mount a horse and escape.

Meanwhile the sheriff's daughter has gone after the father, and all returning, find the women bound and the prisoner gone. The wounded brother manages to drag himself as far as the widow's kitchen, falling unconscious across the sill, where the women find him. When revived, he confesses his guilt and his nephew's innocence. The women then bind his wound and fasten him to a saddle. Then begins another chase after the sheriff and the posse who are again hunting the escaped horse-thief.

They meet the returning band with Dan bound in their midst. Explanations are offered, and the old sheriff, before them all, asks forgiveness of his son, while the tears roll down his cheeks.

What the Manufacturers Are Doing.

THANHOUSER NOTES.

A young man and a young woman are sweethearts, and reporters on the same newspaper, besides. The man resigns his position to become secretary to the Commissioner of Public Works. The commissioner is a crook, and, fearing exposure of his crookedness, seeks to fasten the blame for it on his secretary. The girl is assigned to investigate the matter for her paper—the girl against the grafter, eh, what? How's that to start a plot? Going some? It makes you imagine all sorts of interesting things that ought to follow. Some of them do follow. For instance, the girls wins—of course. But she does it plausibly, does it in that sane, practical way you have come to look for in Thanhouser productions. See "The Girl Reporter," released Tuesday, August 16, for the process.

The latest time-honored play-book to fall before the New Rochelle producers in their search for "Thanhouser Classics" is a comedy by Oliver Goldsmith—"She Stoops to Conquer." Of course, the picture is said to be done in the best Thanhouser style and to show Miss Rosemond and Frank Crane at their best. The costumes and setting are announced as notable. The atmosphere of the olden days is declared faithful and abundant, and the film as a whole seems just what a "Thanhouser Classic" should be.

LUBIN NOTES.

The Lubin Manufacturing Company announces for release the third week in August "The District Attorney's Triumph" for the 15th, and "Shorty at the Shore" for the 18th. The latter is an Atlantic City comedy and brings forward a new comedian as companion to the Lubin Company's taller funny man. "The District Attorney's Triumph" is a strongly dramatic story of a girl who wants a romantic hero for a husband and finds him in the man she had recently rejected.

The new costume department of the Lubin Company is one of the busiest places on the new factory site. Two professional costumers have charge of a large staff of operators, who are kept busy turning out material for the pending pictures and overhauling the old costumes. The costume room alone is almost as large as the old studio space.

It is expected that the new Lubin factory will be occupied the coming week. When the employees leave the old Market street place in the evening they will take with them their personal belongings and the next morning report at the new factory, where they will find a completely new equipment. In the matters of convenience, including light and ventilation, the factory building will be a model of its kind, while the system planned

Some of the comedy stories planned for forthcoming Lubin production are unique in theme and treatment. "Lubin Comedy" has become a trade name in the picture business, standing for productions in which there is comedy action in every scene, combining the humor or idea with the humor of action.

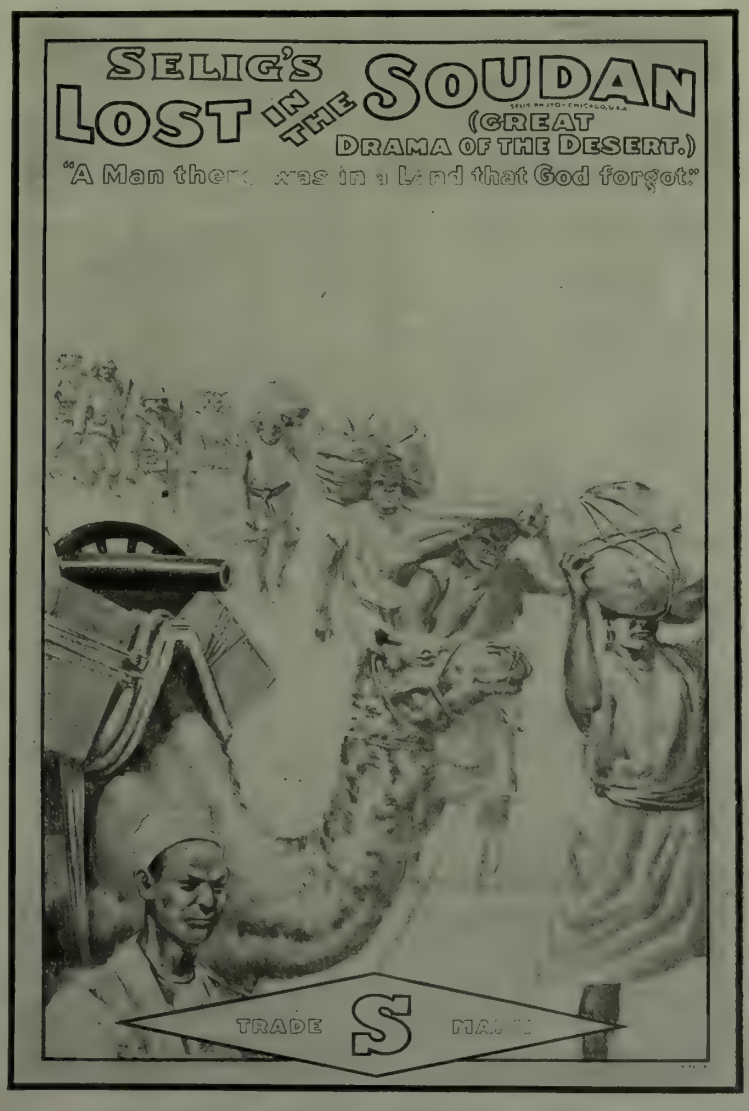
Four policemen were required to hold back the boardwalk crowds while "Shorty at the Shore" was being made at Atlantic City and the "gallery" at times numbered into the hundreds. The picture is an unusual one in many respects, showing in clear photography many of the most famous points and concluding with a chase in a wheeled chair that made even the director laugh. It is to be released August 18.

A very well-known leading man now playing in a Broadway production has a mania for motion pictures and on a recent Sunday took in every picture show on the "Bowery" at Coney Island. In a letter to a friend in the Lubin Company he wrote that "Wifie's Mamma" was not only the most favored picture along the famous street of amusement, but one that gave him real enjoyment. "Wifie's Mamma" was something of an ugly duckling in its early studio days, but it has scored a lasting hit wherever shown and is a splendid example of smart comedy.

There is always an insistent demand for short comedies and the Lubin release for August 25 will carry a double bill, "The Anarchistic Grip" and "The Dream Pill," the latter introducing many trick effects. "Cowboy Chivalry," a Western romance, precedes them on the 22d.

SELIG NOTES.

Owing to unusual demand for the poster for "Ranch Life in the Great Southwest," we were compelled to order a second edition that will be ready for shipment August 12. The sale of this poster was unprecedented in moving pictures, especially when taking in consideration the advance in price charged for this issue.



"LOST IN THE SOUDAN"—A SELIG FEATURE PICTURE.

Without doubt the film will prove a magnet for the hot weather and draw them in despite the fact of the torrid heat. It is far and apart from anything on the market and will prove a greater winner than either "The Range Riders" or "The Fire Chief's Daughter," both of which have caused a regular stampede in picturedom. This is a regular release for August 11th. The posters are the finest ever issued for a moving picture.



Chicago August 5th, 1910.

TO WHOM IT MAY CONCERN;

The Executive Commitee of the Thirty-first Triennial Conclave, has awarded exclusive and protected rights for all moving picture privileges for this great event, to the Selig Polyscope Company of Chicago.

In making this award, we feel that no other film firm would be more successful in doing justice to this great subject than the Selig Polyscope Company, and we are confident that those who have the good fortune to be in attendance, as well as those who are unable to be present, will be greatly interested in seeing this memorable Conclave in motion photography.

Respectfully,

John L. Woodward

President.

VITAGRAPH NOTES.

The most familiar flower is the daisy, it has fallen to the skillful hand of the Vitagraph Company to weave it into a picture called "The Daisies" to show its importance in connection with college life and custom in the celebrated "daisy chain." The daisy has figured largely in the determination of cupid's choice, in the prophecy of its petals and the incantation, "he loves me, he loves me not." This furnishes the theme of the love story which the picture contains. The scenes of commencement day at Vassar College, in which hundreds of fair graduates and students make one believe that the title "Daisies" has to do with them, for they are all the title implies. This scene in itself is a big enough feature to gain the interest which is centered in the hero and heroine. "Daisies" will bloom and flourish on August 16 and a long time thereafter.

Some time in our lives we all like to go back to nature. Realizing this fact, a perfectly natural one, the Vitagraph gives everybody the opportunity of a lifetime by presenting "Back to Nature," where the dramatis personae find themselves whether they will or not. A shipwreck does the trick, casting all hands onto a desert island where they would have perished if it had not been for the brain and muscle of a young chauffeur, who builds a camp and otherwise proves his claims to their respect and the daughter of the consul who is in the party and who is so thankful for their escape from death and their ultimate rescue he gives the gallant driver his daughter and his blessing. We get "Back to Nature" Friday, August 19.

"Under the Apple Tree." All things happen in trees. Sure enough we have them in the good old summertime too—"Daisies," "Back to Nature," "Under the Apple Tree"—and they all happen next week. Makes a fellow feel like getting right next to all of them, and the beauty of it is we can on August 16, 19 and 20. All three are enjoyable—the last of them, "Under the Apple Tree," on Saturday, August 20, is not the least. The last is just as good as the first and the first and the last and all of them are superior creations of Vitagraph life portrayals. "Under the Apple Tree" is a soulful story of a poor child finding friends and happiness under the old apple tree, where she is found later by her father, who finds a wife and a mother for his little one and the wife finds a father for her little ones.

Some very big things have been done at the studio recently. "The Battle of Hastings" employed two hundred persons in one scene and a battle of the Soudan War over two hundred, including a company of mounted English soldiers. The variety of Asiatic characters, Turks, Arabians, Egyptians, Zulus, Sheiks and Dervishes make this particular scene a marvel of realism.

"ROBINSON CRUSOE" FILMED.

A Realistic Subject by the Great Northern Company.

The Great Northern Company have probably never given us a subject which better illustrates their versatility and thoroughness in staging, than this adaption of one of the most famous stories in the English language. The representation of "Robinson Crusoe" is hedged with difficulties of no uncommon order, and the manner in which it is done is an example of the thoroughness, which from beginning to end characterizes the picture, which is a decided feature in every sense of the word.

The desire for adventure in the boy Crusoe leads him to neglect his lessons, and to be reproved by his father. Finally the boy packs his bundle and runs away to sea, a splendid view being given of the vessel on which he embarks at Hull hoisting sail and putting out to sea.

The vessel on which Crusoe sails on his last voyage for twenty-eight years, is wrecked. In a fine scene with a "rough" sea which is really rough, the hero is carried to the shore of the island. His first difficulty, that of lighting a fire, is solved by a flash of lightning, a very clever electrical effect, and soon we see him fairly accustomed to his new life, dressed in a robe of skins and living in a rude bower with only his goat for a companion.

The peaceful, if precarious, life is broken by the first visit of the cannibals to the island, and Crusoe is an affrighted witness of their weird dances about the fire. The escape of Friday is shown, the well-known scene being faithfully presented.

There is a particularly good picture of Crusoe in his hut at dinner, surrounded by his many pets, in the manner which every reader of the story will recall.

A final scene shows Crusoe going to the help of some pearl fishers who have visited the island and been attacked by the natives, and who in gratitude assist him to escape. Friday, with the parrot and monkey, and then Crusoe himself, are seen bursting in on the friends and relatives who for so long thought him dead.

This picture deserves great success, and is sure to be received with enthusiasm by all audiences. Therefore, no enterprising exhibitor should miss it, when it is released at the beginning of September.

KALEM NOTES.

The Kalem Company producers of late have shown a decided leaning toward Canadian themes, and the success of their earlier productions has brought forth one feature very pretentious, "The Perversity of Fate," the story of which starts in the United States. The scenic embellishments of this production are particularly beautiful and the Canadian scenes full of primitive splendor.

"True to His Trust" is the title of the other Kalem production for this week, and although it abounds in thrilling situations, its principal motive is one which will appeal to all who love children. A very novel touch is given the action by an insert showing the little boy and baby at the bottom of the well, while the Indian raiders are busy destroying the cabin.

LAEMMLE NOTES.

A good many exhibitors will be interested to know that a moving picture was taken of the departure of Carl Laemmle for Europe, June 7, on the "Kaiser Wilhelm II." It is an interesting picture and it wouldn't be a bad stunt for some enterprising exhibitor to secure a copy of it and put it on special, showing the public the president of the famous Imp Company, also the president of the exchange that made the word "service" famous.

The Laemmle Film Service right now is doing the biggest business in its career, in spite of the fact that the thermometer hovers around the 100 mark. This speaks well for the hustlers Mr. Laemmle left behind him.

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On a Sunday Evening in the Summer Time.
Come Along My Mandy.
Love Sick.
In My Garden.
Sometime in After Years.
Oh! You Spearmint Kiddo, With the Wriggly Eyes.
To-night, Sweetheart, To-night.
I Want Someone to Flirt With Me
Dreaming of You.
Love Keeps the Whole World Young.
Silver Bell.
Back to the Bleechers for Mine.
The Man in the Silvery Moon.
The Chanticleer Rag.

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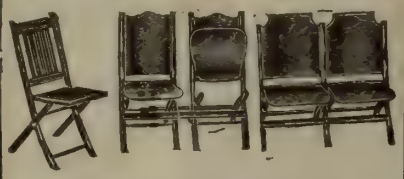
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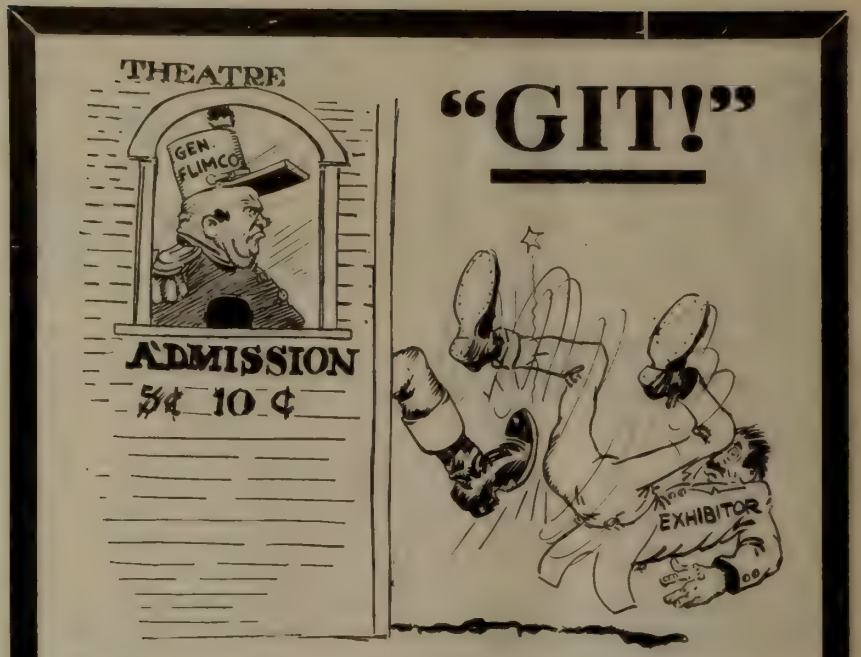
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Patent Mirror Screen

MOTION PHOTOGRAPHY

The most wonderful innovation in the amusement producing world is Motion Photography, however it has gone through many hard struggles before reaching that state of preeminent perfection. It has been the cry of the audience. **"Yes the picture is good, but I am compelled to strain my eyes to see it,"** or **"The theatre is so dark when the pictures are on that I cannot see to find a seat**, or **"The details are not brought out plain enough,"** or **"If a person could see the expression of the face in the picture, it would unfold the story better,"** that all of these very vital defects were not conductive to comfort and pleasure one should expect when seeking entertainment at a place of amusement.

Many cities have taken up this question.. How can the Picture theatres be better lighted; it is not good for the moral conditions to have our younger people in a place that is pitch dark during a performance.

ALL OF THE ABOVE HAS BEEN ANSWERED! The eyes are not strained, but instead are rested The theatre is not dark—one can see a vacant seat on the farther side of the house. The details are so vividly stereoscopic that one can hardly realize that it is a picture, it looks so real. One can readily follow the story, as the expression of the face, the movement of the lips, the light of the eye, in fact one is looking at living, breathing, expressive reproductions taken from life and reproduced just as life is itself.

PATHÉ FRÈRÉS
Moving Pictures
35-37 RANDOLPH STREET
CHICAGO

Motion Picture Screen Company
Shelbyville, Ind.

July 25, 1910

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The Mirror Screen we have recently installed in our demonstration room has turned out to our entire satisfaction. We find that the picture is brought out more clearly and that especially in the case of colored subjects, the different colors come out most beautifully.

We will be glad to demonstrate the advantage of your screen to anyone you may refer to us and remain, with best wishes.

Yours very truly,
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(Signed) Per K. W. LINN, Mgr.

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814-816 E Broadway
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We have completed the installation and wish to say that the Mirror Screen is the most wonderful invention in the history of the moving picture business. It is the only screen that gives a perfect picture in every detail, so lifelike does it make the picture that every frown and wrinkle on the actor's face is minutely perceptible, and the actors seem ready to step out of the frame at any moment. Clear as a crystal, and are increased over 100% in brilliancy and beauty over the ordinary cotton or aluminum curtain. It will pay for itself for it will double our business in a short time.

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H. T. PEEBLES, 26 Gaston Building, Dallas, Texas

CHAS. SNODGRASS, Colonial Theatre, Wichita, Kansas

H. F. BRYAN, Room 367, 160 Washington Street
Chicago, Ill.

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ST. LOUIS SUPPLY CO. Benoist Building, St. Louis, Mo.

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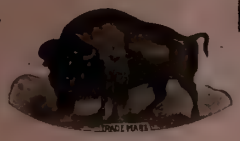
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Motion Picture Screen Co. SHELBYVILLE INDIANA

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FILMS OF QUALITY



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WEDNESDAY; "AMBROSIO"

FRIDAY; A "BISON"

SATURDAY: "ITALA"

"A Woman's Better Nature"

A heart story of a western girl who emerges, through a series of stirring incidents, from precarious environments to a beautiful city manison, with a fond husband to protect her. A story with a moral, showing that a girl's inherent sense of right will, if followed, lead her to eventual contentment.

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The encroachment of the white race upon the vast lands used as hunting grounds by the red men marked a series of the most cruel Indian wars in the nation's history. This subject has been carefully worked out, being a faithful reproduction of the soldiers' barracks in pioneer days; the habits of the Indians; their resentment at being forced westward, and their thrilling battles with the boys in blue resulting in the eventual defeat of the savages.

"BISON" RELEASE—TUESDAY, AUGUST 16th

"A WOMAN'S BETTER NATURE"

"AMBROSIO" RELEASE—WEDNESDAY, AUGUST 17th

"TWEEDLE DUM HAS MISSED THE TRAIN"

"THE HUMP'S SECRET"

"BISON" RELEASE—FRIDAY, AUGUST 19th

"THE REDMEN'S PERSECUTION"

"ITALA" RELEASE—SATURDAY, AUGUST 20th

"AGNES VISCONTI"

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

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Laughitis Germ

TURNED LOOSE AGAIN

SCRUTINIZE

the stern, solemn visage of WISE, old King NESTOR for a trace of the LAUGHITIS GERM and—you'll not FIND it. Nevertheless, it is said that WISE NESTOR was WISE enough to always keep on hand a GENEROUS SUPPLY of EFFERVESCING HUMOR, which would BUBBLE over from time to time. Even so with NESTOR FILMS, whose FOUNTAIN OF FUN overflows every now and then to the utter dismay of so-called comedy producers.

For Release Wednesday, August 17th, 1910

WHY DAD WAS HELD UP

A COMEDY OF LAUGHS AND THRILLS.



Scene from "WHY DAD WAS HELD UP."

EXHIBITORS!

Make it YOUR BUSINESS to SECURE this great comedy of the Rockies—as HUGE and RUGGED as the Rockies themselves. If your EXCHANGE MAN is not of the RIGHT SORT, he's likely to HOLD YOU UP—don't let him do it! BEGIN right NOW to ROUGH-HOUSE for this REALLY FUNNY FILM, whose RICH, NOVEL, GENUINE, SCINTILLATING HUMOR places it ABOVE ALL the offerings of the week.

"WHY DAD WAS HELD UP" may be honestly called the SUCCESS OF SUCCESSES, and its 980 feet alternate with BREATHLESS THRILLS and HEARTY LAUGHS.

GET IT and GIVE THE LAUGH to the other fellow. ORDER NOW!

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New York

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TRADE MARK REGISTERED U.S. PATENT OFFICE

GET NESTOR FILMS!

VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, AUGUST 23

THE THREE CHERRY PITS

OR, THE VETERAN'S HONOR

A THRILLING AND DELIGHTFUL STORY OF FRENCH HISTORY. Magnificent scenes Superb acting. How three young blades were brought to account by an old army officer. Approximate length, 995 feet.

FOR RELEASE FRIDAY, AUGUST 26

THE MEN HATERS' CLUB

BRIGHT SUMMER COMEDY. The girls vowed they would never love or marry, but the awful young men brought them to terms. Approximate length, 985 feet.

FOR RELEASE SATURDAY, AUGUST 27

ROSE LEAVES

BEAUTIFUL AND POETIC LOVE STORY. How a sweet remembrance saved two souls. A picture story that appeals directly to the heart. Approximate length, 995 feet.



Scene from "THE MEN HATERS' CLUB"

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Vol. 7., No. 9. August 27, 1910 Price, 10 Cents

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ALL THE FILM AND SONG SLIDE NEWS

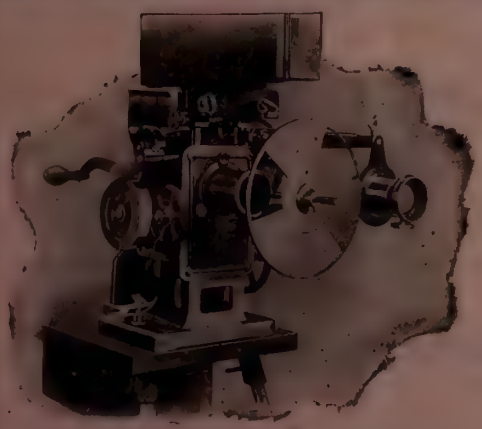
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For Exciting Romance of Western Life; this Film Surpasses Any Yet Produced.
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A Pathetic and Delightful Story.
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Say "THANHOUSER" to the Exchange Man and You'll Get

A DAINTY POLITICIAN

The Daintiest Thing In Political Pictures That You've Ever Seen

RELEASED TUESDAY, AUGUST 23rd

Here is a story of press and politics, of honesty and graft, of good men and bad men, that will hit right home to your patrons' love for truth triumphant and make them yell "BRAVO!" for the reporter hero and the dainty politician who assisted him. It's a typical Thanhouser human-interest tale—a corking presentation of a current condition with a lively, logical love affair to top it off.

Approximate Length, 1,000 Feet No. 136 Code Word, Dainty



Scene from "A DAINTY POLITICIAN"



Scene from "THE LATCHKEY"

S'more "Thanhouser Funnyfilm!"—'Nother Key to Your Patrons' Smiles!

THE LATCHKEY

RELEASED FRIDAY, AUGUST 26th

This is REAL comedy. It's based on an idea that's ACTUALLY funny. It's "Thanhouser Funnyfilm" WITH A VENGEANCE! Imagine the feelings of a young man who enters an apartment where he has a perfect right and finds a pair of young women who HAVE'NT a perfect right there but only THINK they have—and who think, besides, that the young man HAS'NT. How's that for a situation? RICH, RICH, RICH! Don't miss the picture.

Approximate Length, 1,000 Feet No. 137 Code Word, Latchkey

Thanhouser Company, New Rochelle, N. Y.

The Sales Co., Agents for United States and Canada.

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Nor can the TRUST conceal its principles. The only SOUL it has is the S-O-L-E idea of absorbing your business, using your own money for the purpose.

Secure INDEPENDENT service at once! Procrastimation is the thief of time, and in the case of the exhibitor it will rob him of his theatre.

Our weekly releases afford a varied program of QUALITY and QUANTITY unsurpassed. Don't wait for the other fellow to do it but jump in yourself. Stop providing fuel for the STEAM ROLLER as the vehicle may be headed your way any moment.

REMEMBER THE FATE OF THE FILM EXCHANGES THAT WAITED TOO LONG. THE WISE MAN PROFITS BY OTHER'S MISTAKES

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

FILM D'ART—Baumann & Laemmle
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
THANHOUSER—Thanhouser Company

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company

List of BUYING EXCHANGES, August 16th, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.

CALIFORNIA.

Acme Film Exchange, 14 Larkin St., San Francisco.
California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

GEORGIA.

Sunny South Film Exchange, Rhodes Building, Atlanta, Ga.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 132 Boylston St., Boston.
W. E. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 256 Hennepin Ave., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1230 Grand Ave., Kansas City.
W. H. Swanson St. Louis Film Co., 200 North 7th St., St. Louis.
Wagner Film & Amusement Co., 208 North 9th St., St. Louis.

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, Seneca and Pearl Sts., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Buckeye Film & Projection Co., 309 Arcade Bldg., Dayton.
Capitol Film Service, 422 N. High St., Columbus.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati.
Southern Film Exchange, 17 Opera Place, Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Chicago Film Exchange, 602 Dooly Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

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"Imp" Bulletin!
"Imp" Bulletin!
"Imp" Bulletin!

We now announce two more "Imps" which will not only set you fairly wild with delight but will cause exhibitors to jump over to the Independent side by the dozen. If your exchange cannot give you these two glorious examples of American ingenuity, skill and art, then, Mr. Exhibitor, you are quite the easiest mark in the business if you don't switch your trade to some wide awake exchange **AT ONCE**. Now read the rest:—

FIRST—A ROARING COMEDY

"THE WIDOW"

This is a sequel to our record-breaking film entitled "Fruit and Flowers" released last May. E. Henry of the Lyric Theatre, La Salle, Ill., wrote:—"Fruit and Flowers got my audience going some. I thought some of them would have to be carried out. They nearly rolled off their seats. It was the best comedy I have ever seen." From all parts of the country we were showered with similar praises. Now, then, "THE WIDOW" is a sequel to that great film and IT IS EVEN BETTER IN EVERY DETAIL. It tells a story of a peach of a widow, two men in love with her and then —the iceman. For heaven's sake watch for the iceman. "The Widow" will be released Monday, Aug. 29. She will be about 1,000 feet long. You'll love her. You'll scream with her. Get her! Get her! Get her! Write your exchange NOW—in advance.

NEXT—A CORKING DRAMA

"THE RIGHT GIRL"

Here you'll see some stagecraft that will cause you to marvel at "Imp" films and their never-failing perfection. You'll see why it pays us to spend twice and three time as much as **any** other manufacturer for the best performers in the business. You'll see why we have hit the bullseye bang! bang! bang! with every film we have shot at the market. You could run this film repeatedly and your folks would not tire of it. Beware of the exchange which gives you an excuse instead of this "Imp." Begin to ask for it this very day. It will be released Thursday, the first of September. It is about 990 feet long. START!

Independent Moving Pictures Co. of America.
111 E. 14th St., New York. Carl Laemmle, Pres
All "IMP" Films are sold through the Sales Co.

ANNOUNCEMENT

The Capitol Film Co. of Washington, D. C. begs to announce to Independent Exchanges and Exhibitors, that their plant has been remodeled and enlarged and the latest improved machinery installed, and their first product under the new conditions will be ready in September, date and subject to be announced later.

Meanwhile the Capitol Film Co. has been busily engaged in making new and strong dramatic reels which are sure to meet the popular demand.

Exhibitors send for synopsis of our coming releases.

The CAPITOL FILM CO.

405 11th Street N. W
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Sold only through the Motion Picture Distributing and Sales Company.

Eclair Films

THE BRAND THAT TOWERS COLOSSAL

For August 29th—A Two Subject Comic Reel

"Fantastic Furniture"

Length 503 Feet

Provokes More Fun than the "Tickler." A Gem of the First Water.

"An Unexpected Servant"

Length 437 Feet

One of Our Most Meritorious Comics, depicting a Laughable Situation, Humorously Handled.

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ECLAIR FILM COMPANY

NEW YORK: 31 EAST 27th STREET
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Sold only through the Motion Picture Distributing and Sales Company.

FILM D'ART

Released Thursday, September 1st

"KING OF A DAY"

An episode of the Neapolitan Revolution in 1647, in which the wily Duke of Arcos circumvents the will of the people by turning them against their leader, Masanielle, whom he innoculates with the poison of madness. The role of Masanielle, interpreted by Albert Lambert, the noted French actor, is the acme of dramatic art, his insane actions, including the sacrilegious destruction of sacred properties, leading to his death at the hands of the infuriated populace. Beautifully tinted and toned.

(Approximate Length 975 Feet)

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LUX FILMS



MR. R. PRIEUR begs to announce to his patrons that he has decided to postpone the release of the 18th inst

Only a Bunch of Flowers

AND

That Typist Again

until later in the season. Meanwhile he will release on Thursday, August 25th

The Acrobat's Son
(Comedy)
App. Length 450 Feet

The Chemist's Mistake
(Drama)
App. Length 450 Feet

R. PRIEUR

10 E. 15th Street, New York City
Telephone Call, 3124 Stuyvesant
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WOLGAST-NELSON

FIGHT PICTURES

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The Training Pictures of

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Are going like Hot-cakes. RUSH YOUR ORDERS BY WIRE.

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Complete from Training Quarters to Knockout.

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Address **OHIOAN, care of Moving Picture World.**

DEFENDER FILM

EVER HAZED?—YES?—NO?

ANYHOW YOU WILL APPRECIATE

Hazing a New Scholar

This Defender release for Thursday (get that?—THURSDAY!) August 25th is one of those contrary films so seldom turned out. The easy-going farm youth, suddenly transplanted to the metropolis, is a fascinating theme, but this picture holds a deeper interest than that.

Defender Fill' ems Defend Your Bank Account

Be a Bell-Cow---Go To It

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"NO, THERESA, THEY SELL THEM!"

Sold through the Motion Picture Distributing and Sales Company.

THE DEFENDER FILM CO.

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We've gone to much pain and expense to sound out the exhibitor in the matter of subjects and we find he wants

More Comedy, Two Subjects on a Reel
More Action and Less Padding, Evidence of Expense in Pictures
Short, Snappy Scenes—and Plenty of Them

Atlas Phunny Philms—Meet All Requirements

Coming Wednesday, Aug. 31st,

"The Unsophisticated Book Agent"

A Laughable Story of an Amateur Salesman Who Failed to Sell "Three Weeks."

ON THE SAME REEL

"TURNING THE TABLES"

Being the story of Jones who mistakes honest persons for hardened criminals and sets about to play the modern sleuth to his own sad undoing.

Approx. Length of Reel 900 Ft.—10,800 Inches, and Every Inch a Laugh

"YOU GOT TO GET THIS REEL"

OUR PAST SCREAMERS:

"Tale of a Hot Dog,"	Aug. 24th	"Animated Scarecrows,"	Aug 10th.
"A Bully's Waterloo,"		"Wrong Bag,"	
"A Count of No Account,"	" 17th	"The Rest Cure,"	" 3rd
"Kissing Bug,"	July 27th		

ATLAS FILM CO.

19 UNION SQUARE
NEW YORK CITY

QUALITY QUALITY QUALITY

QUALITY QUALITY

Feature Release, Saturday, Aug. 27th

The Mail Carrier

A Western drama with a finale that is Real Comedy.

Tuesday, August 20th

2 on 1 { THE BURLESQUE QUEEN / THE HORSE SHOER'S GIRL / Exceptional Hot Weather Comedy } 2 on 1

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Your actors are fine. Your pictures can't be beat,
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BISON FILMS

FILMS OF QUALITY



FOUR REELS A WEEK

TUESDAY; A "BISON"

WEDNESDAY; "AMBROSIO"

FRIDAY; A "BISON"

SATURDAY: "ITALA"

2—WESTERN REELS—2

THE

MASCOT OF COMPANY D

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"BISON" RELEASE—FRIDAY, AUGUST 26th
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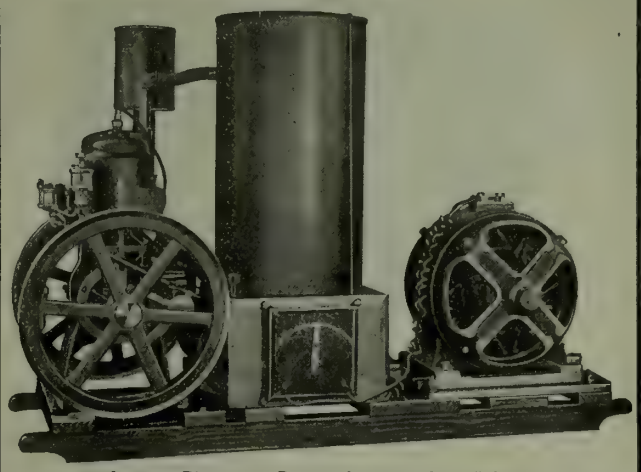
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Vol. 7 AUGUST 27, 1910 No. 9

Summary of the Week.

Picture Men in Congress....452
The "Dime Novel" Picture....452
Eloquent Pictures....453
The Picture in the City of Fun....454
Why Vaudeville Was Called Upon....455
Exclude the Criminal from the Picture....456
Medical Kinematography....456
Motion Pictures a Power for Good....457
Wanted—A Name. The Essanay Contest....457
The Workingman's College. By Jane Elliott Snow....458
Moving Pictures in Schools to Teach....458
"Man-About-Town" on the Signs of the Times....459
The Alien Operator in New York....460
Sunday Shows Sanctioned by Minnesota Supreme Court....460
"Lux Graphicus" on Edison's "A Great Scoop"....461
Comments on the Films of the Week....462
Chicago Notes. By John M. Bradlet....463
Operators' Column—Questions and Answers. Conducted by F. H. Richardson....466
"Daisies"—A Vitagraph Pastoral. By L. R. H....471
Correspondence.—Power's Machine Stolen—Southern Exhibitors' Association—Scenarios and Their Writers....473
Release Dates of Licensed Films....482
Release Dates of Independent Films....488

"Shivery Shadows" and "Munsey Myths."

A MAGAZINE PICTURE MASSACRE.

We wouldn't miss our monthly Munsey for worlds. Munsey is always bright, readable and snappy. It is never dull. Its fiction is first rate, and its pictures of pretty actresses always attract us. And being interested in the stage, we always read the article on the stage, contributed by Mathew White, Jr. "Mr. White" gets down to his subject in a workmanlike way, and tells us why plays succeed, and why they fail. They fail, of course, because Mr. White's friends the managers don't know a good play from a bad one. There are plenty of good plays about. The thing most conspicuously lacking, however, in the American theatrical world to-day, is managerial intelligence. Half a dozen men of the type of the late Mr. Mansfield, or Mr. Daly, had they been living and working to-day, would have saved the American stage from its present position of pathetic ineptitude and failure.

Last week we told a certain professor of philosophy to mind his own business, which is the teaching of philosophy to agricultural students, not the maligning of the picture. We do not wish to be quite so ungracious to Mr. White, Jr., of Munsey's Magazine, because, we respect him for his obvious abilities, his fairness and impartiality. But seriously we wish to remonstrate with him in the kindliest manner, for printing the following rubbish in his article on the stage in the August number:

> As to the moving picture rivalry, the outlook is more encouraging, in the sense that this big absorber of low-price patrons appears to have done its worst. Already the "picture" houses are introducing more and more vaudeville "turns" into their programs, and no less an authority than Marcus Loew himself—the moving picture king, as he is called—is quoted as saying:
>
> "The manufacturers of films have exhausted their ingenuity and skill. The only thing I fear is that the films will deteriorate."
>
> The one certain appeal of motion pictures is that they are cheap. It is inconceivable that any amusement-seeker would prefer these shivery shadows to flesh and blood performers, at the same price. As a novelty, of course, they created a sensation, and as a preservative of actual events their value is incalculable. But the cupidity of their purveyors has sought to widen their field into that of drama itself, and playwrights are now especially employed to "write"—save the mark!—"pieces" for film use.
>
> Cut off from dialogue, these plays require almost as much ingenuity on the part of those who see them as from those who make them. In any case, they call for the most undivided attention from the spectators. Even in the flicker of an eyelash one may lose the whole thread of the thing, making the rest of the story utterly incomprehensible. Thus an evening spent in viewing picture plays is apt to prove anything but recreation to the "tired business man." For my part, I cannot well conceive of anything more calculated to produce "brain fag" than the effort to keep track of the goings on in a film drama.

It is desirable that we should remove some of the false impressions which the foregoing extract may possibly disseminate. To begin with, we hope that Marcus Loew is incorrectly quoted, for it isn't true, it most emphatically is *not* true, that "the manufacturers of films have exhausted their ingenuity and skill." Bless your innocent little heart, brother White, it's all the other way round, as this week's copy of the MOVING PICTURE WORLD, which we are sending to you and to Munsey must demonstrate to you!

For the information of the readers of Munsey, we hope that the few following facts will be incorporated in the article on the stage in the September number of

that publication. There are twelve thousand moving picture theaters in this country devoted to the exhibition of "shivery shadows." The prices of admission range from five cents to a dollar. Writers of the calibre of Richard Harding Davis, Rex Beach, E. W. Townsend, write the "pieces." Mark Twain, before his death, consented to the film dramatization of "The Prince and the Pauper."

If Mr. White loses the thread of a film story it's his own fault, for not paying attention to it. If he gets "brain fag" by looking at these pictures, there is something wrong with his eyes. He should go and consult an oculist.

Sometimes, we get really angry with splenetic critics of the picture, of the professorial type denounced last week. But in the case of Mr. White we write more in sorrow than in anger. We are really sorry that a man of his great ability should allow himself to write in our favorite Munsey, such nonsense about the picture. The picture hasn't hurt the stage, or that which is good on the stage. On the contrary it has simply stepped in where the stage failed to make good, by providing millions of people, with a cheap form of entertainment, embodying all or at any rate most of the best qualities, of a stage performance. There is no rivalry between the silent play and the talking play. The latter will always succeed and hold its own in the ratio of public favor accorded to it. So will the moving picture, so will the automobile, so will the aeroplane, etc. These things supply public needs and wants. The public may not need the moving picture, but it most assuredly wants it, and so long as it wants it, we shall consider it our duty and make it our business to defend it, from such unfair attacks as that printed in our own, our very own Munsey for August.

Picture Men in Congress.

The film business of the United States to-day has very few representative organizations charged with the duty of looking after the business as the whole; of accelerating the scientific, popular and industrial progress of the picture. The F. S. A. is dead; it did nothing in particular; did it very well; and so gave up the ghost, poor thing! The Alliance and the various little exhibitors' associations, are, no doubt useful in their way, but they are scarcely of national or international importance and, therefore, have little or no influence on the progress of the picture. In short, as we have already said, the American film business is without any representative organization.

These ideas are suggested to us by the receipt of the program of the first International Congress of Cinematography to be held at Brussels early next month. At Brussels just now, by the way, a great International Exposition is in progress, which gives opportunity for the holding of the cinematographic, or moving picture, congress. On the list of the organizing committee we see many well-known names. Amongst the members, and corresponding members of the Congress, are the principal European exploiters of the picture in its best aspects.

In a preliminary note the organizers of the Congress state that the primary objects of the gathering are to consider the rapid growth and extension of cinematography: the place which this comparatively new industry occupies in modern activity; the scientific, commercial, and other applications of the moving picture, and generally the conduct of the business in its various aspects and applications. All these matters were to be discussed or rather are to be discussed, at a series of meetings extending over four days.

It will be seen, therefore, that in Belgium, at any rate, the picture is taken as a serious proposition. Our European neighbors realize that the industry has reached a stage when it must be regulated in the interests of those concerned. The outcome of this Congress will probably be some kind of an agreement on many points, between those occupied with the scientific progress of the moving picture industry, in Europe. If only as a means of exchanging ideas, the Congress will no doubt perform a useful purpose. Probably when future International Congresses are to be held, representatives from the United States will find themselves amongst the members present. There are none in the list before us, which, no doubt, is due to the fact that the Congress was hastily arranged.

By the way, the photographers of the United States are thoroughly well organized in respect of congresses and conventions. Nearly every State has its photographers' convention. There is also a National Convention, which meets in a different city each year. Last year the National Convention was held in Rochester; this year it met at Milwaukee; next year it meets at St. Paul. These conventions have great beneficial influence on the progress of photography.

In respect of the moving picture field, there is a lot of work to be done in the way of getting those interested annually together for common profit. There is room for a moving picture convention in each State, and a peripatetic national convention. When we come fairly to consider the organizing work, that has to be done in connection with picture congresses and conventions, it must be conceded that so far only the surface of the possibilities has been scratched. We shall be reverting to this subject of moving picture conventions and congresses on future occasions.

The "Dime Novel" Picture.

More "Newspaper Neurasthenics."

We were gratified but not surprised that an article of a few weeks ago under the caption "Newspaper Neurasthenics" should have attracted some attention, amongst our brethren of the press. After all, newspaper men, take them in the mass, are just plain people of the world, dealing with the facts of everyday life, in a common sense manner. In modern parlance they have their eyes skinned to the facts or rather to the truth of things. If they haven't they ought to have.

This is where we are falling foul of them in the interest of the picture, which it is our duty to exalt. We may say it is not merely our duty, but it is our pleasure in virtue of the fact that the picture plays a large part in the uplift of modern life. In other words the picture is a humanizing agency. Were it not so, were it not appealing to the same cast of brain in Central Uganda as it does to ourselves on Twenty-third street, New York City, well, we should have nothing to do with it. It is the humanism of the picture, the humanity of the picture that appeals to us, first, last and all the time. Thus one of our critics:

"What, indeed, is the moving picture show but dime-novel literature flashed on a screen by means of magic lanterns and purveyed to youthful minds pictorially for half the old price? It is in the dime novel that its enormous popular vogue had its source and it is by dime-novel standards that its moral influence must be measured."

Dime novel be hanged! Any intelligent student of modern work, who reads our pages week by week, will admit that the dime-novel subject, so far from being in the ascendant, is not even conspicuous or obvious in the

list of either the releases of the Licensed and Independent manufacturers. Here we are tempted to go back on ourselves and ask what is a dime novel? Merely a record of stirring stress adventure, containing the usual amount of human ebb and flow and experience. A dime novel is not necessarily more bad than is the second chapter of Genesis. We would like, if it were possible, that our contemporaries all over the world; should clear their minds of cant, misconception and ignorance. The moving picture, as we have said over and over again, is a supreme factor in the entertainment of the people. It has stepped in at a moment when meretricious melodrama has failed. Call it "canned drama" if you like, call it anything. The fact remains that it supplies the writer of this article and the editors of this paper, its countless readers, and the great world to which the paper appeals, with something that the ordinary theater does not offer, namely, a cheap, wholesome, delightful form of entertainment.

Finally, to dispose of the absurdity of the "dime-novel" accusation, will it surprise our critics to learn that recently one of our chiefest delights was to see the Edison "Alice in Wonderland" on the screen? Then, on the little slip of paper before us as we write this article, are the names of two imminent releases, "Robinson Crusoe," and "The Scarlet Letter." These are not, were not, dime novels! If we could enumerate the religious and biblical subjects recently filmed, we might be accused of being a proselytising agency.

No more, gentlemen, please, about the "dime-novel" aspect of the moving picture! Any newspaper writer who to-day tells his readers that the moving picture is necessarily a "dime-novel" subject is guilty of either ignorance or fraud. No intelligent man on a modern newspaper should be unaware of the fact that the moving picture is the complement or, better still, the supplement of the ordinary stage. We are rather modest in this claim! We think it is equal, if not superior to, the talking stage in the estimation of the people. Assuredly in the commercial aspect of things it attracts more people night by night, and day by day, than the ordinary stage. Therefore, by simple parity of reasoning, it has got the ordinary stage beaten to a frazzle.

It is the "dime novel" otherwise the cheap melodrama, which has killed the ordinary stage, in the estimation of many millions, who are flocking to the moving picture theater, because, the "dime-novel" subject is conspicuously absent therefrom.

Warning.

Two weeks ago one Berger advertised in all the trade papers a set of slide pictures of the Jeffries-Johnson fight. The advertisement was subtly worded to lead the reader to believe that motion picture films were offered, THE MOVING PICTURE WORLD being the only paper that refused to print the ad. without words being inserted making it clear that slides and not films were advertised. Complaints that have reached us show that a number of exhibitors parted with their money expecting films and could get no satisfaction from Berger when they found out that they had been duped. THE WORLD gave Berger opportunity for explanation. He ignored requests to submit the slides for examination. He paid no attention to letters of complaint. Therefore THE WORLD has placed these complaints in the hands of the proper authorities and warns its readers against sending any money to Louis J. or John S. Berger until they have received and examined the goods they ordered.

Eloquent Pictures.

We have often heard of "speaking" likenesses and pictures, being perfectly aware that this description only denoted a very "lifelike" appearance. The living pictures are not only "lifelike" but life itself, only lacking in actual audible voice.

How then is it possible that living pictures can be "eloquent"? This is a reasonable question; in answer the writer would first say that an appeal through the eye may often produce results not produced by an appeal to the ear.

Many a speech, talk, or even sermon has fallen far short of producing the results the speaker sought, often not even producing an impression; this may be true also of pictures which fail to arouse anything more interesting that a casual survey; nevertheless the fact remains that in their proportion living pictures may in some instances be as eloquent as the human voice.

What is eloquence? While the dictionary may help define the word, such a definition is theoretical, requiring its fulfillment in practice to make it real. Elocution is often mistaken for eloquence, but elocution does not go far enough; elocution is a correct form of speech pleasingly rendered, yet permissible without further effect, even as a beautiful picture demands admiration but gives nothing in return.

Eloquence is more than elocution in that it moves and inspires people, thus producing results. That speech which has its effect upon the mind and actions of its hearers may justly be called eloquent. In like manner, those pictures which produce the same results, first by holding the attention of the eye, then impressing the mind, arousing the will to action, may justly be described as eloquent pictures.

Alike in speech and picture elocution *pleases,* eloquence *moves.*

It is not essential that pictures *must* be either the one or the other, they may be either or both; many a speech is in part elocutionary and eloquent; such a speech is a masterpiece of oratory at once pleasing and moving; thus a series of pictures that fill these conditions of pleasing and moving an audience may be said to have attained the highest rank of perfect work. The attaining of such a standard shows the highest possible art and stamps the producer as a true artist. In looking over the picture galleries of the world we find that those pictures which fulfill these conditions are those whose painters became famous and their works everlasting.

In attending moving picture theaters the writer has noticed how pictures most nearly approaching these conditions received the closest attention and the best comments, the jury of the human mind is singularly perfect. Is it necessary to be reminded that eloquence is of two kinds, good and bad? It may be safe to be so reminded; power and responsibility go together; power without care of responsibility is dangerous; power with the balance of responsibility is safe and wise. The orator who uses his abilities to influence for good is a benefit to his fellowmen. Without going into any details, we have read of people being *moved* to both good and bad by moving pictures; if for bad the fault often lies with the evil trend of the receptive mind. There are people so careless of consequences, and so defiant of results that they too readily see only the mischievous and act upon it, such we trust are in the minority. True eloquence, whether in language or picture, is uplifting and it is a worthy ambition for both actor and manufacturer, as also the exhibitor, to give a receptive minded public eloquent pictures.

The Picture in the City of Fun.

By Rev. W. H. Jackson.

New York is a city of cities; nowhere else is it possible to find such definite divisions of life as are to be found within the limits of this one metropolis, each division comprising a city in itself. Briefly classified, these cities are commercial, religious, domestic and pleasure giving: While one city is devoted to fulfilling its reputation as the second commercial center of the world, another is called the City of Churches and Homes, while the third is given up entirely to pleasure and may justly be called the *City of Fun.*

Coney Island is probably the only place of its kind in the world, this statement being justified by the fact that no matter from what part of the world the traveller comes, or how exalted his degree or station, a visit to the City of Fun is always included in the itinerary. Furthermore, it may be said that Coney Island is one of the most visited spots on earth. Visitors to New York seem almost without exception to consider it absolutely necessary to "visit Coney" or "do the Island" before returning home. Indeed, one's reputation for credibility would be doubted who would visit New York and return home without having experienced a "night at the Island."

How different the Coney Island of to-day from that of fifteen to twenty years ago is common knowledge. True, many of the old crudities remain, as do also a few of the baser elements of amusement together with much that is morally questionable. But, thanks to a few timely fires and the incoming of the amusement capitalist with better ideas of the true carnival spirit; both a purging of the old and the re-establishing of a newer and higher order of things have made the Island not only tolerable but attractive. When one remembers how under the old regime of frauds and fakirs it was possible for anyone with a few dollars and a lot of "cheek," a voluble lying "barker" and a "made-up exhibit" to establish a show; one cannot but feel glad that the day has come when it takes dollars by the tens of thousands and an exhibition of the highest class to secure a place and a performance at once both legitimate and attractive; one realizes this transforming of old Coney as being such that one need no longer be ashamed to be seen there.

In this progressive growth the moving picture has of course found a place; but, while it has found *a place,* it has by no means found its *right place,* as nowhere is it to be seen occupying the high place it really ought to fill in the City of Fun.

It is both surprising and regretable that those controlling the large attractions have not given greater prominence to the amusement possibilities of motion pictures. In one of these there is an exhibition (without charge) which is commendable and which might be enlarged upon and given greater prominence with much advantage. An open-air theater in any of the large spaces occupied by the several leading amusement corporations would be more attractive than an occasional old-fashioned circus performance and no doubt have a beneficial effect upon the "gate." Neither is there a moving picture theater worth the name in the City of Fun, where there is every opportunity for a first-class, high-class, worthy exhibit; indeed, it is surprising that none of the moving picture people have seized the opportunity of making a name with an exhibition in a place where something first-class would be a worldwide advertisement. In the presence of these statements the reader will ask: Where are the moving pictures at Coney Island? The answer is, almost everywhere, on the streets in wrong places, doing an ignoble if not an obnoxious work. Every common and every low and vulgar drinking place has its exhibition—the better class places do not use them in this way—alluring people to enter for drinking purposes. "Seats free, seats all free inside," is the constant yell of the hoarse-voiced, bleered-eyed, sodden-looking, ill-clad, common Coney Island "barker" of the worst days—a person repugnant and repellant to every respectable individual; that "barker" who as a type of the past makes everyone glad that the old days are gone and sorry that he, too, has not sunk into the oblivion he deserves and to which he belongs. But miserable misfortune he survives, and that to be at once a suave inducer to "enter," or a ruffian to "clear the sidewalk" should any pause for a moment and not accept his dictum to "enter, please; seats free."

Suppose you enter, are the seats free? No sooner are you seated than you become the prey of vulture-speed waiters with "your order, please," and drink you must, the length of your stay inside depending in the first place upon the length of time you take to empty your glass; for as soon as the glass is empty it is instantly removed and another waiter demands "your order, please," and continue drinking you must at this "free show." For the wary ones who take time emptying their glasses a tip is given to the operator, who announces on the screen an "intermission," when all are—against the law—under pressure gradually expelled, the screens at the door withdrawn to show the empty seats and the heavy-lunged "barker" begins to bray his "next exhibition about to commence," "seats free," etc., etc., and the bibulous performance goes on again.

This is the degraded work the moving pictures are made to do in the City of Fun, making every true lover of moving pictures desire to go in and clean house, smash the poor machines, destroy the "junk" pictures, send the "barker" to the "stonepile," where he might do a bit of honest work; thereby restoring the moving picture business to the place it belongs; rescuing it from the nefarious business of alluring to drink for the benefit of low-living, unhealthy, beer gardens of the worst type.

Refreshing as an oasis in the desert was it when in Steeplechase Park and in Dreamland were found a good, clean class of pictures, with pleasant surroundings, no "barker," no waiters, no trap of any kind; here was the *right* place for the moving pictures; would that others might follow this example and make the exhibition of amusing and entertaining pictures one of the best attractions in Coney Island. There can be no doubt but that the change will come; the natural demand for the best of everything will continue until the worst is entirely eradicated.

Why not a moving picture palace? The living pictures have as good claims as any, and more than many of the attractions of to-day; a City of Fun is now not complete without the art of the moving pictures. When this laudable desire shall have been fulfilled we shall see the end of the misuse of the pictures as an allurement to drinking halls in the hands of the unscrupulous. So among the highest class entertainments advertised will be those given in the moving picture palace on a large scale nowhere excelled outside the City of Fun.

Why Vaudeville Was Called Upon.

By C. W. Lawford.

When moving pictures first became popular it was a common thing to hear one party saying to another, "let's go down to the moving pictures" or, if a stranger in town, they might ask a passer by where the "picture show" was located, in fact, every reference to the small-priced, or store show either commenced or ended with the word "moving picture" or "picture," for brevity. Within the past two years things have changed and some things have changed very rapidly, too, until to-day you hear much less of the "picture show" and the references are usually "pictures and vaudeville," "vaudeville show." Many will ask, "How were the acts?" "Was the vaudeville any good?" and then, lastly, they will ask, "How were the pictures?"

I do not mean to imply that all moving picture theaters have vaudeville, far from it. There are still a great many houses running straight pictures and making some money, too. What I do mean to imply is that something was found wanting—and vaudeville was called upon.

What was found wanting? and *why* was it found wanting? To answer these questions intelligently, and to appreciate the full meaning and value of such answers requires a deal of study and observation in the gentle art of human nature both by the writer and his many readers. Speaking for the writer; eighteen years of experience before, and dealing with, that most fickle animal "the public," I, unegotistically, assume the responsibility for the answers, while you, as the reader, must exercise what intelligence God has seen fit to give you, together with your own knowledge acquired.

The public, particularly the theatergoing public, of to-day, as well as in the past, is a mass and conglomeration of many minds, many ideas, many tastes and many whims. They easily tire of sameness, of stereotyped ways, abhorring ancient customs and continually demanding modernity and progress. They want variety, something new and, above all, something different, and while some portions or classes will be satisfied with cheap and inferior conditions, for a time, yet this class may be rated as in their own world of ignorance from which they sooner or later ascend to nobler heights, and higher ambitions and aspirations, both in mind, body and soul, and when they do arise to these heights, and their intelligence broadens, this world of progress usually seems to travel too slow to keep them from degenerating again. You may think I am deviating from my text, but if you are up in the study of human nature and you have followed the progress of the moving picture to date, you will at once awake to the point in hand, which is something is indeed "found wanting," and this something is *improvement,* and the handwriting on the wall warns us that novelty and variety are also "found wanting." As an amusement attraction and theatrical faction, the moving picture has been nothing but a reflection on a curtain, true coloring has been added, flicker eliminated and general projection is down to a more scientific basis; but still the one point in evidence is "the picture is nothing more than a reflection on the curtain," a mere pantomime or automation. It lacks the natural touches, the voices and the many other realistic effects contained in the human drama before the footlights and in everyday life. Phonographs have been utilized to add nature to the picture, and the general results have been failures and the moving picture stands still to-day with a greater leaning toward the ebb than any other way. The engagement of noted actors and actresses is not what is needed nor the production of eminent plays, nor the natural coloring, it is *nature,* the *human touch,* the *realistic effect* and *novelty* that will be necessary to hold and grip the audience and the lack of this, together with the desire of many managers, of placing their theaters and entertainments above the sentiment of commonness that has been attached to the 5c theater, are the principal reasons "why vaudeville was called upon," and while in a great many instances the selection of this vaudeville was in very bad taste and even worse judgment, it, to say the least, embodied life, natural action and, above all, *novelty* and variety, while the poor picture continued to remain "a mere reflection on a curtain."

If you are, by chance, led to assume, through reading the foregoing, that I am in any way antagonistic to or set against the progress of motion pictures, you are very much mistaken, as anyone will inform you who is acquainted with my past efforts. My only desire is to bring before those interested the plain unvarnished facts, and bring you all to realize where you stand and where you will stand and what you will stand and what you will be up against in the future, from an amusement point of view, unless some ingenious minds and harmonious business heads get busy very soon.

The moving picture should, and I hope will, be in the near future, a strong enough attraction in itself to fill any reasonably large theater and furnish ample entertainment for the most skeptical, illiterate or educated person, old or young, and without the aid of stimulants from other branches of the show business, and the sooner this can be brought to pass, and the admission price raised, the sooner the exhibitor will be able to save a dollar instead of having to give it all to the performers, film exchanges, and license commissioners.

WHO FILMED THE MODERN WOODMEN OF AMERICA?

We are told that some time about June, 1908, the Modern Woodmen of America held a Supreme Lodge Encampment, or "Head Camp," as they call it, in Peoria, Ill. Some moving picture man at that time took pictures of the parade and encampment and we have an inquiry from an exhibitor for this reel or set of reels. Any information that will locate them will be appreciated by the Moving Picture World.

NEW INDEPENDENT FILM MANUFACTURER.

The following announcement is clipped from a St. Louis paper bearing date of August 16:

"The best scenes from Mark Twain, including the whitewash episode in 'Tom Sawyer,' Mississippi River pictures from 'Huckleberry Finn' and the thumb print story of 'Pudd'n Head Wilson,' will be produced in moving pictures in a St. Louis factory this Fall. A company is being organized by Joseph Roach, at present assistant manager of the William H. Swanson Film Exchange. The company will have a capital of $20,000 or more. Its plant will be located in the country.

"Roach says that there is a dearth of American comedy among the independent producers. He believes that a plant in St. Louis will have an excellent opportunity of disposing of good comic films as well as the serious drama. Eleven embryo dramas have been arranged by him for production in the new plant. Another film he expects to make will tell the story of 'The Legend of Sleepy Hollow,' the romance of Ichabod Crane and Katrina Van Tassel, written by Washington Irving."

TO THE MOVING PICTURE WORLD.

It is with great pleasure that I read in your current issue the comments of the "Man-About-Town" and the "Censorship of Newspapers." Never in the history of American journalism was there more need for newspaper censorship than to-day. We must expect to hear a great "howl" at this proposal invading the much vaunted "freedom of the press," but even newspapers must learn that the God-given blessing of freedom can be abused. There is no treason more rank than that which abuses the highest beneficent privileges it is possible for the human family to enjoy. Moving picture people everywhere are to be congratulated upon the higher standards which are constantly being reached in moving picture work. The vaudeville has been shamed, and now the newspapers must take lessons from the hitherto much maligned moving picture. It is true that there was a time when criticisms were justifiable, but the moving picture people had the good sense to impose conditions from within and of themselves, "cleaned house" without the intervention of authorities. The newspapers could wisely profit by this example, for if they do not it may be necessary for the sake of public decency and official safety to force upon them a censorship which shall make morals clean and life safe. One New York paper especially, both by word and picture, deserves the greatest possible censure. A series of imaginary murder pictures seem one of its special features, illustrating successive incidents in crime even to the extent of portraying villainy not proved to have taken place; indeed, viler illustrations cannot be conceived. No moving pictures ever were guilty of such conceptions. The hypocritical ravings of its writings, too, are such as arouse the loathing of discriminating souls. Feeding the pangs of discontent with raillery of those in official life, is it any wonder that poor misguided minds are wrought upon to do evil? Pilate may wash his hands in public, but he will ever be both loathed for his cowardice and blamed for the crucifixion of the innocent.

It is further to the credit of the moving picture fraternity that instead of rebelling at censorship they rather sought it; with what satisfaction now can they direct critics to the Board of Censors, and claim a legitimate immunity from criticism; not from blame, for all cause of blame is now removed and their outlook was never better than to-day. Trusting their growth in quality will bring with it attendant prosperity and if the newspapers are content to grovel in scavenger work let the moving picture become more and more ennobled.

A READER.

EXCLUDE THE CRIMINAL: OR SOME FURTHER LIMITATIONS OF THE PICTURE.

Time and experience are the best teachers and good heed given to their suggestions is wise. Everyone who comes before the public in any way whatever seeks to know the public mind and endeavors by right interpretation to be guided thereby.

One of the latest incidents calling attention at the present time is the ill-advised use by morbid people of the suicidal extremes they see in moving pictures.

It will not fulfill any purpose here to mention any of these instances; suffice it to say that in each case there was evidently a developed insanity which only needed a weird suggestion to bring about a climax. These final suggestions often come through reading of crimes in newspapers (but the newspapers are not blamed) or in some theater performance; but if it perchance comes from a moving picture exhibition the hypercritical howl, although the blame is undeserved. The writer has often wondered why we all of us never saw any wrong in the children's "Punch and Judy," which is really a brutal thing and ends with a hanging. Perhaps it is the view point, children are not morbid and "it's all done in fun;" a similar breadth of interpretation is not possible where people are older, unreasonable, morbid and critical. However, is there no profit to be gained from these experiences? Would it not be better to exclude from all pictures **actual** and **positive criminal acts**, even as actual immoral acts are excluded. A battle or similar fight is very different to a murder, or an accident to a suicide: there is also a difference between the tragical and the tragedy. The law as applied to the actual may serve as a guide to the pictured as suggested above; and while many motion picture makers and exhibitors may not see the real necessity of adopting this suggestion, to do so will be dignified and ennobling, besides taking away from the supercillious the occasion to use their arrogant criticisms At any rate it is worth while considering whether or not these actual criminal acts should not be tempered in tone to meet the kindlier instincts of the human family.

W. H. J.

MEDICAL KINEMATOGRAPHY—A GREAT DISCOVERY.

Probably the greatest value of the moving picture development both to science and the human family is the combined use of the kinematograph and the Rontgen tube or X-rays. It has been proved by the use of these combined instruments that the working of the functions of the human system may not only be studied but by reproduction open up a new field both for study and teaching. A medical scientist writes: In the kinematographic image of respiration we behold how the lungs are filled and the spaces between the ribs increased. Our astonished gaze follows the course of food from the stomach into the intestines and its further rhythmic progress. That these possibilities are not only of great didactic value, but yield important disclosures to the medical investigator concerning the normal and morbid processes, needs no elucidation.

But what until recently remained impossible was a sharp delineation of the processes of the heart; the attendant difficulties have, however, been overcome in a remarkable and successful manner.

P. H. Eijkman, a Dutch investigator, was the first to discover a way to solve the difficulty. A single but most powerful electrical discharge is made through the Rontgen tube, for which purpose it was necessary to devise an entirely new apparatus. With this apparatus, Eijkman made kinematographic pictures of the heart lately presented, for the first time, at the congress of German scientists and physicians at Salzburg.

In his method of heart kinematography an apparatus is employed which, placed upon an artery, follows and records exactly the motions of the pulse and, therefore, of the heart. Now this **sphygmograph**, as it is termed, is connected with a sensitive electrical apparatus, which, readily placed at a precisely determined point, conducts the electrical discharge through the Rontgen tubes, thereby producing its momentary flash. The person experimented on is comfortably placed and his pulse is watched during the entire time.

It is thus possible, this German writer maintains, to see the human heart-beat on the kinematograph screen. Every individual position of its various chambers, in every phase of motion, may be noted upon it.

It is with pleasure that we can record this great advance in medical kinematography in these pages, believing that this is but another step in the direction of that great value to which the cinematograph is working.

"THEATER VOYONS," LOWELL, MASS.

Being a Truthful Account of an Experience of a Boston Lady Who Has Contracted the Picture Habit.

One sultry afternoon, strolling down the main street of Lowell, my boots sinking into the melting asphalt, I chanced to look up and read "Theater Voyons," the French for "Let us see." The odd name attracted me. I promptly paid my dime and entered—Paradise, as I thought, after the burning furnace outside. If you can imagine a perfectly ventilated, clear, cool, simple but tasty little hall of leather covered comfortable seats you have a faint idea of the little gem of a theater my good luck led me into. Fairly exhausted from my delightful but long trolley ride from Boston and my landing into a hot, sizzling, butling square, homeless as a gypsy, I experienced one of the most delicious sensations of rest I will remember for a long time. I sank into my chair with a "homey" feeling of repose, shared I am sure by the few scattered around me at the napping hour of a midsummer's day. Closing my eyes I forgot for a few brief moments the whole world and its cares until a lively tune played briskly on the piano, out of sight before the stage, aroused me to the fact that the show was going to commence. The pianist proved to be one of the versatile kind who can produce most anything from rag-time to a rhapsody—a genius of his kind that must be heard to be appreciated. To his music lovely views unrolled slowly—the refreshing sights of Swiss mountains and their everlasting snows, revealing to us the whole process of preparing the condense milk of the world at large. Next a tale in pictures began to unfold and fascinate you by its appealing love story; followed by a most unique production of "A Study in Flowers." Hortensias, lilies, roses and more fine specimens in quaint vases or free, danced in most dainty time, showing off their delicate shape, greatly enlarged in such a way as to prove a most interesting study for the botanist.

A performer announced outside in big lettering came quietly forward at the front side of the stage to deliver an impromptu lecture on the picture depicting the gloomy story of the weals and woes of Mazeppa of Tartary in the land of the Czar. The lecturer, Herbert Le Roy, proved to be a

most gifted speaker with a fine sonorous voice, who by deft touches here and there gave a concise idea of the cruelty perpetrated even to this day in the land of the almighty Czar of all the Russias. The picture story ending in a happy tale of love, gave him an opportunity to disperse mose cleverly, by a delicate and refined style of story-telling, the heavy gloom that had cast its darkest shadows on the audience who had by this time crowded in, filling every kink and corner of the pretty little theater. As the last word of his resonant voice died away rousing applause greeted him. Next a comical picture sketch started old and young roaring—the mishaps of a would-be paper hanger, ending by the engagement of a "regular" to finish the job. A lovely set of colored pictures, accompanied by a singer appearing where the lecturer had stood, brought on a resting mood and keen enjoyment of the glorious voice which more than filled the little auditorium with its rich, full tones. An encore demanded and graciously granted brought another verse of the sweet ballad. Another love story fascinated us by its breezy action, followed by a fine barytone who gave a splendid finish to one of the most agreeable afternoons I ever spent in a moving picture show. Last but not least a word of thanks must be tendered to the manager of the "Theater Voyons" who showed such fine judgment in giving his patrons such a wholesome variety of mirth, sorrow, fun and educational matter on one of the most trying afternoons of a hot midsummer day in dusty Lowell, Mass.

M. M. S.

MOTION PICTURES ARE A POWER FOR GOOD.

[From the "Boston Transcript."]

A staff writer of the Congregationalist, in a current number of that publication, presents "The Case of Motion Pictures" in the first of two papers on the subject. Perhaps none of Edison's inventions has had larger possibilities with respect to its influence upon the popular mind than this. It has developed so rapidly within the last few years that the public has hardly realized the extent to which it now enters into the entertainment and education of every large community. That it may have evil effects if unrestricted is only saying what is true of almost every new thing that in its legitimate application has proved a blessing to mankind. Mr. Edison himself believes it to be a potential force for human betterment, and such it undoubtedly can and should be made. He says: "I believe that the motion picture presents a ready means in the hands of the broad-minded, intelligent and informed workers for the world's good, for the innocent amusement, efficient instruction and moral advance of the great masses of people."

Nothing has ever before done so much to bring the world to our very doors as this invention. What is more to the point, we can view the world in action. Even if it is only a quiet pastoral scene, we can see the grass waving, the flowers nodding, the aspens trembling and the birds flitting through the trees. We can see history in the making, great orators swaying their audiences. What an impressive spectacle it would be had the scene of the signing of the Declaration of Independence been preserved for all time in the moving picture; and when in time that and the phonograph can be made to harmoniously co-operate, as they ultimately will, the real presence of the great singers and the composers can be brought before us, no matter how long after they have passed away.

* * *

"Within almost a single round of seasons," says the writer in the Congregationalist, "the picture show has become an immense enterprise, a world-wide amusement, a universal influence. . . . It has forged ahead into international popularity, and in this country alone probably two and a quarter millions of people visit these shows daily." A staff writer in the Survey says: "On an island 2,000 miles out in the Pacific Ocean the exiled lepers of Molokai gather daily before the flickering wonders of a screen that shows them the world of life and freedom." What a boon for the unfortunate!

Again quoting the writer: "while no one can be blind to the fact of its great possibilities for evil, as well as for good, the moving picture has neither done so much harm nor deserved such imprecations as have been put upon it by well-meaning but uninformed Christian people. The church, particularly, cannot afford to adopt toward it that prejudicial attitude so often maintained toward the theater in general." The elimination of the evils belongs to public sentiment expressed through legislation. We have had bad books and bad pictures, but they are proportionately growing fewer under the representative force of a more sensitive public conscience. The imagination can hardly compass the good that may be accomplished in a thousand ways by means of what is destined to be a universal educator.

WANTED: A NAME.

Please give me a name!
Not that I'm short, for I've now got too many,
Which is a great deal worse than not having any.

I'm the strangest of creatures, so every one says,
'Till it's hard to know where I came from,
With so many fathers, and so many mothers
And, having no sisters, and being without brothers,
They've given **me** all the names they could think of:
So now we are all in a terrible muddle.

Some call me a picture, some say I'm a song,
Many say I'm all right—a few "slightly wrong."
I'm Latin'd and Greek'd,
I'm French'd, English'd and Yank'd,
The givers of some names ought to be spanked.

I can teach and instruct, I'm both parson and clerk;
And, what is most wonderful, I'm best in the dark.
I make people laugh, I make people cry,
I make some of them live, I make some of them die.

I've traveled the world over and wherever I go
People all pay me money, some call me "a show;"
Others, with more dignity, disdain to deride
And, with genuine flattery, add to my pride.

But I must now settle down, and be known everywhere,
And with but one name my nature declare.
So won't you please help, and Papa Essanay
Has fully declared, "One hundred dollars he'll pay"
To whoever decides on a name good and true,
So that all may know me, and then I'll know you.

NICKELODEON PICSHOW THEATO, JR.

EXHIBITORS CO-OPERATING IN ESSANAY CONTEST.

New Name Contest Will Close Next Week.

Hundreds of exhibitors all over the country have evinced interest in the Essanay Company's contest and are playing it up with their patrons. Through the medium of their local papers, poster advertising, etc., they are telling their citizens about the $100 offered by the Essanay Company for a single one-word name and many are offering a special prize if the contest is won by one of their own citizens.

The many letters received by the Essanay Company from exhibitors in all States shows that the contest has aroused widespread interest. A letter from Haring & Blumenthal, of Jersey City, N. J., shows one plan of the exhibitors to reap advertising benefits through the contest. This letter reads:

Essanay Film Manufacturing Company,
Chicago, Ill.

Gentlemen:—Noting that in your Guide you make an offer of $100 for a word, we are using the same in the following manner:

We are proprietors of three moving picture houses and at each we intend to place upon the screen an offer of $100 to be awarded by us and you to be the judge of the winner of the contest. We will install in the lobbies circulars setting forth the same terms of the contest as you use.

Knowing that there are large advertising possibilities in such a contest and also knowing you to have the interest of the exhibitor at heart, we trust that this proposition will meet with your approval.

Yours very respectfully,
HARING & BLUMENTHAL.

As the contest draws to a close the Essanay Company is desirous of obtaining as many contributions as possible and extends an invitation to all exhibitors to co-operate with them in obtaining the appropriate name. Among the many suggestions they offer exhibitors the following press notice, if given space in the exhibitor's local papers, will undoubtedly attract attention and interest. It is undoubtedly a good advertising proposition for all picture theaters and should be used.

PICTURE THEATER HAS NOVEL CONTEST.

One Hundred Dollars Offered for New Name.

Manager ..... of the ..... Theater has announced a novel contest to be conducted by his theater in co-operation with the Essanay Film Manufacturing Company, of Chicago, for a new name for "moving picture show," and offers a prize of $100 to the winner. "Moving picture show," "Nickelodeon," "Five-Cent Theater" and other names used to describe these entertainments, it is claimed by the picture people, are antedate and do not do the beautiful entertainment justice in the way of nomenclature.

The contest, which was inaugurated by the Essanay Company, has attracted the interest and attention of picture theater patrons all over the country, but Manager ..... is making special endeavor that the prize may be won by a ..... citizen. As a further inducement he has offered another prize if the winner is of this city.

"Our announcement of the contest has already aroused considerable interest," said Mr. ....., "and many of our patrons have contributed to the Essanay Company's Contest Editor. What is wanted is a suitable name, short and to the point, and must comprehensively carry the idea of 'Moving Picture Show.' The name should be euphonious

and suggest the real dignity and high quality of the entertainment offered by the motion picture houses.

"The last few years has seen enormous strides in the moving picture field, and millions of dollars are spent each year by the manufacturers of films in producing thoroughly artistic subjects. At first tolerated as a fad that would soon pass away, the motion picture has firmly established itself as an important factor not only in the amusement field but in the educational as well. The motion picture theater offers an inexpensive entertainment, but not a 'cheap' one. It has undoubtedly come to stay."

The terms of the contest conducted by the ..... Theater, in co-operation with the Essanay Film Manufacturing Company are given below.

One hundred dollars is offered for a new name for "moving picture show," which will be used as a new name for the ..... Theater and for shows of that kind all over the country.

The contest is open to anyone anywhere, to send any number of names, and the first one sending the winning name will surely get the $100. The name will possibly be used all over the country, but the shows at this city will be the first to adopt it.

The word should be typewritten or written plainly in ink on the face of an envelope, while the address of the contributor of the word should be written on a separate slip and sealed within the envelope.

As the envelopes are received, they will be time-stamped, so that in case there is more than one contribution of the prize-winning word the envelope which is received first at the office, address below, will contain the name of the winner of the $100.

The judges will be appointed and the contest handled by the Essanay Company, of Chicago.

The contest closes September 1, and the winner will be announced as soon as possible thereafter.

All contributions must be sent by the contestants to the Contest Editor, Essanay Film Manufacturing Company, 435 North Clark street, Chicago, Ill.

THE WORKINGMAN'S COLLEGE.

By Jane Elliott Snow.

"What is the workingman's college?"

Why, the moving picture show.

"How can that be?"

Let us see.

In the first place it is the workingman's college because he can thereby acquire a broad and liberal education.

"A liberal education from that nonsense!" I hear some one say.

But the moving pictures are not wholly made up of nonsense; far from it. There is some to be sure, but

"A little nonsense now and then
Is relished by the best of men."

Besides it is good for one. Cold indeed must be the heart of the man who doesn't respond to a bit of humor, at least at times. Life is quite too serious for one to wholly ignore its funny side.

"Laugh, and the world laughs with you;
Weep, and you weep alone."

One of the best known and best loved men of all time was Mark Twain, whose humor has kept the world in smiles for many years and will continue to keep it smiling while our literature endures.

Even the great Dr. Lyman Beecher saw the necessity of humor. His daughter tells us that when the distinguished divine was preparing one of his soul-stirring sermons he devoted all his energies to it; he thought of nothing but his sermon until he had delivered it. Then he went home, brought out his violin, and drew forth from its well toned chords some lively music, which helped to relax the strain to which his nerves had been so long subjected.

The daughter speaks of this last proceeding as her father's method of "letting himself down." While his preparation for the final delivery of his sermon was the act of "winding himself up."

The budget of Lincoln stories bids fair never to become exhausted, which proves that our immortal War President was endowed with a greater sense of humor than that possessed by the ordinary man. This gift no doubt helped to lighten the enormous burden of responsibility and care, which the exigencies of the times imposed upon him.

So much for the funny, the humorous side of the moving picture show. As to the objection sometimes raised that they (the shows) are harmful, they cannot be, since the National Board of Censors have placed their ban upon everything of that character. Some of the film producers are now particular to inform the writers of their scenarios that no scenes of crime, or violence, or anything suggestive of immorality will be permitted.

The workingman, while he is acquiring his **higher** education at the moving picture show, needs the amusing features of it to relax his wearied muscles after his day of toil in the shop or factory.

As he enters the theater he sees thrown upon the canvas possibly a scene where people get into all sorts of amusing situations, they run, fall down, tumble over each other, fall into holes, into water, scramble out and create such hearty laughter that the workman forgets his weariness and is prepared to fully enjoy and appreciate the graver, or the more educational subjects which follow.

He visits different countries; he sees the Fetish worshippers in "Darkest Africa." He sees the Hindoo prostrating himself before his gods; the muezzin calling the faithful to prayer; he sees the Chinaman with his queue and the Turk in his flowing robes. He realizes as never before that this is a great world, and that people of varied ideas, customs and manners inhabit it.

He witnesses the process of some new industry—new to him at least—and then changes off to literature, or possibly to a story taken from Greek mythology.

His mind may be narrow, cramped, but in spite of all he is gaining ideas; his views of life are broadening, and ere long he will become a pretty well educated man.

Indeed it is questionable if since time began there was ever a simple instrumentality that would compare with the moving picture in its work of educating the masses.

I say masses, because the masses are in attendance at the moving picture show, and the masses represent those who toil with their hands.

The workingman cannot attend the professional ball games because it takes half a dollar just to get into the grounds, and in addition it requires the loss of half a day's time. He cannot attend the high class concerts because neither his purse nor his time will admit of it, nor, for the same reasons, can he travel to any great extent, but he can visit the moving picture shows, and there he can travel through all lands and learn the condition of people in all climes.

Who then can say that the moving picture show is not the workingman's college? The medium through which he may rise to the rank of a broad-minded, well-educated man.

FREE MOVING PICTURE ENTERTAINMENTS PROPOSED FOR MILWAUKEE SCHOOLS.

The Milwaukee "Journal" has offered to the school board of that city to provide free of all expense ten moving picture entertainments in as many schools. Commenting on the "Journal's" offer the Rev. R. R. McKaig (M. E.) says:

"I am so much in favor of that sort of thing that I would give the free use of a room in our big gymnasium to have them given here for the benefit of the factory boys and girls and others. I wish it might be arranged to have them presented here. It is an intelligent substitute for something that has come to stay, for moving picture shows are now firmly established here and elsewhere. The 'Journal's' idea is a fine one and it ought to result in much good. I for one shall do all I can to help the move along."

MOVING PICTURES IN SCHOOLS TO TEACH.

[Editorial in Birmingham, Ala., "Ledger."]

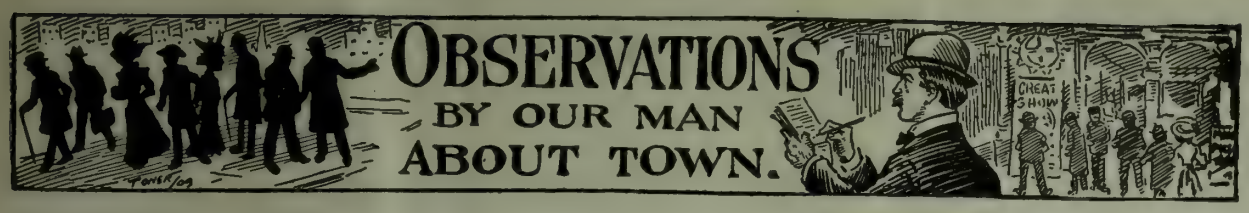
The moving picture is possibly the most useful, if well managed, of all the modern improvements. The possibilities are illimitable for instruction as well as for amusement.

By many teachers it is held that students learn by the eye more quickly and retain the learning better than they do by ear. It is certain that we all do learn more easily when we see and hear the lesson. A good lecturer with a moving picture, giving the scenes in all the perfection of the art, could teach as no other lecturer or instructor could.

During all the years of the schools there have been some teachers standing out as the most successful, because they could impart knowledge and guide investigation better than others. With this instrument any intelligent teacher is able to impart information in a way acceptable to any child mind, and make indelible impressions. Not only can that be done, but it is not necessary that the teacher should have spent years in studying or in travel. Well-prepared films and a careful study of them gives the lecturer all knowledge the average person needs to instruct classes. It is right in line with the psychology of a child's mind to see what the teacher is talking about, and particularly is this true of geography and travel. Actual scenes are given from the lands in question, from the cities under study. In literature the pictures of the writer and scenes of his home and pictures of his books make a wonderful lesson.

Mathematics can be taught by the pictures with all the entertainment possible to throw into it. The demonstrations are better than those on the blackboard. Many of the studies can be given quickly and thoroughly with the pictures. The idea can be developed indefinitely. Already the pictures show the beaten roads of travel and many scenes that grown people like to see.

With a set of films prepared for the schools it is easy to see how much more pleasant several of the studies can be made. For instance, take the rubber industry, and the picture can show the trees in the forest, the laborers gathering and preparing the crude gum, the factory where it is made and the various forms of the finished rubber in use. There is an unlimited field for the right teachers with the right films. How quickly that combination could build the right education.



August and December are two months of the calendar year that present more paradoxical features than any of the other months. December is the great month of joys and sorrows. The two extremes are closely associated and quite noticeably mingled. August, to the moving picture man, is much the same. Many say that from the start to the ending of Summer the moving picture man's lot is a sad one. But such is not the case. At least he does not show it is such, so far as my observations have extended, and I can assure you they have been much more than casual. As the opening of Summer approaches he says, quite philosophically, the time will soon be at hand when he must either close up for a month or two or reduce the class of his service to a minimum. Summer arrives and in the same spirit he says to his exchange, "Can that first run of mine and give me the cheapest you've got. I'm going to keep even with expenses until the Summer closes." He continues in this frame of mind until about the first of August, when a change comes over him and he asks if the Summer will ever run out. This unrest grows for the next week or two and he tells his friends he never experienced a worse season. It seems to take him until the middle of August to discover that he has been trying to keep his head above expenses. He becomes peevish and at times morose, sometimes despondent; he becomes deeply imbued with the idea that the moving pictures are going to the dogs, that they have lost their drawing power and all that sort of thing. In this frame of mind he drags along until the opening of the third week of August. Then a new spirit moves him. He realizes that the Fall season is approaching and, instead of bequeathing his show place to somebody and committing suicide, he hastens to his film exchange and opens negotiations for a high grade service and a high class reopening.

* * *

So it is at the present time. I have heard an awful amount of grumbling by exhibitors during the past two months over the conditions of the picture business and it was hard for me to fight off the belief that many of them would quit the field before the Fall; but, as in previous years, I find all of them figuring on what it will cost to enlarge, improve or renovate their places and provide attractions superior to their offerings of the past. There are no quitters among them. The only men on the list of quitters are those who stopped before the Summer season started. Those who have held on to their places are full of hope and look for a good Fall and Winter season. Joyful anticipations, as it were, follow the sorrowful experiences that surrounded the box office when it is too warm for the people to walk up to it.

* * *

And the reason some people give for weathering the adverse conditions and sticking to their places are amusing at times. I know many people who gave up mercantile pursuits to open picture shows who have told me that they like to run them even at a loss because there is a fascination in the business. Others say they run them to give their children jobs in the box office, at the piano or somewhere else. Others claim bad credits make the mercantile business too hazardous and the loss in the picture business is much smaller because it is a cash in advance proposition. Few will admit that any profit is made and those who concede there is a profit put it always at a minimum. But all of them manage to pull through for the Fall opening.

* * *

Referring to the profit and loss side of the exhibiting business, has it ever struck you that it is extremely rare that you see a receiver take hold of any of the places? Now I do not pretend to advance the theory that exhibitors do not fail. I do contend, however, that there is no other business in which there are less receiverships. I think the picture business holds the record for this. Of course I concede that a receiver would go hungry in almost any of them. When the crash comes the unsuccessful manager turns the key in the door and walks away, and that is the end of the story. Aside from the projecting machine (when not rented) and the chairs in the place (when not covered by a chattel mortgage) there is nothing a receiver could take and the manager can walk away confident that he has left nothing behind upon which his creditors could realize any more than he could.

This is just the situation that was referred to by an exchange man the other day. He declared it is the hardest thing to convince some exhibitors that he is justified in asking payment in advance for the rental service. When this proposition is made it is met with an intensified display of indignation that any suspicion should be entertained about the exhibitor's integrity and honesty. No protestations will avail. The exhibitor will not take the view that it is a business proposition tending to secure the exchange against some event, either foreseen or unforeseen.

* * *

"Why am I not justified in asking payment in advance?" asked the exchange man. "The exhibitor gets his money before the people see the show." An exhibitor who overheard the remark delivered this argument in reply: "You are not compelled, nor do you, pay the manufacturers for the films until after you have received them and have rented them. We put up our money to buy or lease land and buildings, and invest large amounts in fitting up a place. When we do this our credit should be good for at least one week." "That is very true, so far as it goes," argued the exchange man, "but when you have run an exchange and met some of the people I have come in contact with you will see that I know what I am talking about. My experience has been this: By starting out on the credit system I weaken my position and when the exhibitor comes to me with a hard luck story I cannot call his attention to my inflexible rule to require payment in advance. If he runs up a bill on me and I threaten to cut off his service I hurt his feelings and he secures films elsewhere." Once more the exhibitor spoke: "I know such cases have happened and it is too bad that they should occur because incidents of that character are as hurtful in a measure to the honest exhibitor as they are unfair to the film exchanges, but I want to say right here that many exchanges have justified the refusal to pay in advance by not giving to the exhibitors the films agreed upon after advance payment had been made."

* * *

"All that will be regulated in time," said a fourth party, who had stepped up unobserved. He was a man who is pretty well posted in all branches of the picture business. When asked how it would be done, he said he did not know exactly, but he had a well founded belief that the General Films Company, that is gradually gathering in the licensed exchanges, would be one of the mediums through which the regulation would be effected. One of the listeners remarked that talk about that company had pretty well died out and he had not heard recently, of its activity. The man of information replied: "I went to my exchange the other day and found quite a change. The routine was going on as usual, but the man who had owned the place was only the manager. It seemed to me that the change was made as quickly and quietly as the turning of a pancake on a griddle. Those people certainly have the dope. Last Spring there were nine licensed exchanges in Greater New York. How many do you think there are now? Practically three. There are really still six distributing points for licensed films, but only three owners. Two exchanges passed out of the licensed fold last Spring. Five of the remaining exchanges are branches of the General Films Company. Two exchanges are still doing business under their original names."

* * *

The party was correct. Five of the remaining licensed exchanges in Greater New York are now controlled by the General Films Company. The last to be acquired was one of the pioneers in the rental business, the American Vitagraph Company. If I am not mistaken that company and the P. O. Waters exchange were the pioneers. These were in the business long before the Nickelodeon era started. Of the five exchanges the American Vitagraph Exchange is the only one to lose its identity altogether. The other four are still doing business at their own stands and the former owners are running them. The American Vitagraph Exchange business has been transferred to the quarters of the old Kleine Exchange and Mr. Willis, who has so long been identified with the latter, is now running both. The last purchase was not a surprise to those in touch with the rental business. Negotiations to that end had been pending for some time. It was generally believed that when the deal

would be effected the exchange would remain at the old quarters, as it was the only licensed exchange south of Fourteenth street and close to the Brooklyn Bridge and the several downtown ferries. It seems the fire that occurred in the quarters of that exchange about two months ago changed the plans as to the continuance of location.

* * *

And with this change "Pop" Rock, one of the war horses of the picture business, retires from the rental field. I understand it was quite a sentimental departure on his part as the exchange had a warm spot in his heart. I was about to say he had also retired from the exhibition field. This would not be correct. "Pop" Rock and Tom O'Day, of San Francisco, are the managers of the J. & J. Company that controls the Jeffries-Johnson fight pictures, so the man with the expansive and brilliant chest is still in harness. With apologies to a song writer of the times we may all sing: "We still have our big diamond Bill."

THE ALIEN OPERATOR IN NEW YORK.

There are two kinds of kicks in this world, the polite kick and the nasty kick. The fellow who makes the nasty kick nearly always defeats his purpose, but there is something about the man who makes a polite kick that gains him a hearing where the other one fails. There walked into our office a day or so ago a mild-mannered young German, who asked us in a very quiet way if we knew of someone who needed an operator. We asked him the usual reference, in answer to which he produced documents that brought to our attention a condition of which we are bound to take notice. But the thing that impressed us most about this man was the note of quiet patience in his voice and manner. He made no wild-eyed protest or threats of shooting any public official. In fact, whatever information he gave us came in the form of answers to questions we put to him, and it is probable that we would have known nothing of his trouble if we had not dragged it out of him. He was so decent and uncomplaining in the face of ridiculous and unjust conditions that he appealed to us, and we think that the facts in this case are worthy of some attention as an illustration of pernicious law making.

The letter from the Department of Gas and Electricity, which we print below, explains with brutal brevity just why Mr. Freese is now walking the streets looking for a job. But it doesn't suggest in the least what is to become of a wife and six little American-born children depending upon him. The letter:

Department of Water Supply, Gas and Electricity,
City of New York.
Harry S. Thompson, Commissioner.
13-21 Park Row, August 12, 1910.

Mr. Frederick F. Freese.
320 East 125th street,
New York City.

Dear Sir—Answering your question, I beg to advise you that while you recently passed successfully our examination, the department is debarred from issuing to you a moving picture operator's license card, owing to the fact that you are not a citizen of the United States. Very truly,

H. S. WYNKOOP.
Electrical Engineer.
Assistant to Chief Engineer of Light and power.

Reader, if you had served this country of ours in time of war, and had spent ten months in that malaria swamp known as Chickamauga Park, as Mr. Freese did, and then received this letter in thanks for it, we know how much love you would have for Old Glory, so we will not ask you. While Uncle Sam may have no direct knowledge of this case, it seems that when men are needed to fight for the Stars and Stripes they are enlisted quickly and no questions asked about whether or not they are citizens of the United States. But let the foreign recruit try to become a citizen and he finds the Government very particular indeed, and in this case one of them is actually denied a living. The Government is so apprehensive that a foreigner will become a charge on the community that it actually makes a charge of him.

In the case of Mr. Freese the Government is half to blame for dallying these ten long years with his application. The other half of the blame falls directly upon the head of the petty meddler who drew up the recent New York City ordinance denying an operator's license to anyone but citizens of the United States. Mr. Freese is at liberty to operate a picture machine in any other city, if anyone will give him a position, and therein can be seen the stupendously amazing tyranny of a petty official in passing a city ordinance that is clearly national in its scope. If it is wrong for a competent foreigner to operate a picture machine in New York City, it is wrong for him to operate in any other city. And if it is wrong in every city, then certainly it is wrong for **any** foreigner to follow **any** trade in **any** city of the United States, no matter how skilled or unskilled he may be. He may pay taxes and do army duty and all that, but he must not try to make a living.

Mr. Freese came to America when a boy, nineteen years ago. He showed us his honorable discharge papers from Company "A," Eighth New York Regiment Volunteers, which reads: "Service—Honest and faithful. Character—Excellent." After the Spanish-American War, being then a young man of twenty-six years, he learned the operating business and has been at it ever since, and it is practically the only business that he knows anything about.

During these ten years that he has been an operator, Mr. Freese has applied many times for citizen's papers, only to meet with the same endless red tape that has already become a public disgrace, and a discouragement to many worthy applicants. Each time he went to the Naturalization Bureau he was obliged to bring a reputable citizen to vouch for him, but after a while the reputable citizens grew tired of wasting their valuable time trotting down town on fools' errands, and refused to do so any more, until finally Mr. Freese himself lost hope and gave it up as a bad job.

This gentleman knows his business from A to Z. For a number of years he was a road operator and latterly he has been located in New York City. He has worked at Ganes' Manhattan Theater, Thirty-first street and Broadway, and was filling a $25 position at the American Music Hall, Brighton Beach, until August 2, when the inspector took up his 1909 card. He passed the new examination with ease, but with results as we have here set forth. Thus at the age of thirty-six he finds himself disqualified and denied the privilege of supporting himself, his wife, and those six little American-born kids.

We have some vague information to the effect that a foreign-born man having done army service is entitled to first papers. We also believe that this case would not stand the test of law, but that all means time and money and red tape, so what is the man going to do for bread and butter in the meantime? Perhaps some of our readers in other cities can answer that by writing to Mr. Freese when there is a position to be filled.

SUNDAY SHOWS SANCTIONED BY MINNESOTA SUPREME COURT.

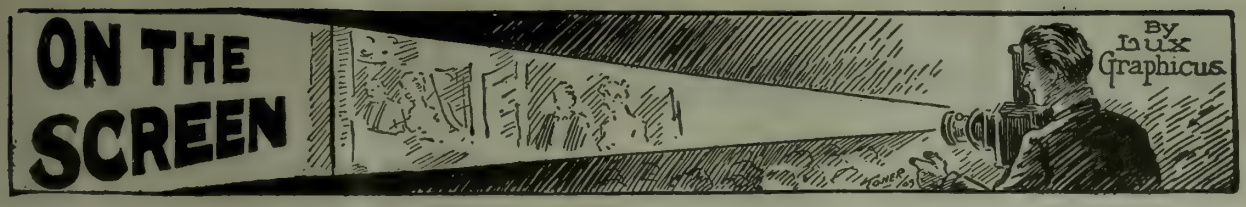
Operating moving picture shows on Sunday, when the pictures are moral and there is no disorder, received the sanction of the Minnesota Supreme Court last week, in an opinion written by Justice Lewis. So long as the "repose and religious liberty of a community" is not disturbed by the productions, they are not held to be unlawful.

The opinion came in the case of D. W. Chamberlain, who was arrested at Mankato and fined in municipal court for keeping the Unique Theater open on the Sabbath day. He appealed and the Supreme Court reversed the decision. In his opinion, Justice Lewis said:

"It has never been the legislative policy in this State to strictly enforce the cessation of all kinds of work and amusements on the Sabbath day. The leading principle all through the leading enactments upon the subject is to prevent any serious interruption of the repose of religious liberty of the community. This means it has not been the intention to interfere with the freedom of the public in the pursuit of amusement and relaxation on the Sabbath day when it does not seriously interfere with the rights of other members of the community who desire a quiet and uninterrupted observance of the day.

"But it should be understood that our decision is based on the evidence in this particular case and it should not be understod that moving picture shows and similar entertainments may not be abated under other provisions of the law when unwholesome in character or improperly conducted."

Jos. Levi, slide maker, dropped in for a social call one day this week. Joe has been under the doctor's care for some time but says that he now feels better than he ever did. Business is good and prospects better and he expects to do big things with a new scheme he has just started. This is furnishing slides and lecturettes of important public events in record time, which he is enabled to do by special arrangement with the Associated Press. If this project succeeds, as he expects it will, the premises at 31 Union Square will soon be too small.



The lure of the pen to the average well educated boy is as magnetic as the lure of the stage is to the average well educated girl. To be a great editor, a great author, is the dream of millions of boys this moment; to be a great actress is the ambition of millions of girls. It all looks so easy, so profitable, so attractive. You not only make a fortune but you also acquire fame: a delightful combination. Some men become famous and don't make a fortune; others acquire the fortune and are unknown to fame. We seldom get all we aspire to in this world. Perhaps it's as well we don't. If I got all that I once aspired to, besides being famous, I might have stood in the shoes of a very harmless looking gentleman whom I saw on the White Star liner "Baltic" the other day. This was John Pierpont Morgan seeing his son off to Europe. Mr. Morgan looked very unimpressive, very badly dressed, not particularly happy, and not particularly well. Upon my word though I need money as much as any man and have yearned to be rich, I don't think I would care to change places with J. P. M. at the price.

* * *

I never started out in life to be a financier. I wanted to be an editor. So I am and have been. Of course like most of my fellow pilgrims towards that bourne whence no traveler returns, if I had my time over again I would have been something else—a lawyer or an architect. Both these professions were open to me. But the lure of the pen triumphed, and that is why, to come right to the point, I, in common with all newspaper men, take a deep interest in everything that concerns the press, both inside and outside a newspaper office. More particularly am I concerned in outside views of newspaper life. I like to read about it in books, I like to study newspaper plays and I like to study newspaper films when they appear on the screen.

* * *

It was, therefore, with more than ordinary interest that I last week sat and watched the forthcoming Edison release dealing with a very human side of newspaper life. This is called "A Great Scoop." Having brought off a few scoops myself, I was eager to learn what sort of story the Edison Company were about to offer the public. Before the film started I was told that I was going to see a right good strong dramatic piece of work. So I did. And, before I go any further, let me pay the "powers that be" of the great Bronx studio, the well deserved compliment of saying that in the photographic, histrionic and dramatic qualities of their pictures, they are making, and have made, really marvelous advances over the work of a few months ago. It is the barest justice to say that, as a result of recent efforts, there is nothing better on the world's market to-day than an Edison moving picture.

* * *

But to the story of this great scoop. Out of the hurry, scurry and bustle of an editor's room at night time, right here in New York City, issues the painful fact that a young reporter has "put a hole in his manners," is fired and goes home to his young wife with the melancholy news. All looks lost to the poor chap, but Providence seems determined to give him one more chance. Having a quick ear he absorbs the substance of a chance conversation between two men relative to the financial condition of a well known bank. Here the exciting plot starts in real earnest.

One of the men drops a paper. The reporter picks it up and follows the two men to Wall street. Now I quote a condensed description of the remainder of the story from the "New York Times":

* * *

"The next scene shows the directors of the institution in consultation. The reporter gains admission by bringing back the paper and by a trick on the telephone he hears the bank examiner declare that the bank must close its doors. The reporter notifies the office, the presses are stopped until he appears and dictates his story to a typewriter. When the paper is out the reporter is reinstated and his friends invite him to go out and celebrate, but he refuses. He hastens home to his wife and the film closes with him locked in her arms."

I see the writer of the above questions the methods and morals of the scoop. But the end justified the means. I wanted to see that young reporter reinstated! My heart was in my mouth all the time the film was being shown lest he should fail in his desperate enterprise! I sympathized so much with the young wife at home who might have to suffer terribly for this poor boy's slip and his possible failure to atone for it. For, alas! I, know something of the shadows as well as the lights of newspaper life. When he picked up the dropped paper in the downtown cafe, said I to myself said I: "There is hope for him and that poor girl yet."

Then I watched him at the very realistically presented directors' meeting. Would he be discovered and unceremoniously ejected from the building? No, thank goodness, he was not. Would he be detected in the act of tampering with the telephone so that he could hear outside of the directors' room what was going on inside? Thank goodness he wasn't. The excitement of the picture increased. The boy got command of the telephone board in the outer lobby and sat and listened to what was going on amongst the directors. Yet there was an inconvenient porter or janitor, who might have detected and stopped him, who seemed to be hovering around at awkward moments. He only hovered! He didn't stop the boy in his eavesdropping. So the first half of the great scoop was accomplished! How to make use of it! The newspaper office was notified and the boy commenced his rapid journey up town by automobile and otherwise.

Meanwhile in the newspaper office the presses had not commenced to run. Still it was getting dangerously near one o'clock, the appointed moment of going to press! There on the screen was the clock telling us irrefragably that it was a quarter to one; ten minutes to one; five minutes to one! Would the boy reach the office in time? Would the great scoop really come off? Would the young wife be made happy again? Would the boy himself recover his position by his pluck, daring and adroitness? Thank goodness he did. He reached the office just before one o'clock! Then this fine piece of newspaper drama ended by the exhibition on the screen of the news item, for which the boy had worked so hard, his restoration to his position and to the arms of his once more happy young wife. A splendid story splendidly told!

* * *

I like this story and its moral. It is true to life, although perhaps it rather strains the probabilities. But then, if in our films and our fiction we stuck too rigidly to the probabilities, we should not have any films and we should not have any fiction. Then, I like the lesson which this film teaches in an unpretentious way. The young reporter is given another chance, showing that, after all, even a grumpy old night editor may have a tender heart and be justified of his tenderness.

A very readable book could be written about newspaper scoops. As a matter of fact newspaper scoops are in process of being achieved around us daily in New York City and other large centers of population

* * *

Newspaper life has its joys and sorrows like every other calling. Its rewards are perhaps not commensurate with the mental outlay that it necessitates. A few newspaper proprietors get wealthy but the rank and file of the workers do not make money in the accepted meaning of the term. They just lead interesting, varied, busy lives, which are occasionally punctuated by the pleasure of a scoop. It is a pleasure, I assure you, to pull off a scoop, that is to get a bit ahead of the other fellow. Then again the blessed St. Peter is popularly supposed to have a warm corner in his heart for newspaper men—or at least some of them. A very wealthy man once knocked at the Celestial gate. "Name and profession!" said the Saint. "John Smith, publisher," was the reply. "No place for publishers," said the Saint, "you had the time of your life on earth!" Another knock. "Name and profession, please," repeated the Saint. "William Smith, editor," was the reply. "Come in, my boy," said the sympathetic Saint, "you had a darn rough time of it down below." So he did; so they do.



"The Lady and the Burglar" (Edison).—The dramatic elements in this piece are so badly mixed that few would be able to untangle them until they work out to their conclusion. The professor, the young wife, the gallant whose attentions are unwelcome but persistent, the burglar and his little daughter. The story becomes absorbing as the film passes, and the complications increase. Then comes the end, a denouement as unexpected as it is interesting. The acting is sympathetic and leads up to the end in a way that holds the attention closely to the last. The photography is clear, adding much to the pleasure the picture excites. The Edison scheme of toning the film different colors might be open to question if it were not used with so much discretion. As it is now done it adds to most films and sometimes one fancies it is a relief to the eye. One color may, under some circumstances, become monotonous, though this would never occur with an interesting film. The variety introduced by different tones is worth while considering as a phase of motion picture work.

"Camel and Horse Racing in Egypt" (Urban).—An educational film of merit, presenting views of both camel and horse racing. The reproduction of characteristic scenery and persons, adds much to the interest, though the floundering movements of the great ungainly camels while racing are well worth seeing. It is photographed with the same degree of excellence which characterizes all the Urban outdoor work.

"Under Both Flags" (Pathe).—A thrilling war picture, filled with graphic illustrations of the grim life of conflict which confronts a soldier. The realities are all there, some of them reproduced with such accuracy that one almost sees an actual scene passing before his eyes. And when it is past he becomes more than ever convinced that war should be abolished. The motion picture is one of the most eloquent advocates of universal peace the world has ever known.

"The Witch of Carabosse" (Urban).—A reproduction of a mediaeval legend, representing a witch who lived in some ruins and was the terror of all the people round about. Finally, a pompous individual falls into her clutches, and before he escapes he leaves a few things which amuse the audience, but contribute to his humiliation. The pictorial work about the ruins is beautifully done. The story itself is not as strong as the excellent mechanical work deserves.

"The Death of Michael Grady" (Vitagraph).—Meddling neighbors are determined to kill Mike who has a serious enough stomach ache. And when all the usual accompaniments of a funeral are in progress and Mike appears in his long white robe there is an exit which would do credit to almost any situation that might. Then Mike and his wife hold a wake of their own, just to assure themselves that he is not dead, while the chagrined neighbors appear one by one to offer congratulations upon Mike's fortunate escape from death and the grave.

"Up-to-Date Servants" (Essanay).—Cinderella up to date would be quite as appropriate as the title given this picture. Anyhow, a servant, impersonating her mistress at a ball, makes a hit with a young man, loses a slipper in a hasty flight and not until she appears in the young man's drawing-room is he able to dispose of his fit of the dumps. Then comes a toast as Marie puts on the slipper. Without being in any sense great, or even strong, this film is diverting and enables an audience to while away a few minutes very pleasantly. There is plenty of life and animation and some of the incidents are distinctly humorous. The entire film is a burlesque of exceptional quality, certain to attract favorable attention.

"The Borrowed Baby" (Kalem).—A mix-up which raises shouts of laughter. An amateur dramatic society requires a baby in its cast. Accordingly one is borrowed to play the role. What happens is as funny as anything Kalem has ever put out. Then when the leading man returns the borrowed youngster, is arrested by the constable, and the picture ends with everybody struggling to explain, the hilarity knows no bounds. It is a comedy overflowing with life and offering a pleasing contrast to the hackneyed sort. Not the least amusing is the experience of the unsuspecting baby at the hands of the cast.

"Her Photograph" (Pathe).—A comedy presenting amusing situations and offering opportunities for a laugh. Acted with the usual vim of the Pathe players and photographed with skill, it has concealed about it a series of hearty laughs.

"The Ibis" (Pathe).—An educational film presenting the Ibis, unfamiliar to a larger proportion of the people of this continent, yet at one time an important object in the life of the most influential nation in history. Photographed with the appreciation of pictorial possibilities which characterizes all the Pathe work, this film is a welcome addition to the long series of educational pictures put out by the house.

"On the Banks of the Zuyder Zee, Holland" (Urban).—A travel picture presenting interesting phases of life, together with much picturesque scenery, as seen upon the banks of this sea. The quaint and picturesque buildings and the strangely garbed people, all reproduced with fidelity and appreciation, combine to make a series of views instructive as well as interesting. Holland is a poet's and artist's country and this picture goes a long way toward establishing this fact firmly in the minds of the common people.

"The Girl on Triple X" (Essanay).—A Western story with a girl as the storm center and a jealous would-be lover as the promoter of the mischief. An innocent man is led to execution and barely escapes through the intervention of an Indian he had befriended, who exposes the whole miserable business. The mischief maker changes places with the first man led to execution and the film ends, with the imagination supplying such details as are lacking, but not missed. The mounting of a horse and riding away with one's hands tied is a feat few would undertake to accomplish, yet one of the actors performs it successfully and saves his benefactor's life. This is a graphic bit of work and adds materially to the interest of the film. The fact that the film closes with the execution suggested is to be commended. It is time those relics of barbarous times were eliminated from the films. A suggestion is quite as effective as the real scene, as is shown by this picture.

"Drifts of Snow in the Chamounix Valley" (Gaumont).—A beautiful reproduction of snow drifts which really represent snow. The operator performed his part and was followed by the others in turn who produced a film that presents snow with such fidelity to nature that one can appreciate what it means. Often these snow pictures are mere masses of white and black, with none of the delicate shadows and half tones which make pictures of snow so beautiful. In this instance all objections of that character are overcome and the picture shows the huge drifts, shot with all the delicate tones and shadows which make snow beautiful. The picture is worthy of commendation from every standpoint.

"Oliver Twist" (Pathe).—Lovers of Dickens will be pleased to see this reproduction of one of his great stories. It is one thing to read the story, getting into as close sympathy as possible with the characters, and quite another to see those characters step out of a book and perform their parts with all the life and animation with which one's imagination may have endowed them. While the writer of this confesses to an inability to say whether all the minor details of the picture are in accord with the facts, he does not hesitate to say that it seems to depict it as he understands it in its main features. There is a wealth of scenery and staging which is supposed to be historically correct and probably is, as near so as possible now. Perhaps the principal thing to be considered is the fuller appreciation of the author's work which will follow this illustration. To see one's book live and move is well worth while, but not until the motion picture came was it possible. The adequate production of the work of great authors helps the cause of literature and plays an important part in the development of literary taste among thousands who perhaps never had the opportunity or time to read the works presented.

"The Turn of the Balance" (Vitagraph).—A society love story which will appeal to many with an irresistible force because it seems to reproduce a genuine heart interest. A wealthy young woman comes to the aid of her sweetheart when he most needs it, supplying a denouement which cannot fail to please. The picture is admirably produced mechanically and the actors make the story strong by their sympathetic work.

"The Attack on the Mill" (Edison).—Adapted from a story by Emile Zola and representing an episode of the Franco-Prussian War. In most particulars this is a more than usually attractive production. The situations are exceptionally dramatic, leading up to the denouement which is fully as dramatic as the situations that preceded. The scenery is in keeping with the subject and, moreover, is beautiful. Some of it makes pictures well worth seeing apart from any connection they have with the story. The careful attention to details which characterizes the Edison pictures is seen here, as in other pictures presented by the house. Perhaps those familiar with the life and scenes depicted can find

minor faults here and there, but it is well to remind them that the great bulk of those who see motion pictures look to the story and the way it is developed, rather than to the small things which some critics profess to see. This story moves forward with a rush and a swing which holds the attention until the film ends. It is a good picture and one that will stir the emotions and thrill with its situations.

"The Red Girl and the Child" (Pathe).—An example of the Pathe invasion of the American West. The photography is well done and the story is told well enough to hold the attention. The Pathe characters are plainly observable, and while they are sufficient to overcome many faults, it can be said with truth that not yet have the actors caught the spirit of the wonderful region, nor do they seem able to interpret the life they find as sympathetically as they will after they have studied it more closely. Photographically the film is a splendid specimen of the film makers' art.

"The Call of the Blood" (Kalem).—Will the call of the blood overcome the education and environment of a life entirely different? That question has been asked many times and has been differently answered. This Kalem picture declares as emphatically as actions can speak that the call of the blood is stronger than the influence of education and environment and seems to prove that it is difficult to overcome the impulses bred in the blood for generations. It is a study in heredity well worth seeing and from one standpoint answers the question conclusively. Admirably photographed and graphically acted this film should interest because of the racial story it tells.

"Mrs. Barrington's House Party" (Vitagraph).—A delicate comedy, with choice bits of humor running through it, strengthened by a heart interest as attractive as it is strongly marked. Then there is an elopement, a secret marriage and at the end happiness. The picture, while not great, is at least not unpleasant and develops some situations which rouse one very strongly and hold the attention without flagging for an instant. Well acted, cleanly photographed, reinforced by excellent mechanical finish, the picture will be popular.

"A Salutary Lesson" (Biograph).—What may result from neglect of children, so far as the physical end is concerned, is shown in this picture. The moral results of neglect cannot be depicted at such an early age, yet they are often more serious than the physical. This picture has little or no dramatic strength, but it depicts, with extraordinary fidelity to facts, numerous domestic scenes. Probably everyone can recall instances similar to this and not a few will wish that certain individuals of whom they are reminded could see it. It may, in a way, apply to substantially everyone, since all children sometimes seem to become troublesome and worry their parents. The picture, while not possessing any claims to dramatic power beyond that which is inherent in the subject will, nevertheless, make a profound impression, because it touches upon something which appeals directly to every home. It is one of the strongest sermons upon the neglect of children that has come out in a long time.

"A Change of Heart" (Lubin).—A comedy which discloses with commendable frankness what may happen when a couple incur a change of heart in an unexpected way. Stubbs wanted a wife who was not a dowd, and he got her. But unfortunately before he got her he changed and would have preferred the dowd. When they met next time the reversion was complete in both cases and the shock was too great. They fell fainting into the arms of their friends, leaving one's imagination to supply the missing details. The picture is funny, since it represents such a total transformation, a making over as complete as it is possible to imagine. The acting is lively and offers numerous amusing situations.

"The Return of Ta-wa-wa" (Melies).—An Indian story of unusual interest, embodying a story which has its basis deep in the folk lore of some of the tribes. The interest is maintained by the exceptional care with which Indian life and character is reproduced. The scenery is very elaborate, too, representing several attractive transformations. A description would fail to convey any impression of the scenery and the careful way in which it has been handled. Indian pictures have been numerous, but few have had the elaborate scenery which characterizes this one. So far as can be judged it seems to be accurate and it assists greatly in interpreting the meaning of the picture.

"Lost in the Soudan" (Selig).—A dramatic picture of the desert which will give a better idea of the life of the desert than could be obtained in any other way except by an actual visit. It is a country of romance because it is unknown to but few. Perhaps the pictures here presented, representing the desert and its strange life, will go far to dispel some of the romance and bring the comprehension down to the bare facts. There is all the life and animation which are always present in the Selig pictures. Perhaps the graphic designation of the "land that God forgot" will be borne out by this picture.

"The Usurer" (Biograph).—Whether intended or not the producers of this film have preached a sermon against oppression that should exert an influence against the methods of those who take advantage of the needy. It is a story of an usurer, emphasized by the contrast of the condition of those to whom he has loaned money and his own attendance at expensive banquets in alternate scenes. Dramatically the situation of the dependents is shown, and it is made clear that it is all for gold. The usurer's doom is made dramatic. A widow, whom he has oppressed, faints and in falling pushes his safe door shut with him inside and he is suffocated before the time lock allows the safe to be opened. The determination to get gold, no matter at what cost, has caused unspeakable misery throughout history. This picture represents a modern manifestation of this greed. Not all usurers are so summarily dealt with, but it is not too much to say that it would be well if they were.

"The District Attorney's Triumph" (Lubin).—A live drama that sets the blood to tingling and makes one quite agree with the girl in the case that there are heroes to-day as much as there were in the days of King Arthur. The commonplace achievement of convicting a murderer does not appeal to the dreamy, romantic girl, but when the attorney dramatically captures the escaped convict she decides that such a deed is a fair substitute and sensibly accepts the capable young man. Much of life is represented in this film and it should be popular with all audiences.

"The Duck Farm" (Lubin).—A short industrial made on the famous duck farm at Allentown, Pa., and representing every stage in a duck's life. A duck is an interesting bird, largely because of its clumsy movements, and this brief epitome of a duck's life, admirably photographed, is a well considered addition to the list of industrial subjects.

"Max Has to Change" (Pathe).—Here is illustrated a predicament, or a series of predicaments, from which Max finds it impossible to extricate himself and finally marries the millionaire's daughter after persuasion at the muzzle of a revolver. Max might wonder what the old man really wanted in the sudden reverses of mind, but the wedding is supposed to have settled the question permanently.

"Back to Life After 2,000 Years" (Pathe).—A bit of comedy representing the awakening and peregrinations of a Caesar after 2,000 years. He might have continued indefinitely, only he fell a victim to the wiles of two modern girls, and the champagne put him where he was helpless. There are some good views of Rome in the film, but the comedy falls short of expectations.

"His New Family" (Edison).—A reproduction of a beautiful story by Roy Norton. Briefly, it relates the experience of a delicate, but manly, French boy who is sent to a Western mining camp only to find that his father, who had migrated previously, had been killed just before his arrival. The story is worked out with the careful attention to detail which characterizes the work of Mr. Norton. There is a delicate blending of pathos and humor which adds to its beauty and performs an important part in the fascination which is a part of the picture. The Edison Company have endeavored to make the picture as nearly perfect as possible, reproducing mining scenery with extreme care, and endeavoring, so far as possible, to correctly interpret the spirit of the original story. The actors have performed their parts with discretion and the mechanical work has been adequately done, the two contributing to a picture excellent in every detail.

"Across Russian Poland" (Gaumont).—Scenes in Poland, including Warsaw, castles, statues, theaters and other public buildings. The Cossack drills are remarkable and the photography of these drills, with all their complicated movements clearly shown is a mechanical triumph. The views are chosen with a view to representing their most picturesque aspects, and the reproduction has been managed with more than ordinary ability. The result is a series of views which afford a good idea of what Poland really looks like and really is. Like all the Gaumont films of this type this one is interpretative of the country and its inhabitants and therefore instructs and entertains at the same time.

"The Estrangement" (Gaumont).—A story of a difficulty between a man and wife, ending with a separation that lasted for years, but was eventually ended and presumably they lived happily ever after. It represents a domestic tragedy that is possible, but not probable, and undoubtedly rare. Aside from this the film has no particular interest, nor is any special ability exhibited in the acting.

INDEPENDENT.

"The Animated Scarecrow" (Atlas).—A vigorous chase which presents a novelty in a scarecrow that runs. Of course, Willie should have heeded the farmer's warning and kept away from the farm. But where a girl is involved it is difficult to mind injunctions of that sort, hence the lively complications that follow. There is lots of fun in this chase, and when finally he jumps into the river to extinguish the flames the constable seizes him. The ruin along his path testify to the vigor of his flight.

"The Wrong Bag" (Atlas).—A long list of complications follow an accidental change of bags. A lively scramble results when Mrs. Jenks discovers the situation, but ultimately all the tangles are unraveled and Jenks is received once more into his home. The mix-ups are the only features of the picture worth considering.

"A Cowboy's Pledge" (Champion).—Quite like the old-time story books there is a touch of heart interest in this film which somehow atones for shortcomings in acting and photography in some degree. That a lover should descend to a drunken sot does not seem unusual. That he should return after two years a parson is a stretch of belief which can possibly be overlooked. The girl's vigor in chastising her lover and her constancy are both attractive qualities and really make the film. It contains little else of interest.

"Hearts of Gold" (Nestor).—The story of the adventures of a girl who donned her brother's clothes to get work. Nothing of any particular novelty is introduced and the situations present no features of particular interest. The earnestness of the girl and her desire to help are commendable virtues, yet are scarcely sufficient for an emotional motion picture.

"The Broker's Daughter" (Yankee).—Many another man has gone broke in Wall street, and many another daughter has been compelled to give up bright prospects because of difficulties thus encountered. Not all, however, are fortunate enough to have for a prospective son-in-law a gentleman who sticks by his vows, regardless of the circumstances of the girl. Though she turned away from him he finds her and the ruined father receives a son-in-law worth having. In this the picture is different, and the heart interest here added seems genuine.

"Fricot Drinks a Bottle of Horse Embrocation." (Ambrosio).—And as soon as he does a long series of amusing troubles begin. The unfortunate victim succeeds in translating an incident as serious as this into a succession of funny experiences and develops some extremely sensational situations before the effects disappear.

"The Stolen Policeman" (Great Northern).—A funny story of a policeman's attempt at courtship. The strength of the picture lies chiefly in the unexpected climax which seems entirely at variance with what one would naturally expect. The film is lively, with good acting and satisfactory mechanical work to help make it attactive.

"The Prairie Postmistress" (Bison).—A Western story with a letter with money in it as a motive for robbery. The thieves get it from Grace, but her friends give chase and by a sensational shot one picks the letter from the thief's hand. Then away again to save the old couple before their home is taken away. All is accomplished in good time and Dick gets—well, his reward is the postmistress herself, which probably more than compensates him. There is plenty of life and action, and the chases are good examples of hard riding. Sometimes when looking at these long Western chases one wishes they could be shortened. The pictures wouldn't be hurt and the effect upon the audience would be improved. To ride over an apparently interminable road when a person is supposed to be dying, or, as in this case, when some other serious thing is impending, seems wholly wrong and it gives rise to a species of suspense that is not pleasant.

"Lena Rivers" (Thanhouser).—A reproduction of one of Mary J. Holmes' stories which were once very popular. It is the story of a poor girl marrying a wealthy man and through certain complications losing sight of his wife and baby. The mother dies without his seeing her again, but ultimately he finds the baby, a grown woman, and the story ends happily. To those who have read Lena Rivers with pleasure the picture will be more than ordinarily entertaining. To those who have not read the story the film presents a narrative not without its interest and offering a quarter hour's diversion well worth while.

"The Life Boat" (Great Northern).—This film was made to illustrate the manoeuvers of a life saving station's crew. It is a record picture, but so admirably done that the men seem to be actually working before the audience. It will convey to many thousands who have no other means of knowing what a life saving crew actually does.

"An Indian Squaw's Sacrifice" (Defender).—A heart story, starting with a robbery committed by one man for which another takes the blame, a marriage with an Indian squaw and a turn of events which brought the man and his first love together again. When the Indian wife learns the state of affairs she commits suicide so that there will be no obstacle to her husband and his first love marrying. This may be a good story, but it seems as though a wedding following a sacrifice of this sort could not be happy. There is something in marriage beyond the ceremony, yet it is treated by some who make stories as a matter which can be assumed or dissolved, as may seem best.

"Charles Le Tremeraire" (Film d'Art).—A picture with elaborate settings, scenery and good acting, one which will hold the attention by its artistic excellence quite as much as by its story. The producer has brought all the arts of the dramatist and the scenery producer to his aid and the result is a picture which is satisfactory from these two important standpoints.

"The Oedipus King" (Film d'Art).—A film in which art in setting and costuming has been invoked to make a picture worth seeing. The work has been done with care and close attention to details and the acting is in harmony with the subject.

"The Hoodoo Alarm Clock" (Imp).—A story that might happen, yet perhaps seldom, since few men are so unaccustomed to being called away suddenly that they mix things up in this way. Mr. Smith has a merry time in his preparations and all sorts of difficulties confront him. He overcomes them all, however, until the last. When he misses his train he can't overcome that and consequently proceeds to give his sorrows a swim. It is a very lively picture and Mr. Smith's adventures arouse the hilarity of the audience to a marked degree.

"The Colonel's Boot" (Eclair).—A love story with the usual objecting parent. Humorous complications ensue when a note intended for the girl falls into the father's boot. After all sorts of unsuccessful attempts the note is recaptured and the young man, for his prompt rescue of the father, is given the girl.

"The Monkey Showman of Djibal" (Eclair).—A good illustration of one of the monkey shows which are so common in Egypt. This film represents the remarkable intelligence of the animals and shows what can be done with them under proper training. All Egypt is fond of these shows and after seeing this film one is disposed to commend the Egyptians for their liking.

"Among the Roses" (Imp).—A love story developed among rose bushes and based upon a charitable girl's visits to a wealthy man's garden from which she took roses to carry to the poor and sick. He falls in love with her when he catches her purloining his flowers and a wedding follows in due course. Some of the scenes, with the roses in bloom are beautiful, though the story is somewhat commonplace.

"A Heroic Coward" (Yankee).—Not all bravery is physical and there is a snap and vim to this picture which thrills one as it runs. It is one thing to fear a blow and quite another to face a dangerous disease. When the coward who refused to fight suddenly soundly thrashes a bully and cares for a smallpox patient, the opinion of the town changes. It is sometimes a revelation to the thoughtless crowd to understand that physical bravery is not the only kind and, as in this instance, some of the most apparent cowards have proved themselves heroes.

"A Woman's Better Nature" (Bison).—This picture may serve to while away time, but the representation of gamblers and blackmailers can perform no useful service, consequently it would be difficult to say why this film exists. Of course such evils are present in the world, but it is hardly good taste to put them on the screen. They are neither entertaining nor instructive, nor do they perform any other useful service. It would be quite as well to forget this one

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The Berlin Aniline Works, of 213 Water street, New York City, are receiving monthly shipments of the well-known "Agfa" positive film. This film, we are pleased to learn, is meeting with great success in the trade on account of its very fine photographic qualities. We have seen some recent releases made on the film and were much impressed by the beauty of the pictures. "Agfa" shipments will shortly be increased in quantity, and we also understand that the negative film will be placed on the market in due course.

CHICAGO NOTES.

The Knights Templars are gone and Chicago is settling down to normal. The decorations are fast disappearing while the weather man, who did his best to have a real hot Summer time for the conclave, is now letting everything loose, high wind, thunder and rain are taking possession of the city.

Although the Summer has been a very hot one, the moving picture theaters do not seem to have suffered much; in fact the good houses, the ones showing the best pictures, are reporting very good business and, to quote some of them, their patronage is better this Summer than it was last year. Such a statement is another blow to those who claim that motion pictures are dying out.

When you can find persons, even old ladies of 80 years, climb up three flights of stairs on a hot August day, stop at each landing to wipe off the perspiration and regain their breath, all this for the sake of seeing good pictures as the American Film Service, noted as the "House of Specials," give to the very enterprising George Gilmore, the man with his theater on a third floor, we have to confess that high class pictures are the keynote of the business.

The Ideal, Mr. Gilmore's third-story theater, was packed to the doors and the spectators did not offer a complaint, did not call for elevators, as, after witnessing on the screen "Lost in the Soudan," of Selig, and "The Turn of the Balance," of the Vitagraph Company, they seemed to agree that the efforts of climbing three flights of stairs was more than rewarded by the excellent show.

Both the Janet and the Orchard, the direct competitors of Mr. Gilmore, were playing to crowded houses. These two theaters are known as some of the finest specimens of construction in Chicago. The great attraction at the Janet is the Mirror Screen, which seems to be as popular on North avenue as it is at either the Garfield or the Elite Theaters.

If fine looking houses are an attraction by themselves, the exhibitors must not get into their heads because they have finely decorated walls they can show a cheap service.

On Cottage Grove we have a vivid illustration of this principle.

The Swanson Theater, at Thirty-ninth street, has been proclaimed the finest moving picture theater of Chicago, and is such a fine specimen of architecture that a view of it was reproduced in this paper.

The house is still there, so are the decorations, but the service is not what it should be. The Swanson runs Independent films. Is it a matter of economy or is it that the manager does not fully sympathize with the Independent manufacturers? We cannot tell, but too many old and out-of-date licensed pictures are thrown on the screen. If rain storms or, as the German lady of Cincinnati called them, "strings" are discouraging to an audience, we can safely say that the bad taste displayed in the lobby is still worse. The cheap looking posters are not framed, but are merely nailed and some of them pasted on the fine wall decorations of the lobby. In many cases the numerous posters ruin the appearance of what at one time was considered the best decorated lobby. We never saw anything so vulgar and such carelessness on the part of the management is enough to discourage folks from visiting the place.

This is no pure imagination, as the great success of the Washington Theater, only three blocks away from the Swanson, Cottage Grove and Forty-third street, is a proof that a well managed house, showing good pictures, will catch more nickels than fine exterior decorations and grand lighting display.

The Washington, as can be seen by the accompanying illustration, although a good looking house, has not the high pretention of the Swanson Theater, yet the Washington is a money making institution.

Mr. Wheelan, the owner, has been in the theatrical business; there he gained the practical experience, the success of his present enterprise. Mr. Wheelan is one of the few exhibitors who have the real knack to understand the wishes of their audiences. He pays no attention to the applause of a few ignorant spectators, who laugh and clap their hands at any silly or vulgar scene, as he knows that the few noisy ones do not represent the majority. Mr. Wheelan is a good judge and he can read on the faces of the most stern spectators their impressions, if they have been pleased or not.

Knowing his audience and doing his best to cater to their taste, Mr. Wheelan has built such a reputation that his theater is considered a high class place of amusement and is patronized by the best classes.

Mr. Wheelan is a great lover of music and he claims that good music can increase the beauty of a picture. He waits patiently for the day when pictures will not be changed every day but shown two or three days in succession, then he will devote a morning to study the pictures, to rehearse his music and be fully prepared to give the most perfect accompaniment with each picture.

This day is not far off, as with the great productions of to-day and the great efforts of the manufacturers to still improve the work, there is already a demand for repeaters, if we can use this term.

If the Independents could join hands with the licensed manufacturers in an effort to clear the market of all the old junk we would soon come back to the old regime of changing the program only twice a week.

J. M. B.



WASHINGTON THEATER (CHICAGO).

ST. LOUIS THE CITY OF AIRDOMES.

St. Louis, Mo., can boast of having some of the finest airdomes of any other large city, and more of them, a few of which deserve special mention. The Empress Airdome, located nearest to the business center of the city, has a very attractive front, well illuminated. The interior is laid out with nicely arranged flower beds on each side of the stage, with lights arranged to show them off. This place seats 1,000, running three reels of the latest licensed films and three acts of vaudeville, always playing to capacity.

The Hamilton Airdome, situated in the West End, which is the bon-ton residence district, has a seating capacity of 2,500, also using licensed service, three reels and vaudeville, playing to packed houses nightly.

The Rustic Airdome, on the South Side, is one of the most unique amusement resorts in the city. The entrance is constructed of rustic branches cut from white oak trees, also the entire stage built the same, beautifully illuminated with colored lights. This place uses licensed film and vaudeville, playing three performances every night to capacity. There are a great many others which I will make mention of later. most of these places are well managed and have nicely uniformed attendants, which lends tone to the theaters.

J. M. DUBBS.

Charles Farrel, of 451 Ellicott Square, Buffalo, N. Y., gives evidence of being a hustling promoter, as well as giving careful consideration to the elements that are vital to the success of motion picture theaters. He is a firm believer in the Motiograph, and says: "I have promoted the Cazenovia, Palace, Unique, Liberty and Bailey theaters in this locality and in each has been installed a Motiograph motion picture machine." Mr. Farrel is an old theatrical man and considers himself well posted in the moving picture business. He says he recognizes the quality of pictures projected by the Motiograph, the excellent workmanship, its durability and convenience to the operator, and considers it a strong asset to any moving picture theater.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

Mistaken Ideas.—Maryland (I suppress name of city purposely) writes as follows: "With reference to the resistance problem from Homer, Ill., July 2 issue, it appears very simple and plain to me why Homer gets more current through combination No. 2 than through No. 1 (page 27, July 2). However, I don't know that I can explain myself so that you will understand my version of the matter. If we were working on a 110-volt line, using a 110-volt rheostat which delivered 15 amperes when connected in series, and we connect another of the same kind in series-multiple we would get 30 amperes. Now if the second rheostat be adjustable and we found 30 amperes to be too much, by cutting out a coil or two we could reduce the current flow to about 25 amperes, because rheostats connected in series-multiple draw current instead of holding it back. At least that is my idea of it. Now Homer did exactly the same thing, only he had 550 volts instead of 110, so he, of course, had to use five 110-volt rheostats instead of one. Through combination No. 1 he found he got 15 amperes, which was too little, as he only got a yellow light. Then he connected five more rheostats in series-multiple, but finding he then got too much he cut out one of the rheostats in the series-multiple, which amounted to the same thing as cutting out one or two coils of a rheostat. Of course I could go into this matter more fully, but believe the foregoing will convey my idea. But I might add that Homer got the same result with his nine rheostats that he would have gotten with two 550-volt rheostats, one connected in series and the other in series-multiple, with a couple of coils cut out of the latter. Glad to note the Column is increasing in size. It is the most valuable portion of the paper, which is, however, all most excellent."

Maryland is badly mixed in his ideas as to resistance and I shall devote considerable space this week to setting him right, since there seems to be very many who are tangled on the same proposition. In the first place, the term "series-multiple" is a misnomer, as applied to rheostats. You may have a combination of series **and** multiple (A, Fig. 1), but series-multiple would mean a connection like B, Fig. 2, and multiple series like C, Fig. 2. Of course it is understood that all rheostats are, strictly speaking, in series with the lamp, no matter how they may be connected to **each other.** What Homer had was, so far as I can see, an utterly senseless connection—a series **followed by a multiple.** The point is right here: the series would let through a certain amount of current **and no more.** Now if Homer really got more current from combination No. 2 than from No. 1 it simply means, so far as I can see, that the multiple itself **generated** current. As a matter of fact the multiple would, or should, operate to yet further cut down the current that got past the series. I can see no other solution and if there is any other I certainly should be glad to be set right. Now regarding the matter of series and multiple: as above intimated, any multiple connection is "series-multiple" in that the rheostats are in multiple and the multiple, taken as a whole, is in series with the lamp (D, Fig. 1). A true series multiple or multiple series (B and C, Fig. 1) would, however, be an utterly absurd connection as applied to resistance for a projection arc lamp. A multiple connection (D, Fig. 1) does not "draw" current, as Maryland supposes. It holds back the current exactly as does any other resistance connected in series with a lamp, but the multiple establishes two or more paths for the current exactly as is illustrated in (E, Fig. 1). Here we have a 12-inch water main under pressure which is able, and more than able, to furnish water up to the entire capacity of the 6-inch pipe, one end of which latter is connected to a water motor. We establish a connection between the 12-inch main and the 6-inch pipe by means of a 1-inch pipe (1, E, Fig. 1) controlled by the valve 2. We set this valve wide open but find that we do not get sufficient water through it to operate the motor satisfactorily. In the 12-inch main is ample water and the 6-inch pipe will carry much more than the 1-inch connecting pipe will convey. We establish another 1-inch connecting pipe, as shown by the dotted lines, and we now get precisely twice the flow of water, the large main being ample to furnish it and the 6-inch pipe large enough to take care of it. Now if you will look at F, or D, Fig. 1, which are both plain multiple connections, you will observe that, substituting electricity for water and wires for pipes, the two propositions are identical—one and the same. In the case of the water you establish two pipes controlled by two valves. In the case of the electricity you establish two connection wires controlled by two rheostats, each of which

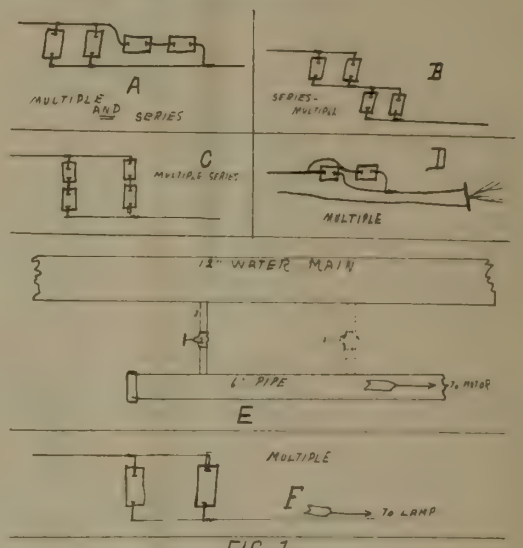


FIG 1

will let through a certain number of amperes and no more. Should you cut the supply wire at X you would simply have a plain one rheostat connection left, since the cutting of the wire at that point would in no manner affect the operation of one of the rheostats, which would continue to furnish current to its capacity. If, on the other hand, instead of cutting at X you were to cut the wire at Z you would merely "cut out" the other rheostat, while the one eliminated in the first example would continue to work right along, furnishing current to its full capacity—one-half the amperes furnished by the multiple, provided both rheostats be the same size. It also follows that were you to cut out one or more coils of one of the rheostats you would increase the total current flow, since you would decrease the resistance offered by one of the rheostats. Multiple is simply a proposition of establishing two or more paths, entirely separate and distinct from each other, for the current, between a supply wire carrying unlimited (up to its capacity) amperage and a secondary wire connected directly to the lamp. Maryland should remember, when he speaks of "drawing current" that current on a wire is under pressure (voltage) exactly as steam in a boiler is under pressure. Offer it the chance to connect with the opposite wire of the circuit and you don't have to "draw" it—not on your life! It will get there fast enough without any "drawing." I might add that in a multiple you may use two rheostats of different capacities, say one of 15 and one of 25, for instance. Through such a connection you would get the sum of 15 and 25, or 40 amperes of current. Remember these two facts, viz.: each standard, non-adjustable rheostat is made to pass a certain, definite number of amperes of current on a **given pressure.** (a) That rheostat cannot be used on a higher pressure than it is made for. (b) That the resistance a given wire (wire of a given material) offers to a given current strength increases as the length of the wire increases or as its diameter decreases and, conversely, decreases as the length decreases or the diameter increases. Two rheostats hooked up in series become, in effect, one rheostat. By hooking two rheostats, of equal total length and diameter of resistance wire, in series, you simply exactly double the length of the wire, thus increasing the resistance through which the current must pass. Hence the current (amperes) is cut down. By hooking them in multiple you also double the resistance placed in the circuit, **but** you offer two distinct paths for the current and in neither of them is the resistance increased in the least, hence the analogy of the water pipes.

Size of Wire.—Richford, Vt., writes: "Have a 60-cycle, 110-volt, 60-ampere choke coil. I desire to locate the coil in the ticket office, 50 feet from the lamp, so that it will furnish heat in Winter. Would a No. 6 wire be large enough to avoid line drop?"

No. 6, solid or 7 stranded, will carry the current all right as it is (weatherproof insulation) rated at 65 amperes, **but**

the Underwriters' rules require that rubber covered insulation be used inside the building and No. 6 rubber covered wire is only rated at 46 amperes, No. 5 at 54 and No. 4 at 65. To be within the Underwriters' requirements, therefore, you must use No. 4 wire for the circuit. The reason for the comparatively low allowance for rubber covered, as compared with weatherproof which has precisely the same actual carrying capacity, is that the least bit of heat knocks out rubber insulation, rendering it non-effective in short order. Summing up: the No. 6 would do the work all right, but you must use No. 4 to be square with the Underwriters' rules.

Shutters and So Forth.—Hays City, Kan., writes: "Kindly answer following questions through the column: (1) How many amperes should I use, A. C., 250-volt, 60 cycles, to project a picture with an ——— machine 80 feet; size of picture, 12 x 16. Am using a Sterling economizer, 110-volt, maximum 60 amperes. (2) Have changed the shutter on my ——— machine to a three-wing, instead of the old two-wing. Don't you thing this is an improvement in reducing the flicker? (3) Could a shutter like the Power's No. 6 be put on my machine with good results by placing it in front of the lens? (4) What size condensing lens would you use on my picture. Am using two 7½ lenses but don't seem to get the proper light."

(1) With a 12 x 16-foot picture you are illuminating 192 square feet of screen and I would run on the 60-ampere contact if it were I. The voltage cuts no figure at all except that your economizer must be wound to suit it. It is entirely the amperage which governs the light intensity. (2) Anything that lessens flicker **without producing other equally objectionable things** is a most decided improvement. (3) That is a problem which would have to be studied out very carefully. It would be mainly a question of driving it in exact synchronism with the intermittent. (4) Two 7½ lenses should be all right. I am of the opinion that more than likely you will find the trouble with your light is due to the three-wing shutter you have installed. Your machine shutter (the one you took out) cuts more than 50 per cent. of the light. One wing of your three-wing would necessarily have to be the same width as the main blade of the two-wing discarded, your other two wings being divided in the remaining space, and whatever clear space is left would determine the percentage of light you would get. At some future date I will make this more clear by illustrations. In query No. 1 you say you have 250 volts pressure and a 110-volt economizer. This calls for some explanation, since a 110-volt economizer would burn up in just about two shakes and a shiver if hitched up on 250 volts—a most unusual pressure, by the way. Haven't you a three-wire system with 220 across the two outside wires and 110 between the neutral and outside?

Kind Words—A Good Show Succeeds.—Winfield, Kan., writes: "Reading the Column makes me feel personally acquainted with its editor and I think every operator should feel that way. I would not attempt to tell how much I have been benefited by our Operators' Column for it would require two complete issues of The World to do it. I have been running a machine off and on since 1898 and can truthfully say that I have learned more since the Column started than I ever did before. Some who read this may say I must have been a dummy. I care not for that, however, believing in giving honor where honor is due. I have been through the mill, covered as much territory as most of you, and I say right here that the Column will do **you**, Mr. Operators who sneer, as much good as it has me, providing you pay attention and take an interest in it. Winfield, Kan., is a town of 8,000 to 9,000 souls. I came here last August from Wichita looking up a location. Returned, promoted enough capital to open a house, and did open it August 23, 1909. Have done excellent business ever since. There had been a little show running for three years previous on a five-cent admission. It changed hands pretty regularly every six months and Winfield was considered an absolutely rotten show town. I studied conditions carefully and made up my mind that a high class picture house, with the best available equipment, a nice, clean, attractive front, good opera chairs, courteous attendants, the whole properly managed, could and would transform it into a good instead of a poor show town. Events have amply proven me to be correct! Since then another house equally as good as ours has opened and is doing as much business as we are. But the ultimate effect has been that the moving picture theater in this neck of the woods has been, as a whole, elevated to a higher plane by our example. The day of a worn out machine, folding camp chairs and a bed sheet constituting a money making picture show, combined, of course, with junk film and a near-operator, has departed, thank heaven, forevermore. (Amen.—Ed.) You must have the equipment and produce the goods or you are a back number—a dead one. The small show I spoke of has started twice since we came but both times fell ignominiously by the wayside. The room is now for rent and the equipment for sale—Requiescat in pace! Both houses here have a ten-cent admission. There is no complaint. They will pay the price provided the goods be delivered! Now, gentlemen and brothers in the game, put your shoulders to the wheel of progress by studying and improving in your business. Subscribe to The World and keep them on file for reference. Study the Operators' Column and improve on your past performances, thus boosting for high excellence of the moving picture!"

I have published this letter, though somewhat lengthy, not because it speaks kindly of The World, the Column and its editor, but for the reason that it shows that the **right man** can step in where others have failed and **make a howling success.** Last week a correspondent asked about a small town location. I said it was hard to advise since **so much depends on the individual.** We are, of course, more than pleased that you like the Column, even though we do some roasting, and our hope and aim is to make it even more valuable in the future than in the past. To this end we ask you to take an active interest yourselves. When you strike some interesting operating room experience, or experience connected with management, set it forth briefly and plainly. Don't be afraid you can't write well enough for publication. I'll attend to that. That's what I'm here for. If you have some little kink that you think would be of benefit to your brother operator or brother manager (this is the Operators' **and** Managers' Column, though the printer man left off the "Manager" and we've never had it added) send it along, with sketch if necessary. I'll whip it into shape, if it needs it, and thus we will all be benefited.

Examinations.—New York City, N. Y., writes thusly: "I greatly enjoy the discussion of various subjects in the Column by brother operators. I would also like to hear the opinions of New York men concerning the recent examinations held by the Department of Water Supply, Gas and Electricity to determine the qualifications of operators. Do you think it was a fair one—an examination where the operator received fair play? Did not some of you leave the examining room feeling in your heart and soul that you had not been given a square deal? I don't wish to dig up the dead and buried, nor be considered a pessimist, but I do think there was not justice done in those examinations. At the very least I claim it is but fair that a man be informed as to what he failed in. Why, there were men who were turned down because they failed on only one question? Do you call that fair play, Mr. Editor? In any sort of an examination a man must make a certain percentage in order to be eligible. But there a man is found incompetent because he happened to overlook some one thing that was not there. I'll leave it to you or to any one who has been there for examination if the examiners did not look like a bunch of cats with a mouse (operator) as their prey! I know for a fact that there are a number of old operators with five or more years' experience who have gone through this same ordeal. I should like to ask you, Mr. Richardson, if a man who has failed can demand to be informed as to what he failed on?"

I give this letter space because, while I have no manner of doubt but that its writer firmly believes all he sets forth by implication and assertion, it gives me the opportunty to say a few things that need saying. In the first place, to hitch the cart in front of the horse, the law places the whole matter of examination and licensing in the hands of the department and their decision is, as I understand it, final as to a man's qualification or lack of it. I believe the Board would inform, as a matter of proper courtesy, any man who made request in the right manner, of what he failed in; still I don't believe they could be forced to do so except by a lengthy and hazardous proceeding in court. But I have always been given to reasoning things out and applying the test of reason, I fail utterly to see why the analogy of cat and mouse holds good. Can New York give me any sensible reason why the Board should wish a man to fail? What earthly thing would they gain by causing his failure? Surely Mr. Sheridan and the other examiners are not ferocious monsters who inflict pain just for the fun of it! As a matter of fact, New York, it is quite possible for a man to fail, utterly, on one question. That is to say, it is possible that his answer to one question will preclude any possibility of his being competent. I personally stood in the examining room and listened to three **old operators** say they would not hitch up to a No. 0 or 00 wire because it was "too strong," while one replied to a question, "What is the rheostat for?" by saying it "was

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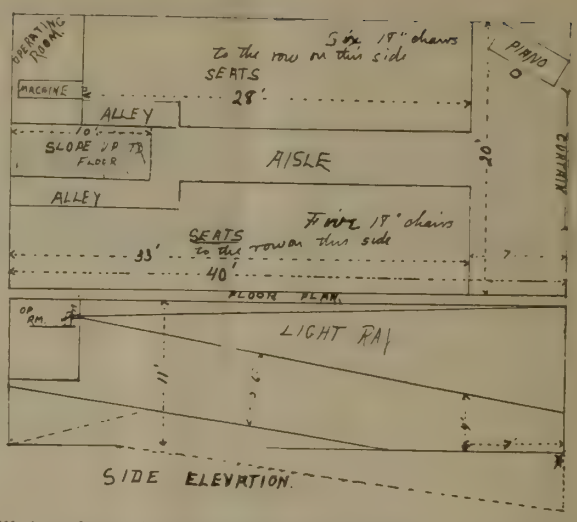
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to regulate the heat"! That one question was enough, was it not? Did it need more to demonstrate his utter ignorance of even the fundamentals of electric current? And now, New York, I'm going to lose your good opinion right here, I guess, for I'm going to say that if I had **my** way about it the examinations would go very much further than they do. There would be less operators when I got through, but what there were would be the **real thing.** No, I don't think the Board is jobbing anyone. **I can't see why they should!** I will publish criticism of the Board's operations at any time, provided such criticism seems reasonable. Remember that I said **criticism,** however—not abuse.

There is one thing which Operators' Unions might well take up with local authorities and insist upon and that is the placing of a framed copy of local laws applying to projection matters in the operating room. It is absolutely unfair to expect an operator to comply with a lot of laws with which he has no adequate means of familiarizing himself. Take Chicago as an instance: I myself had considerable trouble in ascertaining what the laws really were. I venture to say that a man less well posted as to just how to proceed would have had a hard job to dig them up. It is neither justice, reason or the commonest kind of common sense to expect or require an operator to comply with a whole lot of laws without informing him, or at least making it reasonably easy for him to discover what the law is. Cities would be placed at but a trifling expense in having the laws applying to operating rooms printed on suitable cardboard, which the law should require to be framed and hung in the booth.

A Hard Proposition, Illinois (name and town suppressed), writes: "I wrote you just the other day for information and now must trouble you again. I trust you will not be angry. Referring to last communication: the only room we can get is 40 by 20 with an 11-foot ceiling. It would be out of the question to raise the floor at the rear to get a slope. If we project a 10 by 12 (life size) picture the bottom of it would be just one foot from the floor and how could those at the rear see it? I believe if we project an 8 by 12 those seated in the rear chairs could see all the picture. Don't you think so? Would 8 by 12 be too small? Can you tell us approximately how high machine must be from floor to project this size picture at 35 feet from the screen? We will probably use Ozo-Carbilight (oxygen and acetylene). Is this light reliable?"

In the first place, Illinois, a machine will **not** project an 8 by 12 picture, but an 8 by 10 (approximately) instead. The aperture is three-fourths of an inch by about fifteen-sixteenths of an inch and the picture will, of course, be in that exact relative proportion as to height and width. That is to say, the height will be to the width as three-fourths is to fifteen-sixteenths. This means that, supposing you propose magnifying your picture as it appears in the aperture of the machine 150 times. One hundred and fifty times three-fourths of an inch is 9 feet 4½ inches, about, while one hundred and fifty times fifteen-sixteenths of an inch is close to 11 feet 9 inches. You would therefore have a picture of those proportions and the proportions hold good at any magnification. If anyone wishes to figure the exact height of a picture of a given width let them reduce the width to inches and find how many times width of the aperture plate of their machine is contained into the number so obtained. Next multiply the exact height of the aperture by the number so obtained and divide by 12. The final result will be the picture height in feet and fractions of a foot. In measuring the aperture use a fine scale (rule) and inside callipers for accurate results. But I am digressing, Illinois. Eleven feet is very low ceiling height for a moving picture theater room, though it may be made do after a fashion. The main trouble will be that if you slope your floor it will necessitate the lens being up as close to the ceiling as possible. In the sketch it is located 18 inches from the ceiling. This, in turn, makes operating very awkward, though it may be managed. The machine being jammed right up against the ceiling of the operating room, the top of the peephole will only be as high as the top of the upper magazine. You will readily see what an awkward position the operator will be in relation to his machine. The really practical thing to do would be to cut the floor off at the point marked X in the elevation sketch and, after sawing the joist off along the wall, drop the floor as indicated by dotted lines. You could then throw a 10 by 12 picture and you need not locate the machine so high. You will find, however, that attempting to operate in a room with ceiling height such that you must have the bottom of the picture only 3 feet from the floor will prove exceedingly unsatisfactory, while the difficulty in building a slope on top of the floor is that when you have located the machine as high as the ceiling it will allow anyone arising from a seat in line with the light ray,



will interfere, since the floor will be only 5 feet 6 inches from the light. The height of the machine has nothing to do with the size of picture it will project. It is the lens focus which determines that. Aside from the heads of persons entering or leaving interfering in the light there is no objection to building a slope on top of the floor. As to people seated on a flat floor seeing the bottom of a picture located three feet from it, that is out of the question. They simply couldn't do it, that is all. The aisle shown, particularly the steep slope, must be carpeted with coarse matting **securely nailed down,** to prevent slipping. **Don't** have steps leading up to the floor. Use a slope. Steps are dangerous in case of fire panic. As to the light named, it is "reliable" enough, what there is of it **but** there is not much of it. I believe you will find it highly unsatisfactory for moving pictures. Have any of our readers had experience with carbilight? If so kindly set it forth in a letter. As to The Column, neighbor, you are at liberty to use it as much as you like. That is what it is for!

Setting Shutter, Mauch Chunk, Pa., writes: "I have evolved the following rule for setting the shutter and it suits me better than any I have seen. It will work on the Edison, Powers No. 5, Standard and Lubin. Light the lamp, open the machine gate and throw white light on screen. Set cam pin so that it is entered just half its diameter into star slot. Move shutter on its spindle until it covers about three-fourths of the aperture, as shown by light on screen. Tighten shutter on its spindle and—there you are! Framer should be as nearly as possible in central position while setting shutter as above."

Excellent, Mauch Chunk. It is one of the several ways I have set forth in The Column on several occasions, but in addition you utilize the light on the screen to determine the shutter's exact position. I think someone else suggested the same thing some time since, if I'm not mistaken. Nevertheless that in no way detracts from your performance in discovering for yourself the scheme.

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"DAISIES"—A VITAGRAPH PASTORAL.

By Louis Reeves Harrison.

There was no false note in the settings of "Daisies" (Vitagraph Company). The exteriors were admirably chosen and the interiors are carefully woven into this genuine work of art. Even the flower-circled sub-titles contributed to the general arrangement of particulars. All the details of the play, from beginning to end, constitute an esthetically pleasing whole, a refreshing, gladdening picture, a view of nature in Springtime, sweetened and brightened by many groups of lovely women.

The general performance at the theater was a gray monotone until "Daisies" appeared. It came like a ray of sunshine into a Puritan meeting house, or like an exquisite, modern water-color among a lot of sombre old paintings dulled and cracked by time and tradition, for it seems impossible for most directors to separate themselves from dulled and cracked methods of presenting a picture story. Instead of dirty back-yards, shabby corner-stores or tumbledown shacks, we were treated to meadows of tender green enameled with a profusion of bright flowers, the interiors sustaining instead of marring the effect, the whole play being marked by a harmony of action and feeling.

I am inclined to think that a woman had something to do with the graceful movement and nice appropriateness of details in this play.

If I was a director, I would get a woman to put the finishing touch on home interiors. They know more about it. We men crow a great deal over our artistic achievements, most that we do on earth is to scratch gravel and crow about it, but all the restful beauty of home life is created by the goddess of the household. Even the humblest woman preserves order and cleanliness in her home. Those on a higher plane not only beautify their dwelling places with all the charms that taste and cultivation can suggest, but they are also responsible for much that is ornate in man's constructive work, inspiring or suggesting it. Woman is instinctively attracted by the expression of beauty in external things, but **she** is our ideal.

There is something the matter with a man who does not love women,—not only one but all of them.

"Daisies" is chuck full of 'em.

There seems to be a hundred pretty girls in the play, and that is one reason I liked it.

One lone man rambles around in this almost-Adamless-Eden, but he doesn't do much damage. He gets engaged to an ambitious girl, who wants to give her spiritual nature full play, wants to enjoy advanced methods of instruction at Vassar, realizing that the more comprehensive her knowledge the better care she can take of herself and her children. He was not interested in the question of race betterment, did not know that evolution from our present semi-barbarian condition does not depend upon how many children are born, but upon how **well** they are born and bred. He did not want his wife to be so highly educated that she could get the true measure of his intellectual pretensions. He wanted one who would laugh at his jokes, and more than once at the same joke, who could think of something she needed, anything from a kimono to a Paquin creation, and laugh harder, the laugh proportioned to the necessities of the occasion. I didn't care much for that fellow. He is one of the kind that comes home at night and tells his wife what a wonder he is and how little appreciated at the office. And then, if she relates something new she has accomplished at home, he says he thought of it first.

The heroine is a rural beauty, a veritable shepherdess with two little Boston terriers for sheep. In the pretty hammock scene these purps do their stunt with an activity and naturalness that puts to shame the artificial methods of theatrical managers.

The Vitagraph pastoral is full of shepherdesses-es-es.

They are not of the Watteau paintings nor of the Dresden china.

They are real girls, car-loads of 'em.

Some of them are just kissable girls from Brooklyn. Others are Vassar maidens in Dorian tunics, like that worn by Diana of Versailles. They were the real article, photographed at the famous Poughkeepsie college for women, and all the more interesting on that account. Some of those young ladies will be engaged later on, not only in making some male lives better worth the living, but in upsetting our greedy business methods and our crafty political system, possibly discussing the question whether men, having proven their incompetency to regulate matters for over two thousand years, should be allowed to vote. I almost shuddered as I watched the stately procession bearing the daisy chain. There is something prophetic in that chain.

To incorporate these sybils of to-day in a picture story was a bright idea. All credit to the originator of it. Everybody is interested in the coming woman. There is no reason why a woman of brains, who takes care of her health, should not make an exceptionally fine wife from a sympathetic and companionable point of view. Instead of being a bridge-whist-playing drag on a man's progress, a woman of finer organism and larger capabilities could stand shoulder to shoulder with men who are to improve our conditions of living.

I clearly remember the wondrous sybils in the Sistine chapel at Rome, not because Michael Angelo laid on his back to paint them in the lofty vault, but because of their prophetic majesty. I can not forget them any more than I can forget that Caesar conquered all Gaul. The latter valuable piece of information was licked into me, but the stately sybils lighted my imagination with a vestal fire. They were superior to men in those days, knew more than most men these days, and they seem to say, "We will revisit the earth some day, but you will not know us." They were from Persia, Libya and Greece. Ours are from Los Angeles, St. Paul and Bangor. Perhaps they are the same. They looked it. The kiss of Apollo on their lips, the shadow of the laurel on their brows, the immortality of genius in their bosoms, the long line of bright American girls added a sort of historical value to the production.

Well, the hero went up to see his discarded girl graduate, and, to astonish the natives of Poughkeepsie, he wore a silk hat. The girl shuddered when she saw him, probably on account of that incongruous hat; only actors and drummers wear silk hats in small towns, that's why they can't get their checks cashed, they look too much like the villain in the play. She bade him go back to the Rialto and tell what a big salary Belasco paid him. They met again, in the old trysting place, and the daisy chain encircled their hearts.

The pastoral was a simple story in beautiful setting.

Wichita, Kan.—Snodgrass & Mackey have almost completed a $20,000 moving picture palace, to be known as the Colonial. Up to date in every particular, a 12 x 14 mirror screen is part of the equipment. We will publish a detailed description and photographs of this magnificent house in an early number.

Fredonia, Kan.—The new Cunningham Theater, to be opened Sept. 1, will be the finest of its kind in this neighborhood. Wm. Cunningham, who also owns the Lyric and a third interest in the Airdome, is very popular with the Fredonians, who appreciate the kind of entertainment he provides. We will give a picture of the new theater when it is completed.

"BISON" COMPANY ADDS NEW EQUINE FEATURE.

On this page appears a striking photograph taken of Fred J. Balshofer, western manager and producer of the "Bison" films, mounted on "Snowball," the latest recruit to the stock company of the New York Motion Picture Company. The animal is a thoroughbred, and is said to possess almost human intelligence. The price paid for this horse mounts into high figures, but the "Bison" company, with its usual enterprise, did not hesitate in acquiring it. "Snowball" will be seen performing spectacular "stunts" in the western pictures produced by this firm. Charles O. Baumann, secretary and treasurer of the "Bison" Company, who is at present sojourning with the stock company in California, is enthusiastic over the four-footed actor, and predicts that moving picture audiences will worship the handsome animal.



ATLAS MOVES TO LARGER QUARTERS.

The Atlas Film Company have moved their general offices from 19 Union Square to 10 East Fifteenth street, where they will occupy the entire lower floors, the change being made to afford the new publicity and sales forces sufficient space to carry out their plans for a heavy Fall and Winter campaign. The work of fitting up the new executive offices is being rapidly pushed to completion and the Atlas Company intends to provide everything necessary for the comfort and convenience of visiting buyers and their friends. An exhibiting room is being installed in which the products of the Atlas studio may be seen at any time.

VITAGRAPH EXECUTIVE OFFICES MOVED TO FACTORY.

With the passing of the film exchange conducted for so many years by the Vitagraph Company and which has been bought by the General Film Company, the offices at 116 Nassau street have undergone some changes. For business reasons they will still be maintained, but the bookkeeping and executive departments have been moved to the factory in Flatbush. There a new three-story building is being rushed to completion which will house all the mechanical departments, and the other buildings will be used to accommodate the clerical and scenario forces.

There are now thirty members in the Vitagraph stock company of actors and actresses, besides seven directors, and it requires big space to keep them and the camera men in operation. With the accounting department also established at the factory in addition to the scenic and other departments, the Vitagraph village takes on an aspect of activity and prosperity that is an imposing tribute to the growth of the moving picture business.

MINER'S NEW THIRD AVENUE THEATER.

J. H. Hallberg, of 36 East Twenty-third street, New York City, has secured the order for the moving picture machine and electrical equipment of Miner's new theater, which occupies one-half a block on Third avenue near 156th street. This theater has a seating capacity of about 2,000 and is one of the handsomest in Greater New York. Regular plays will be produced as well as vaudeville and motion pictures. There will be installed two "Hallberg" spot lights with Economizers in the second balcony which are claimed to be the most powerful ever produced. The motion picture equipment will consist of Motiograph No. 1, 1910 model machines, and the "Hallberg" Automatic Electric Economizer will control the arc lamps. The stage pockets will also be equipped with "Hallberg" Automatic Electric Economizers, one for each spot light, of which eight will be required. The use of the Economizer on the spot light increases the brilliancy almost 100 per cent. over rheostat control, reducing the noise to the minimum on alternating current and saves between 60 to 70 per cent. on the current bill. There has also been installed an electric sign reading "Miner's" on both sides which will be controlled by an automatic flasher to light first one side, then the other, and so on. This sign is equipped with the "Hallberg" incandescent lighting system and there are two "Hallberg" Economizers, one for each side of the sign. This system is guaranteed to save two-thirds on the current bill for the illumination of the sign. This installation includes the most modern and up-to-date equipment in every detail and is in charge of Mr. Baker, chief electrician for the theater.

MIRROR SCREEN FOR BROOKLYN.

There is being erected at 1016 Fulton street, Brooklyn, near Irving avenue, a moving picture theater which will be a credit to the neighborhood and to the enterprising promoters, Haase & Schloh. Every modern appliance conducive to safety, comfort and efficiency is being installed, even to an 11 x 15 mirror screen. It is very gratifying to observe that men who are entering the exhibiting game now seem to realize that their only hope of success lies in their getting the best of everything. Such enterprise deserves and commands success.

By the way, Tuck & Manning, Gaiety Theater Building, the agents for the mirror screen in Greater New York, tell us that New York exhibitors have suddenly taken great interest in the screen and that since the installation of the one in the Varieties Theater, Third avenue and Fourteenth street, they have booked many orders.

Kinemacolor has had another successful demonstration—this time in Philadelphia. We understand that the factory in Allentown is now ready to take care of regular service.

HAS ANY WORLD READER SEEN—KI:—KI WITH THE EVIL EYE?



(See next page.)

Correspondence.

POWER'S MACHINE STOLEN.

338 Spruce street, Philadelphia, August 12, 1910.

Moving Picture World:

Gentlemen—I beg to inform you that a person who answers to the name of J. S. Schinski, short of stature, smooth shaven, with a prominent nose, and giving his address as 512 South Fourth street, Philadelphia, called here on Friday, August 5, and received a No. 6 mechanism made by the Nicholas Power Company, New York City, serial No. 515, patent No. 2062. Part payment was made with a check for $120.00, which was returned by his bank, and subsequently I learn that he has drawn almost the entire amount from his bank and left Philadelphia for Chicago, Ill., on Saturday, August 6.

I will appreciate it if you will give this matter publicity through your journal.

Yours very truly,
LEWIS M. SWAAB.

SOUTHERN EXHIBITORS' ASSOCIATION.

Chattanooga, Tenn., August 15.

Sunday, August 14, Atlanta, Ga., was the scene of a largely attended meeting of motion picture exhibitors from four different Southern States. The outcome was the formation of "The Southern Motion Picture Exhibitors' Association," the object of which is protection, mutual benefit, to prevent undesirable competition, and secure better films on a more equitable rental basis. Great enthusiasm was evinced by those present. Officers were elected as follows: E. H. Davis, "Bijou," Griffin, Ga., prsident; H. C. Farley, "Empire," Montgomery, Ala., vice-president; Philip May, "Lyric," Charleston, S. C., second vice-president, and Wm. F. Niel, "Crescent," Chattanooga, Tenn., secretary and treasurer.

Hearing of the meeting, Arthur Lucas, of the Sunny South Film Company, tendered the exhibitors an invitation to dinner at Durand's, which was accepted. An eight-course dinner was thoroughly enjoyed. Interesting talks were made by several exhibitors.

It is expected that the new association will have a membership of 150 within a short time.

Pete Houpert, "Pastime," Birmingham, Ala.: "Montgomery," formerly of Memphis, now of Jacksonville, Fla., and Dan Holt, the owner of two large houses in Macon, were some of those who telegraphed their regrets but expressed their sympathy with the movement.

Yours truly,
WM. F. NIEL,
Secretary and Treasurer.

SCENARIOS AND THEIR WRITERS.

Lawrence, Kan., August 13, 1910.

To the Editor:

Dear Sir—Your general remarks about scenario writing and scenario writers might not suffer from some emendation, I believe. While I am not, in point of years and experience, able to size up the situation as you are, yet I make so bold as to affirm that the past few years of careful scrutiny have enabled me to gain a fair idea of where the motion picture status is "at" as regards present and future possibilities.

Your reference to me as an "ambitious" scenario writer or a "would-be" is rather inapt, inasmuch as I have no ambitions in that line. For a number of reasons I need not mention here, I essayed to find what sort of a proposition scenario writing was and what sort of men the various producers had for editors. I might mention here that I found out what I wished. You will remember that, in my letter to you, I stated that the scenarios I was submitting for your perusal were real, in other words, they were not products of a hack-writer's exhausted imagination. And there is just the point. Real, true-to-life and dyed-in-the-wool products. Mind you, actual, flesh and blood human beings took part in the plots that I submitted. Yet, however laughable it may seem to a thinking man, each and every one of the subjects was turned down as **stale** and lacking in originality. And Lux Graphicus added the same opinion. But perhaps Lux Graphicus overlooked the little statement to that effect in my letter.

I will have to frankly admit that, in a general way, the plots of the stories in question were somewhat old. **Mais puis, what?** Are the producers going to be able, in the future, to secure such a selective variety of subjects for elaboration that they will be able to turn up their noses at plots that have a substance and not, perforce, are the results of some distended and time worn creative genius? When we leave life, then we come to the impossibilities. Of course the creative genius mentioned above would probably say, it **could** have happened. Granted: also granted that a goodly number of his creations have their parallels in actuality, but a goodly number have not. Is the public to be amused year in and year out by aimless and harmless possibilities? Will the public stand for it? Questions in dispute of which, dramatists for hundreds of years have failed or have become immortal. Shakespeare would probably not be quite so immortal, perhaps, had he taken the creative path. A great deal of the profound interest of that poet's stories lies in the fact that they are based upon actualities. But this is only a point of illustration, which I hope the various producers will take note of.

I do not mean to infer that there is any room to speak of in the field of motion picture writing for immortality. I also appreciate the fact that the field of immortal plots and incidents in literature and history is not without bounds, but there is a large portion of the world's history that has not been "literatureized," if I may use such a term.

In taking plots from actual life, it is not so essential that your producer publish the fact that his subject was drawn from res vera. No, hardly that; all that would be necessary would be for the producer to have the inward satisfaction that he is not building on air continually. The argument that the moving picture has "come to stay" would also be strikingly strengthened when your maker can truthfully avow that he is picturing life as it is or was and not as it might have been or might be.

Yes, Lux Graphicus, it is **reality** that is the substance of life. And this pertains to the picture just as much as it does to every other thing in our daily existence. On the regular stage traffic in pointless imaginations and conjurations fail to hold the public interest. So the stage, in order to survive, was compelled to deal in actualities. In the drama it was a case of the survival of the fittest, the fittest proved to be reality. Your imaginative drama was ephemeral. And our imaginative picture is bound to share a like fate.

Of course a great number of the picture plays nowadays are somewhat true to life and deal with human problems, but you will have to admit, I believe, that a large part of them do not reach the core of life, so to speak. There are perhaps some four or five general plots that compose the picture story-drama of to-day. In such cases these plots are differently elaborated, but after the boiling process has been subjected, where is your "new" or "novel" plot? There is none. Therefore the hue and cry constantly raised by the scenario editor for something **"novel"** is in a fair way to be unanswered, so far as a revolution in the plot, per se, is concerned. Life and humanity are not new. Everyone will agree to that. Then will the picture maker have the effrontal to believe that he can get along without life? And that the public will stay by him? That is a much mooted question, I believe.

Nothing ever existed for very long a period without reality, excepting probably the nursery with its fairy tales and Mother Goose.

What is the matter with present day problem plays in the picture field? And another thing, why go on using the products of the hack-writer when the field of literature and history has practically not been "fazed" by the producers? Your reference to Byron, the other day, was very fitting. But Byron was one among many.

Modernity, at the present time, is being worked to death on the screen. Cowboys and Indians have become extremely disgusting, not only to the patron of aesthetic tastes, but also to the patron whose appreciation and desires reach a little higher than the "Indian" and the "cowboy" cavorting over the Jersey hills. Mind you, the moving picture public has, in a way, become educated up to a point where it will not stand for ever-ending rehash of stale junk. At least that appears to be the situation here in the West and I take it that it is not wholly inapplicable to the East.

If you have space for these remarks in The World, I should like to see them published, since I believe a large part of your readers will concur with my "sintiments."

I hope you will pardon me for intruding on so much of your time. There is a great deal more I would like to say on the above subject, but I know your space is limited. I am

Sincerely yours,
NELSON T. STEPHENS.

[The remarks of "Lux Graphicus" were intended to have a general and not a particular application. We shall shortly be referring to the subject editorially.—Ed.]

BIOGRAPH FILMS

TRADE MARK TRADE MARK

Released August 22nd, 1910

THE SORROWS OF THE UNFAITHFUL

Fickleness that Induces Woe and Disaster

This Biograph film story shows the woe and calamity that may be induced by a fickle, whimsical woman. Mary and Bill were sweethearts from childhood until the day that Bill rescued Joe, a stranger, from the sea. Mary is at once attracted by Joe and breaks her troth with Bill. Joe, however, realizing that he owes his life to Bill, repulses Mary and would have left the place for good. Bill does not know the stranger's feeling in the matter, and wreaks a terrible vengeance only to learn too late of his supposed rival's real character and his determination. The subject comprises a series of most beautiful sea coast and fishing village scenes.

Approximate Length, 994 Feet

Released August 25th, 1910

WILFUL PEGGY

A Comedy of the Early Days in Ireland

A most delightful romantic comedy of the early days in Ireland is presented in this Biograph film. It shows the true Irish traits of candor and truth. Peggy, though a peasant girl, is self-willed and afraid of no one. Her spunky, pugnacious nature, which tends to emphasize her beauty, impresses the lord of the manor to the extent of proposing marriage. The marriage takes place and after a tumultuous honeymoon, he finds he is in possession of a rare jewel of womankind.

Approximate Length, 997 Feet

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Monday, August 22.

Biograph—The Sorrows of the Unfaithful (Dr.) ..994
Lubin—Cowboy Chivalry ..360
Pathe—A Miscalculation (Com.) ..554
Pathe—Butter Making in Normandy (Educ.) ...440
Selig—Dora Thorne (Dr.) ..900

Tuesday, August 23.

Edison—Love and the Law (Dr.) ..1000
Gaumont—Neighbors or Yvonne's Sacrifice (Dr.) 486
Gaumont—Four Little Tailors (Com.) ..500
Vitagraph—The Three Cherry Pits (Dr.) ..995

Wednesday, August 24.

Essanay—Take Me Out to the Ball Game..990
Kalem—The Romany Wife (Dr.) ..980
Pathe—Troubles of a Policeman (Com.) ..810
Pathe—Scenes in Norway (Scenic) ..154
Urban—Shipbuilding in Toulson, France (Educ.) ..200
Urban—Escape of the Royalists (Dr.) ..670

Thursday, August 25.

Biograph—Wilful Peggy (Dr.) ..997
Lubin—The Anarchists' Grip (Dr.) ..500
Lubin—The Dream Pill (Com.) ..480
Melies—The Romance of Circle Ranch (Dr.)...950
Selig—The Indian Raiders (Dr.) ..1000

Friday, August 26.

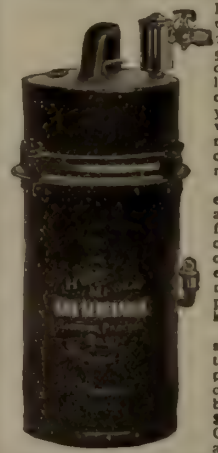
Edison—The Valet's Vindication (Dr.) ..995
Pathe—The Lover's Well (Dr.) ..995
Kalem—The Canadian Moonshiners (Dr.) ..975
Vitagraph—The Men Haters' Club (Com.) ..985

Saturday, August 27.

Essanay—The Deputy's Love (Dr.) ..
Gaumont—The Vow or Jephthah's Daughter (Dr.) 868
Gaumont—In the Pyrenees (Scenic) ..122
Pathe—The Castaway's Return (Dr.) ..633
Pathe—How Jack Won His Bride (Com.) ..354
Vitagraph—Rose Leaves (Dr.) ..995

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BIOGRAPH COMPANY.

WILFUL PEGGY.—There is in the Irish the most commendable of traits, candor. They are truthful in the extreme, and hence pugnacious, for he who has the courage of his convictions must have grit to back it up. This is even so with the fair lasses of the Emerald Isle, for they scorn the art of dissembling, and pretty little Peggy is an example. It was in the early days of this land of poetry and romance, that the lord of the manor started out for a stroll. Proceeding quite a distance, it being one of those warm days upon which everyone and everything even vegetation suffered indolence, there being not a breath of air stirring, he was overcome with fatigue and thirst. Approaching the home of Peggy, he finds her napping on the stoop. Arousing her, he commands her to bring him a drink. Commands, mind you. Well this is surely rubbing Peggy the wrong way. At first she positively refuses to budge, and he then becomes more suppliant and begs her to please favor him with a drink, so she condescends. The lord is deeply impressed by the artless wilful colleen, and resolves to pay her another visit. At the time of his next call he sees her vanquish a forward admirer who became so bold as to try to kiss her. This indiscreet lad is glad to get out of her reach with nothing more than a few bumps on the head. The lord witnesses the scrimmage from a distance, and reasoning the time inopportune leaves deeply infatuated with this rough diamond. When next he calls it is to propose marriage. Whee! how Peggy does storm at his proposition until finally induced by her mother to accept this honor. They are married immediately and Peggy meets for the first time the lord's nephew, a handsome, though conceited chap who at once imagines he has made an impression upon the peasant bride. During the lawn party which followed the wedding, Peggy finds court manners and etiquette a bit intricate and while returning the courtesy of some of the ladies, trips over her train and goes sprawling. This is viewed with ill concealed amusement, and Peggy flying into a rage would annihilate the whole party. Rushing into the mansion, she sends the servants flying out of her way. The nephew now appears and attempts to console her. He does this by proposing a horseback ride, but she has no riding costume, and when the nephew suggests her wearing a suit of his, in the spirit of devilry she consents and rides with him to the inn. The lord, heart-crushed, follows on vengeance bent. However, when he arrives he finds Peggy about to brain the nephew with a stool for daring to attempt to kiss her. One glance at the scene, and the lord realizes she can well take care of herself, for there is his nephew crouched under the table, and Peggy with upraised stool daring him to come out. The lord at once mounts his horse, and by a short cut arrives home much ahead of Peggy, who, upon her arrival, shows abject contrition, for she really loves the lord.

THE SORROWS OF THE UNFAITHFUL.—Oh! deliver us from the fickle woman. No person can spread such woe, disaster and sorrow even unto their ownselves as such an one; and such an one is the leading character of this Biograph subject. In a quaint fishing village we see the childhood sweethearts, Bill and Mary, a boy and girl of about ten or eleven years. Constant companions, they hold for each other a regard beyond their understanding. Ten years roll by, and the boy, now a young man, with a ring approaches the girl and the sweethearts of childhood now renew their vows. They are both very happy until fate interferes, it seems, to test the girl's sincerity. Bill while strolling on the shore, which to him since the betrothal is a Utopia, espies a raft with an object on it that looks like a human being, far out at sea. Dashing into the surf, he swims to the raft and finds the almost exhausted form of a fisherman lying prone upon it. Pushing the raft to the shore, he, with the aid of others, revives the man, who is a stranger to them all, having put out from a far distant shore. Bill and Joe, the stranger, become staunch friends, and through this Joe meets Mary. She is at once smitten with the stranger and cruelly casts Bill aside for him. Joe, of course, knowing nothing of Bill's love for Mary, reciprocates her affection until he learns the truth. The horror of the situation is vivid. Here he finds himself the successful rival of the man to whom he owes his life. No, it cannot be, and so repulsing the impetuous Mary he rushes from the place, but not before Bill has seen enough to make him believe Joe has proved himself an ingrate. Joe makes a strenuous effort to reject Mary's advances, but she is persistent. Finally managing to elude her, he sends her the following note: "Mary—Bill saved my life. I will not rob him of his love. I see the raft on the shore. I shall go back to the sea on it. If the sea claims me it is my fate. Joe." She is amazed at this and rushes madly to the shore in view of staying his determination. In the meantime, Bill overtakes Joe at the shore, and ignorant of his purpose, with a blow sends him into the sea, never to return. At this moment Mary rushes up, she, of course, not aware of Joe's fate and shows Bill the note. He is driven mad upon learning that his deed was entirely unnecessary, so bidding Mary to wait, he wanders out, out into the sea with an insane idea of recovering his victim.

EDISON MFG. CO.

HIS NEW FAMILY.—Michel Lafayette, a school teacher in one of the little seacoast towns in France, concludes to go to America to better provide for the maintenance of his wife and eleven-year-old boy. He leaves after bidding farewell to all his neighbors and his scholars and lastly to his devoted wife and son, whom he leaves to the care and protection of the cure of the village.

A year after his arrival in America his wife dies in France. The good old cure, thinking it best for father and son, sends little Jean by express to his father at Holcomb, Arizona, in the United States.

At about the time Jean leaves France, Michel Lafayette, his father, is killed in a mining accident.

Big-hearted Andy Kendal, a typical old pioneer, makes up his mind to adopt Jean. We see Andy bring the boy to his cabin and establish him in his new home. The only children in the camp are the little boy and baby girl of Jack Smith, a ruffianly character. Jean becomes attached to the little ones and seeks frequent opportunities of playing with them. This annoys Smith, who orders the French boy away.

One day Smith is walking near the edge of a mountain stream and is roughly dragging his little boy along. Jean comes along and remonstrates with him. Smith becomes very angry and makes a quick movement to strike Jean. Jean ducks the blow, which carries with it so great momentum that Smith misses his footing, goes over the bank into the stream below and is drowned.

Jean takes the little ones by the hand and brings them to the cabin of Andy Kendal. Andy returns to his cabin a couple of hours later and is astonished to find that the family is increased by two. The question now is, what is he going to do? Thinking the thing over for a moment, he comes to a military salute and bows his head, fully convincing the observer that he has concluded to abide by the action of little Jean.

HOW THE SQUIRE WAS CAPTURED.—This comedy starts in church, where we see a country squire trying to flirt with a pretty girl across the aisle. The said pretty girl, being full of ideas (perhaps somewhat induced by the young man behind her who whispers in her ear), intimates to her maiden aunt beside her that the squire's sheep's eyes are being cast at her (the aunt). Strange to say, the old lady is not so much displeased as one might expect, but smiles rather demurely and almost coquettishly.

Then there comes a note from the same squire, addressed to Miss Cora Lee, the pretty girl aforesaid. She shows it to the young man, likewise aforesaid, and they laugh at the idea of the squire addressing her. Again the girl has an idea and changes "Cora" so that it looks like "Cordelia," which is the maiden aunt's name, consequently the letter finds its way into the hands of the older lady, who at once responds by giving the squire an invitation to call. When he does call and tea is served in the garden he finds that he is being entertained by the aunt. Of course he is terribly disappointed, for try as he will he is unable to leave the elderly maiden's side for one little minute, but he makes the most of a bad bargain and adapts himself as best he can to the situation.

After this experience he can take no chances, so he sends a pretty red shawl to the young girl with the message that he hopes she will wear it that evening in the garden. The plan in which the letter was concerned having worked so well, the girl presents the shawl to the aunt and tells her that it is from the squire also. Of course auntie is much pleased, and is only too happy to agree to the squire's condition and wear the shawl in the garden.

The squire is not long in coming. He approaches softly and speaks in a low tone to the figure within the Summer house and sees an affirmative nod of her head. Then the squire, mustering all the courage that is in him, proposes to the lady wearing his gift, and is gently and sweetly allowed to take her hand in acceptance of his offer.

And then comes the denouement. The squire, clasping in his arms the unresisting form of his now affianced wife and gently raising her head to his that he may seal the betrothal with a kiss, discovers to whom he has proposed and by whom he has been accepted. He starts back in amazement, but at that instant there is a soft laugh behind him and, being a wise old man, he understands what has happened. The young people come down from the tree and, approaching, hold out their hands in earnest congratulations. And the squire, being a real sport even though he is a country squire, says to himself, "It is not such a bad bargain, after all, and I will refuse to let these two young scapegraces have the laugh on me." Consequently he takes the extended hands and shakes them warmly, responding gallantly to the proffered congratulations.

And then there is a quaint little touch of heart interest, for the young girl asks auntie if she may have the youth at her side, and auntie, out of the goodness of her heart and willing to share her responsibilities with her new found lord and master, asks him for his consent to the marriage of the young people. He looks at the pretty girl, swallows hard and gives the desired consent.

BUMPTIOUS TAKES UP AUTOMOBILING.—Of course, it would be foreign to Bumptious to admit that there was anything about an automobile that he did not know, and he scornfully refuses the instruction offered when the machine is delivered to him, dismissing the demonstrator in the curtest manner possible. For some reason the machine does not start off promptly when he takes his seat and does what he thinks ought to produce immediate results. Then he remembers that he has forgotten to crank the engine, this enlightenment coming from the book of instructions which he condescends to look over. The cranking is not so easy as it looks, and results in his getting a "kick back" and a bad fall.

After various experiences of this kind his friends become distrustful and refuse to ride with him. Whereupon he intimates that he will show them what a "joy ride" looks like. For some unaccountable reason the machine starts off promptly this time, but it has only gone a few feet when it takes a backward jump, and the last we see of it it is speeding away backward up the road, to the amazement of his friends.

The scenes that follow show the exciting experiences which Mr. Bumptious gives himself in the machine, which in spite of all his efforts continues to run backward with lightning speed up hill, down dale and across the country.

Bumptious, full of scorn for his much despised auto, offers to make a trade with a farmer, a donkey for the machine. When the latter is convinced that Bumptious is not crazy he at once accepts the offer and takes his seat in the machine. And then to Bumptious' horror and surprise the machine starts off exactly as it should, and the farmer rides off in the distance with perfect ease and contentment, leaving Bumptious standing in the middle of the road holding the bridle of his newly acquired donkey!

We next see his arrival at home, an arrival which does not compare favorably with his departure and which causes his friends much merriment.

LOVE AND THE LAW.—A drama adapted from a portion of "David Copperfield," by Charles Dickens. The love story of David and Agnes Wickfield, the daughter of the old lawyer over whom Uriah Heep holds an influence, is the theme involved in this picture. The delightful character of Betsy Trotwood is a prominent one, and also our old friend Wilkins Micawber. Wickfield and Heep, the two lawyers, are shown after Uriah becomes a partner of Mr. Wickfield. David is brought by Miss Trotwood, his aunt, and introduced to Mr. Wickfield, her attorney, who agrees to accept David as a student in his office.

At the time of the introduction Agnes Wickfield is on the scene, and there is a very pretty mutual attraction between the young people. Miss Trotwood surprises David by presenting him with two thousand pounds in Bank of England notes so that in the pursuit of his studies he will have ample funds to carry him along. As the story progresses we see that Uriah Heep, the oily hypocrite of Dickens' story, is very much in love with Agnes Wickfield. His method of love-making, however, is very disagreeable to Agnes for two reasons—first, she dislikes the man and his manner, and second, we see that she is gradually falling in love with the handsome young student in her father's office.

Uriah Heep, in order to get the upper hand of the situation, suggests to Mr. Wickfield, who is a man of weak character, that he hypothecate some securities belonging to Betsy Trotwood in order to relieve his (Wickfield's) financial embarrassment. Mr. Wickfield abstracts the securities from the strong box of Miss Trotwood and borrows money on them at a bond broker's. Wilkins Micawber discovers the fact that Mr. Wickfield is there borrowing money—on what, however, he does not know; but later developments make Micawber a saving element in this story.

In order to force Agnes to consent to his suit Uriah Heep tells her that he has the power to ruin her father. Just as the scene has reached its dramatic height David enters the room and Uriah cringingly retires. Agnes makes a confident of David and tells him the great trouble that is racking her heart. David bids her to have courage, and he proceeds to try to help her father out of the ugly situation. Micawber arrives at the conclusion that Mr. Wickfield disposed of the securities on the day he saw him in the bond broker's. Telling David what he believes, the two men leave for the bond broker's.

While David and Micawber are in the bond broker's office Betsy Trotwood calls on the Wickfields. Miss Agnes brings her into the office, and while Miss Trotwood is awaiting the coming of Mr. Wickfield, Uriah Heep greets her. We see by Uriah's actions in this scene and in many others where we have watched his hypocritical machination that he is in high glee. Mr. Wickfield is brought in by Agnes, who is in a tremulous state of mind lest anything be said of the bonds. Miss Trotwood begins to speak of financial investment, and is evidently going to ask Mr. Wickfield for her

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A FRENCH CANADIAN STORY

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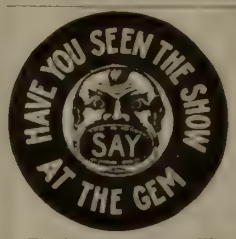
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securities, whereupon Heep steps over to Agnes and tells her that she must give him her answer to his proposal.

At this critical juncture David enters the room, accompanied by Micawber. Just as Miss Trotwood asks for the bonds and Heep expects the great bomb he has prepared to burst, David calmly steps forward with the strong box in which he has placed the securities after having refunded the money to the bond broker. This is the big dramatic situation of the picture. Heep shows himself now in his true colors, and after Miss Trotwood has left the room and David and Agnes are in conversation he gives vent to all the vituperation in his nature. He is cowed, however, by David's manly attitude and leaves the room. It is now Agnes' turn to thank David for the great kindness which he has done her. We witness a very pretty finale to the picture, which ends, as all love stories should, happily for the two young people.

THE VALET'S VINDICATION.—The action begins in the apartment of Howard Beeckman, a young society bachelor. He leaves his handsome apartment in the charge of Kirby, his valet, and enjoins upon the said Kirby the strictest good behavior during his month's absence. The scene ends by showing how Kirby intends to observe this injunction. He goes to the telephone and apparently sends an invitation to some of his pals.

Then the scene shifts to a handsome suite at the Waldorf where Mr. and Mrs. Bradley and their pretty daughter are stopping, and from which place they are writing an advertisement for an apartment such as they want.

And then we travel to the morning after Kirby's party. Kirby discovers that he is without money the game of the night before having taken all of his wages. In the midst of his quandary as to what to do his eye lights upon the advertisement of the Bradleys, and he resolves to answer it and rent them his master's apartment. The plan succeeds. Then Kirby disappears with the advance rental in his pocket and goes out to "see the town." But Beeckman unexpectedly returns in the middle of the night soon after the Bradleys are settled, and is confronted by "Papa" Bradley and other members of the family en deshabille. After explanations have been made Beeckman's eye lights upon the pretty daughter. The sight of her arouses all the chivalry in his New York nature, and he promptly offers to take himself off and leave them in possession of his apartment. But he does not stay away, evidently, for we see him a few days later at the piano with the girl; and something in the way they behave and look at each other suggests that a love story is in progress.

Kirby returns and is pardoned, as he has been an unsuspecting Cupid. There is a little epilogue scene which shows their first home breakfast together and Kirby as a sort of guardian angel of the household.

ESSANAY FILM MFG. CO.

TAKE ME OUT TO THE BALL GAME.—Our friend Blink is a baseball bug and a devotee of the sport. One day he finds he will have time in the afternoon to visit the ball park, and from that moment until noon he is in an excited fever, refusing to talk anything but baseball to the business men who call on him. When the clock strikes twelve Blink seizes his hat, slams down his desk and tells his stenographer that he is gone for the day.

Blink hurries home and gets his wife busy with the dinner. She is curious to know why he is in such a hurry and finally, between bites, he tells her he is going to the ball game. Fanny expresses her desire to go, also, and insists on her husband waiting for her to dress.

Minutes crawl by like hours to Blink as his wife arrays herself for the game, and when she finally appears, leading Jack, the bull pup, he seizes her by the arm and drags her out of the house.

They board a car, but the conductor objects to the dog. Fanny pushes the conductor into a corner, and Jack makes short work of the seat hogs.

However, the ball park is reached at last, and Blink goes to get the tickets. When he comes back with the necessary paper he is in such a hurry and so happily excited as to grab the arm of another woman, a large, fat, colored "mammy," and does not discover his mistake until they are inside.

Now he has to buy another ticket, and after he has located Fanny and the dog they hurry into the gate and to the bleachers.

The game is an exciting one, but not for Fanny. She sees nothing in it at all, and finally dozes off to sleep with her head resting on a fat man's shoulder. Jack, the pup, becomes excited or angered at a rather shady decision by the umpire, and freeing himself from his chain chases the luckless referee all over the diamond.

The home team wins, of course, which makes Blink so happy that he goes off, forgetting Fanny. He follows the band of players on their triumphal procession downtown, and arrives at his home before he thinks of his missing spouse.

In the meantime, Fanny has slept peacefully through the game, and is deserted by her fat man. She is finally the only one left on the bleachers, but is soon awakened by a ball park guard.

She meets Blink half way home, and there is the usual family row, which ends peacefully, however, at the close of the film.

THE DEPUTY'S LOVE.—Bob Dean, the deputy sheriff of Tonopah County, has fallen in love with Nance O'Brien, a bewitching little Western maid, whose brother, as he supposes, works a claim on a neighboring hillside.

Previous to a love scene between the sheriff and the maid a strange incident has happened which will arouse a suspicious thought in our minds as to whether or not Nance is as innocent of evildoing as her frank face and guiltless eyes would suggest. In the first place, Nance, dressed in her brother's clothes, and Walt, her brother, ride up to their house, dismount and enter. Nance is seen for a brief moment removing her masculine makeup, which reveals her identity as a very beautiful Western girl.

Later Bob Dean rides up, and after a love scene with Nance, presents her with a pair of riding gloves. Finally he kisses her and rides away.

Next we are shown Nance and her brother preparing for another mysterious journey. Nance again dons the man's clothes and both ride cautiously away.

In a lonesome place on the mountain trail they pull up their horses and listen. Down the canyon is heard the rumbling approach of the mail stage coach. A moment later the two are in ambush with their horses pulled well out of sight. A few moments pass and the coach, with the driver flipping his whip, comes into view.

The holdup is successful, as all the occupants are taken unaware, and scrambling out at the robbers' commands are relieved of their jewelry. A strong box, suggestive of a quantity of bullion, is also removed and the driver is ordered to go on.

Further down the road the excited crowd of tourists insist on the driver cutting loose one of the lead horses and sending for help, and some time later Dean, the deputy, is notified of the robbery.

A posse is organized and the trail of the escaping duo is found. Nance and her brother hear the sound of the hurrying hoofs and decide to separate, and thus throw the party off their trail.

The girl arrives home, having safely eluded pursuit, but her brother is not so lucky. Dean traces him to the door of the stable, enters and covers the man with his gun. It is then that Dean obtains evidence of Nance's guilt when he finds the suit of men's clothes and the gloves with which he had presented her.

Desiring to test her further, Dean covertly empties the shells from his revolver and replacing it in his holster drags O'Brien into the house where Nance is waiting for her brother to return. The incident that follows is highly dramatic. Nance wrests Dean's pistol from his belt, aims it at him and pulls the trigger. It is empty, of course, and Dean, seizing his former sweetheart's wrist, locks her to her brother and leads them out.

GAUMONT.
(George Kleine.)

REFUSING A MANSION.—Once Upon a Time There Was a Prince. Under this sub-title we are brought into the beautiful little seaside kingdom over which the good and handsome prince holds sway. We are just remarking upon the tastefulness of his palace and grounds when he appears upon the drawbridge with his squire. With them we journey along a well-kept road by the sea until, on a point of rocks, we see a fair damsel washing garments and note the prince is interested. He goes to her and we learn that he is in love with the peasant girl. Because of his wealth she rejects him. We are forced to return to the palace, where with the help of many vassals, to please her the prince dresses as a peasant.

Now on his return she listens to him, his honeyed words soon win her heart, ere long he coaxes her within the walled town in which his palace stands. Expecting to give his choice great pleasure, he reveals himself, but is surprised to learn she is even more angry than upon their first meeting. She forthwith leaves him and his court.

The poor maiden consoles herself with the thought: "If he deceived me before we were wed, what would he have done later."

BUYING A MOTHER-IN-LAW.—The endeavors of a lover to get near the object of his affections are humorously shown. Owing to his very weak financial position he is not allowed the privilege of calling, and he is first of all seen entering the house in the garb of a lady to answer an advertisement for a music teacher. Once in, he allows his impetuosity to run away with him, with the result that he very quickly finds himself out again. However, he is not yet defeated, and devises other means of entrance, but with the same result, till a kindly relative, dying and leaving him a trifle of the great necessity of life, all doors are opened to the progressive young lover.

URBAN-ECLIPSE.
(George Kleine.)

PARIS, VIEWED FROM THE EIFFEL TOWER.—An absolutely novel subject in which are presented superb bird's-eye panoramas of Paris and its suburbs, from the platforms and summit of the Eiffel Tower. The principal buildings, parks and thoroughfares stand out with wonderful distinctness, and the Seine is pictured at great length as it winds its serpentine course through the great city. Marvelous views of the mighty tower are also given. The Ascent. View from the first platform, 200 feet. The second platform, 500 feet. The summit, 1,000 feet.

KALEM CO.

THE ROMANY WIFE.—The romance of gypsy life offers one of the most alluring themes to the moving picture operator and the Kalem actors have been particularly successful in the portrayals of the Romany type. The latest subject to be announced is called "The Romany Wife" and was secured by the Kalem people with the cooperation of a genuine gypsy band. The heroine, a beautiful gypsy girl, is shown in the peculiar rogue life of her father's caravan in which she is the favorite member. However, the young gypsy men are her suitors and plead their cases eloquently. The girl thinks she is tired of the roving life and when a chance meeting brings her the friendship of a stalwart young farmer she falls in love with him and in spite of the pleadings of the tribe, marries him. She finds, however, that the prosaic married life her husband brings her is far different from the roving life of the gypsies and after the birth of her first child the longing for the old life is so strong that she leaves him, taking the baby with her, and returns to her father's tribe. There her former suitors renew their attentions and it looks as if the gypsy girl had altogether forgotten her own husband, but the husband wants both his wife and baby back again and starts on a long search and finally locates the tribe and then when the mother realizes how great his love is both for her and her child she once more turns her back on the gypsy life and goes back home with her husband.

"The Romany Wife" is notable in its photographic and scenic embellishments and as it is a pure romance with none of the melodramatic features which usually characterize gypsy pictures will doubtless find great favor with exhibitors.

THE CANADIAN MOONSHINERS.—Following the line in which the Kalem trade-mark has blazed new paths, another French-Canadian story is announced by the Kalem Company. "The Canadian Moonshiners." The title of this production is a little misleading and is questionable whether the makers of illicit whiskey in Canada are ever known as moonshiners. However, the term is so generally understood that it is probably the best that could be used under the circumstances. The Kalem artists have endeavored to show the great damage to the primitive Indian by the illicit traffic in whiskey, the selling of which to the aborigines is prohibited by the laws of both the United States and Canada. In this production we are shown how a moonshiner came under suspicion of the Canadian Mounted Police. The moonshiner's daughter attempted to save her father from his richly deserved fate and how the mounted police finally rounded up and capture the moonshiners.

The story is full of spirited action and the film of beautiful photographic quality.

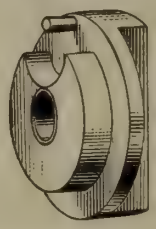
G. MELIES.

HER WINNING WAY.—Anxious to escape the strain of business and seek diversion and recreation, Robert asks his father to give him a vacation for a few days' rest. The father, who is absorbed by his business affairs, one of the old school plodders, reluctantly grants the son's request and the young man hurries from the office, packs his grip and hustles for the train. On his way he makes the acquaintance of a very charming lady, who is bound for the same place as himself. Arriving at their destination he offers to carry her grip and she accepts his proffered kindness. Loaded down he follows her to the hotel where he gladly deposits the luggage to escape a complete collapse from exhaustion. He finds his "acquaintance" very winsome and attractive. So infatuated is he with her he prolongs his stay from one day to another until his father is obliged to send a clerk after him to bring him back. When the clerk reaches the hotel he finds the son head over heels in love with his "acquaintance" and seems willing to leave his happy home for her. The clerk is introduced to the young woman and he falls to her charms as readily as Robert did. The captivating creature drops the son and takes up with the clerk. The clerk succeeds in getting Robert to go back to the city pretending he will go with him. At the last moment the clerk refuses to go and hastens back to the adored one. The son returns to business and the father asks him where the clerk is. When he is informed the old man gets furious and immediately despatches another clerk after the first one. The second clerk walks into the same ensnarement as the first with the same result, the girl gets them all. The boss in despair determines to go himself and see what is doing. He gets a worse "crush" than any of the others, is her devoted slave, calls her "honey bunch" and gets perfectly foolish over her.

He is entertaining the lady with all the delicacies of the season and spending his money with a lavish hand. A gentleman with three or four children now appears upon the scene. The kids shout in chorus "O mama!" and lovingly gather around the old gentleman's lady friend, very much to his surprise and chagrin.

The son and the clerks, who have returned to the scene of their discomfiture in search of the

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Kleine Optical Co., 52 State Street, Chicago, Ill.
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Those Useful Half-Reel Comedies

Released Thursday, August 25th



THE ANARCHISTIC GRIP

The anarchistic grip was a satchel full of alarm clocks but the finder did not know that and there was a lively time until the owner claimed it.

Length about 500 Feet



THE DREAM PILL

The dream pill was fine while it lasted but the awakening was unpleasant. A comedy idea with some novel trick effects.

Length about 480 Feet

Released Monday, August 29th

THE STRONGER SEX



Men have the best of it in the business world and the little woman who found it impossible to support herself on the small salaries determined to become her own brother. A fascinating story.

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boss, arrive just in time to see the children clinging to their mother. In concert with the boss they all exclaim "stung" and unceremoniously beat it for the city.

LUBIN MFG. CO.

COWBOY CHIVALRY.—Percy Condon announces his intention of visiting his old chum, Ernest Langdon, at the latter's ranch. Percy was the weight-lifting champion in his college days and Langdon tells the cowmen that there will be some fun. Percy comes and creates an impression at the start by lifting from the rig the trunk that taxes the strength of two of the punchers. The trunk contains dumbbells and other training apparatus and it is not long before Percy puts on the gloves with the boys. Joe Haines, the foreman, makes but a poor showing as a boxer, and Rita, Langdon's sister, is attracted by Percy's skill and rather inclined to forget that there was a pretty good understanding between herself and Joe. She and Percy ride the range together and he is fast winning her love. But the Indians are out and Joe discovers them. He rides back to Rita and Percy. Indian fighting differs from weight lifting and boxing and in a panic of terror Percy mounts his horse and rides off, leaving Rita with her lame mare. Joe mounts her on his own pony and forces her to ride after Percy. He makes his way to where they have entrenched themselves behind some rocks, and here Percy still further shows the white feather by refusing to go for water when the canteen is found to be empty. Joe gets the water for Rita, but is wounded as he does so. The sound of shots bring Langford and his men to the relief and at the last Percy redeems himself. The story abounds in thrills and is splendidly played.

THE ANARCHISTIC GRIP.—It's a simple start to a whole lot of trouble. A clock salesman sets out from the store with his stock in a bag. A tramp steals the goods while the salesman is waiting for a car and makes off with his plunder. He is tickled at the thought of winning a prize, but the ticking of the clocks suggests the workings of an infernal machine and the tramp is so scared that he almost is willing to go to work. He enlists the aid of a police officer and the latter decides to arrest the bag and take it to the station house. It does not take long for the story to get around and soon there is a crowd following, enjoying the thrills that come with the thought that any moment something may happen that will leave only a large hole as a souvenir of their late residence on earth. At the station house the sergeant is no more willing to welcome the terrible instrument of destruction and advises the policeman to take it out in the back yard and open it to see what it contains. The policeman has a large family and a sick wife dependent upon him and he points out these facts with much earnestness. Of course there is the police pension fund, but that will not help the policeman himself much, and there might have been charges of insubordination had not the salesman called to report the theft of his bag.

THE DREAM PILL.—Professor Swank has at last succeeded in crowning his career as an inventor by giving to the world a dream pill that will prove a positive antidote to nightmares. Having made the pills, the next thing is to find someone to try them on, and Swank's friends are not willing. They've been the goat on other inventions and they fight shy of new preparations. The advent of a tramp who wants something to eat solves the problem, and Swank offers him a five spot to be the pioneer dream pillist. The tramp is almost afraid to tackle the pills, but Swank raises the ante and the tramp decides that it is better to die rich than to starve to death. He takes the pill and in a flash there is a bountifully spread table before him and when his appetite has been satisfied he finds that he is wearing good clothes. Lighting a cigar he starts in to see the town and almost immediately is captured by a most attractive young woman who invites him for an automobile ride. They go to a restaurant, where the tramp finds that he is good for another meal, and makes the interesting discovers that he has a pocket full of money. He finds a damsel even more to his liking and he promptly makes a switch, discovering the new charmer to be a queen. She elects him king and he is about to claim his first kiss after the wedding ceremony when the pill's power fades and he wakes up. A spirited half reel story with many funny trick effects.

PATHE FRERES.

A MISCALCULATION.—An eminent astronomer pursuing his studies of Halley's comet, after rapid calculations, comes to the conclusion that it is impossible for this universe to escape destruction, and that the 18th of May is the date when the end will come. Philosophically resigning himself to fate, he apprises his friends of the coming catastrophe, and suggests that they all join with him in making merry on their last day on earth. They all agree and after a round of gaiety await in the professor's observatory the end with that wonderful calmness which is closely affiliated with Dutch courage. The rising of the sun on the 19th, however, dispels not only all fears, but also all confidence in the professor's powers of prediction, and his friends fall upon him and belabor him with blows for having induced them to neglect their businesses and spend their money.

THE TROUBLES OF A POLICEMAN.—Clancy was a policeman and he always thought that his berth in the police station was one of the softest things an Irishman ever had, until he ran up against the Mulligan boys. These Mulligans numbered several and were a terror to the neighborhood in many ways, and when the territory in which they lived got too warm to hold them, they wandered off on Clancy's beat and played craps on the street in the vacant lots.

One fine Spring morning, Clancy spied the aforementioned tribe of Mulligans gleefully losing their mother's hard-earned pennies in a game of craps. Clancy is wild with righteous indignation and succeeds in administering a hearty reproof in the way of a paternal drubbing with his club on that part of the boys' anatomy built for it. The boys swear revenge, and Patrolman Clancy suffers a series of hardships at the hand of these youngsters such as never before befell a simple-minded, kind-hearted policeman.

In the course of his difficulties he runs across Mrs. Mulligan with terrible results. He dives into the noble Hudson to rescue a drowning lad, only finding that the youngster can swim better than he can and gets out first.

THE LOVERS' WELL.—Theodore, a private soldier, is using his furlough to press his suit with Sadie, and in the opening scene, as they bid farewell, she gives him a daisy which he places in his pocketbook. The next day Sadie while reading comes across this verse:

"If a maid would her future husband see,
On Hallowe'en night, between twelve and three:
She should go alone if the moon is bright,
And look down in the well on Condon's Heights."

Sadie that evening goes to the well. Bending over, she sees the reflection of Theodore's face, as he has followed her unawares. Delighted to find that he is to be her future husband, she opens the volume and they refer to the poem together. Duty calls him back, however, to his regiment, and a year has elapsed during which he has been promoted to sergeant. He has also fallen madly in love with a flashily dressed girl, who urges him to buy jewelry for her, and who, when he pleads poverty, suggests that he use the regimental funds for that purpose. Left alone in the commander's office one day with the safe unlocked, he is tempted, and is about to help himself to the money, when two of his chums enter and persuade him to replace the money and point out to him that he is only the dupe of this girl. Returning to his room he finds the dried daisy in his pocket, which recalls old memories, and he sees a vision of Sadie and himself at the well. Thinking things over, he sees what a fool he has been and determines to go and ask her pardon for his neglect and foolishness. He finds her looking into the well again with the poem in her hand and she is delighted to see again the reflection of his face in the water. Turning towards him it takes but a few minutes for the young couple to explain and forgive.

THE CASTAWAY'S RETURN.—A shipwrecked man is sighted and rescued from a barren island by the crew of a small vessel. His appearance is wild, his clothes in rags, and he is apparently demented, inasmuch as he does not appear able to talk or understand. From a broken spar found with him it appears that he comes from the same village as his rescuers, and on their return the sailors summon one of the old inhabitants in the hope that he may recognize the waif. He does recognize him as his son-in-law who had been missing very many years, and the man's wife is summoned, and she tries to bring memory back to her husband. It is without avail, the man's mind is a blank. At last she conceives the idea of arranging their home as it was in the old days. A little chap helps by taking his place on the mariner's knee and it is this that makes the experiment successful. The floodgates of memory are opened, and in a last and very effective scene, the mariner clasps his wife in his arms, whilst the rough sailors and villagers look on delightedly through the open door.

HOW JACK WON HIS BRIDE.—Jack is desperately in love with Irene, but her parents have determined that she shall marry a man of position and wealth. The disconsolate Jack is thinking over matters, when he comes across an advertisement of a quack offering to change the color of a man's race by means of a serum. Jack purchases a quantity of the black serum and surreptitiously operates on his rival, whose hue immediately deepens to the color of a pure-blooded African. Consternation greets the metamorphosis, and the parents and friends of Irene having imprudently tested the wonderful serum are in their turn changed to darkies. Jack and Irene alone escape, and without wasting time get married.

SELIG POLYSCOPE CO.

HUMAN HEARTS.—In presenting Hal Reid in his original creation of Tom Logan in "Human Hearts," we feel we have supplied a long felt want in picture stories—namely, that of presenting in person a well-known theatrical star, in a staple play, known throughout the country. The story of Tom Logan, the village smithy, stands to-day without a rival as a portrayal of the vast human emotions concealed in the hearts of life's weary travelers, and has given to the stage a memorable story enjoyed by millions of people, and is now reproduced in picture by the famous Selig Company.

We find Tom Logan busy at his forge one sultry day when the arrival of Ford and his wife Jennie takes him for a moment from his work. The sturdy manhood of Tom could not stand idly by and see Jenny abused by her husband, who had in many ways made life to her seem almost a blank. Some time later we find she was compelled to leave him. Two years roll by and she returns to the little village of Cedarville with all its quaint environments that show little change—Samantha, Seth, Tom and all the boys and girls are there. Logan looks with favor upon Jenny and that admiration is returned. The church bells soon tell the villagers of their happy wedding.

A year later heaven has blessed their happy home with a baby girl—a welding in the chain of life's dearest happiness. One day there comes a stranger that leaves a serpent's sting—he proves none other than the worthless husband, who watches his turn and pleads with Jenny to return to him. The old love flame is rekindled and Tom is left alone. Not content with breaking his heart the former husband seeks revenge.

DORA THORNE (From Bertha M. Clay's famous novel).—The beautiful story of "Dora Thorne" is so well known that it hardly needs be outlined, yet as one never tires of hearing it and for the benefit of the few, we will repeat it.

Wm. Thorne is a gardener, but there is no flower in his care that can compare with the beauty of his daughter Dora. This of course does not pass unnoticed, and as Dora chances to meet Roland, son of the Earl Westley, in the garden, it is a case of love at first sight. They meet frequently thereafter, thus causing the jealousy of Holt, another admirer of Dora, who hastens to inform her father of the meetings. Fearing that nothing good could come of this and also having arranged another marriage for Dora, her father notifies Lord Westley of his son's attention to Dora.

In spite of his father, Roland continues his attentions to the girl of his choice and while walking with her is wounded by Holt, his rival. Roland and Dora are separated and, thinking she is lost to him, he is about to be engaged to another, when he again meets Dora, who tries to escape, believing that he had cast her aside for another woman. Roland's encounter with Holt—Dora jumps into the river—Roland to the rescue and at last reconciliation follows. Roland finally succeeds in winning for his wife Dora Thorne, the gardener's daughter.

THE INDIAN RAIDERS.—The West has never been presented with its absolute fidelity and freshness when transplanted from the actual fields on which the scenes it depicts occurred. One of the most picturesque pages of the world's history would now exist in a hazy cloud of relation through pen and pencil, and would suffer from the doubt due to what might be called the artist's imagination. The embodiment of actual occurrence which thousands of plainsmen can corroborate, procured for Selig the reputation of an indelible brand of conformity to fact and history. The status of Selig's Western pictures defined long ago, their career has given justification for existence on account of ability to present the genuine characters that time will soon exhaust and render year by year a certainty of its future short existence. His rugged method of giving a picture story is as unique as its composition and absolutely true as regards the character of its personalities and participants and faithfulness to a historic realism.

As a picture of romantic history, savage and singular customs and amusements, and strangely superior equitation transferred from the then almost mystical land of origin to the metropolitan centers, it was recognized that an innovation of a startling character had entered the field of pictures devoid of all the restrictions of artificiality and clothed in the virility of realism.

Such is the story of the "Indian Raiders." Cal Dempster, a local bad man of the Niobrarra River country, quarrels with a ranch owner over the sheriff's daughter—and getting the worst of the argument, proceeds to instigate a raid on the ranch owners and drives off their horses. He is assisted by a band of outlaw Sioux Indians, herds of range stock and a general air of Selig, makes this the kind of picture that keeps your patrons coming.

VITAGRAPH COMPANY.

MRS. BARRINGTON'S HOUSE PARTY.—All the world loves a lover, and never gets tired of a good love story; and this is a very good one, with a strange complication of affairs, which is happily set right at the proper time with a very happy ending. A young man and woman (they are necessary, of course) are in love with each other (quite natural). The young man asks the young lady's father for his daughter. The father refuses to listen to his request, and even turns a deaf ear to her pleadings for his consent.

The young folks, with the assistance of a friend, elope, get married, and keep their wedding a secret until the lady is invited to spend a "week end" at Mrs. Barrington's, to participate in the house party she is giving. The young wife manages to get Mrs. Barrington to invite her husband. Mrs. Barrington is fond of lionizing and always pleased to distinguish herself in match-making.

She readily sends the young man an invitation, and

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A great comedy, showing what the boys did to Officer Clancy when he interfered with their crap game. A laugh in every foot. A film that will surely make an immediate hit.

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THE LOVERS' WELL

A beautiful love comedy with perfect photography and picturesque natural settings. It will catch your interest at the beginning and hold it to the end.

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35 Randolph St.



when he arrives she gives him a room next to and connecting with his wife's room. Everything is arranged just to their liking, and whenever they meet in the hall they act in the usual way with newly married couples—very affectionately. One evening they meet on the balcony of the house and lovingly converse and embrace. An old busybody who is sitting at one of the windows observes them, and, ever ready to create gossip and scandal, tells Mrs. Barrington, who decides to approach her guest and ask her what it all means.

While dressing for dinner the young woman finds it impossible to properly place a pin in the back of her dress and calls on her husband in the next room, through the connecting door, and just as he has finished the pinning Mrs. Barrington knocks at the outer door of the room. The wife hurriedly pushes her husband through the intervening door and, as she closes it, her dress is caught. Mrs. Barrington enters, and as the young woman advances to greet her hostess she finds her dress held by the door. Mrs. Barrington sees her predicament and accuses her of abusing the hospitality of her home and violating common decency.

At this point the husband comes from his room and explains that they are man and wife, shows Mrs. Barrington their wedding ring and places it on his wife's finger. Mrs. Barrington is delighted, and agrees to go to the young lady's father and intercede for his recognition and blessing. They all go to the father's home and win his entire approval, and at the same time Mrs. Barrington wins the father's heart and hand.

THE TURN OF THE BALANCE.—Hotel life is always punctuated with new and interesting arrivals. In this instance there is a man in the case as well as a woman. They are both young and have a mutual love. The young girl is stopping at a fashionable hotel with her father when the young man appears as one of the guests. After becoming acquainted the young people pass much of their time together, and, strange to say, they do not become acquainted in the usual way.

This is the way: The young lady is playing golf and the young fellow is walking across the links when she drives a ball straight ahead, which lands with considerable force on the eye of the young man. She becomes alarmed and runs to his assistance, bathing his eye by dipping her handkerchief into the lake and applying it to his injured optic.

They walk home together and she introduces him to her father, and the young man intimates to the old gentleman a desire to pay court to his daughter. The father objects on general principles or disposition, but his distemper doesn't seem to interfere with the getting together of the young folks.

On one of their strolls around the lake they see the girl's father boyishly paddling a canoe, and at a second glance see the canoe upset and the occupant fall into the water. The young man plunges into the water and saves the girl's father, who, when he recognizes his daughter's beau, expresses his gratitude and his desire to renew their acquaintance, and at the same time gives him permission to call on his daughter.

The young man, who is a stock broker, is suddenly called to the city by the fluctuating market, and finds when he reaches his business that it has gone from bad to worse until ruin seems to be the end. In a hopeless state of mind he is contemplating suicide, places a revolver at his head, and is only prevented from destroying himself by the ringing of the telephone bell.

He receives a message from the young girl whom he met at the hotel asking him to call and see her. He goes, and she tells him she will consent to marry him. He tells her of his failure in business and that he is in no financial position to marry her. She tells him that love will find a way to secure a livelihood, but riches can never purchase true love. The young man is filled with new life and ambition, declares that while he has lost wealth he is made rich indeed by her love.

DAISIES.—Harry objects to May going to college and breaking into their courtship; furthermore, he declares that it makes girls mannish and strong-minded. We see May and Harry seated in a field of daisies, and just previous to the above discussion May is trying to prove Harry's love by the daisy test of "He loves me; he loves me not." He places a daisy locket about her neck in affirmation of his love.

When May reasserts her determination to go to college notwithstanding his objections, they quarrel and he departs in a huff. May confides in her 'chum, Anne, with whom she is going to college, and Anne advises her to return Harry's engagement ring and locket and put an end to his intereference. May sends back the ring but retains the locket, telling him that she lost it.

May and Anne are at college, and Harry has time to think over his separation from May, and indulges in hunting and other pastimes in an effort to forget his loneliness. The girls have successfully passed their examinations for graduation and Commencement Day is near at hand. May wants to send an invitation to Harry to attend the exercises, but does not want it to appear that she is really anxious to have him come. Her chum suggests that May send an announcement without signing any name.

This plan is agreed upon, and the day of the diplomas, planting the tree and the "daisy chain" arrives, and with it comes Harry, who watches the different ceremonies with much interest, wistfully glancing here and there to locate May. The graduates pass in procession carrying the "daisy chain;" after they have gone by Harry accidently comes across May. She is surprised and acts somewhat "offish." He holds out his hand to her and she comes to him, and, strolling away from the rest of the people, he asks her if she still loves him, and tells her of his regret for interposing opposition to her college experience.

She then confesses she still loves him, and, taking the "daisy locket," which she has kept and always cherished, she plucks a daisy from the field and, picking off the petals, repeats: "He loves me; he loves me not," at which he clasps her arm and says: "I do with all my heart."

BACK TO NATURE.—A chauffeur falls in love with his employer's daughter, and she ignores him by her haughtiness and indifference. She is bored by his attentions. Later the employer, a man of affairs, is appointed Consul-General to Australia.

The chauffeur goes along with the family, and they are now on board a steamer on their way to Australia. A storm arises and the vessel is wrecked. Everybody seems helpless to save themselves but the chauffeur, who, with his brain and brawn, succeeds in getting the Consul-General and his family safely to shore. They are sadly lacking in clothing and essentials, and again the chauffeur's quick wit comes into play. He makes them comfortable, cheers them up in every way and starts in to build a hut and secure provisions, showing the superiority of mental and muscular attainments when it comes to an emergency, and he proves himself master of the situation, winning the respect and admiration of all.

The Consul's daughter, gradually realizing that in the chauffeur there dwells the real manly courage and courtesy which are characteristic of true heroes, cannot resist a growing appreciation of his worth. After living many days in this primitive fashion a ship is seen on the horizon. At once the chauffeur raises signals and attracts attention to the island and the wrecked party.

The captain of the vessel steers near shore and sends boats which take the wrecked Consul-General and his party to the ship, and they are all put aboard bound for Australia. En route to their destination the chauffeur again proposes to the Consul's daughter, and this time she accepts him. The young people tell the father, who is somewhat surprised and opposed to the match; but he consents, feeling assured that in the chauffeur his daughter will have a protector as well as a husband, who will always show himself equal to the occasion, no matter what may be the circumstances.

UNDER THE OLD APPLE TREE.—The peddler, burdened with his pack, trudging along, weary and footsore, holding his little motherless child by the hand, stops under a shading tree and bids the little girl, who is no less tired than himself, to sit under the tree while he tries to dispose of his goods and he will return for her in a short time. The child falls asleep. The father, in crossing a roadway, is struck by an automobile and taken to a hospital unconscious. The little girl awakens from her nap, and when she finds herself alone, begins to cry and starts running in a frightened daze, calling for her father.

The children of a widow, a big-hearted farm-wife, are playing under an old apple tree. The peddler's child in passing is heard crying. One of the children hears her as he is standing on the ladder at the top of the wall, and he and his sister bring the poor child to their good mother and she takes the little one into her home as one of her own.

The peddler recovers from his injuries, is discharged from the hospital and goes in search of his child. While passing under the old apple tree where the children are playing, where his child found friends and a home, he sees the apples hanging from the branches and climbs the wall to help himself to some. When he gains the top of the wall the children are again seen playing under the old apple tree, this time increased by the presence of the peddler's own child. He is astonished and delighted and unhesitatingly jumps down among the youngsters and clasps his little daughter to his bosom.

The child tells her little friends about her papa, and they all take him to the good mother, who gives him a position to help her in running the farm. The next scene is some time after the last one, and it shows the former peddler carrying the children on his back, for he is now their stepfather, while the kindly housewife is now the stepmother of his child.

THE THREE CHERRY PITS.—An old French veteran who has distinguished himself in active service under the command of Napoleon Bonaparte and been decorated with "The Cross of the Legion of Honor" for bravery, is proud of his distinction with the old school of gentlemen heroes and bears himself with that bauteur which is noticeable in one of his class.

In search of refreshment, as is his custom, he seats himself at a table in one of the Parisian gardens where, seated at a table opposite, are three young men, who pass remarks about the veteran's odd dress and manners, disrespectfully imitating his actions and casting innuendos upon his peculiarities. Growing bolder, one of the young chaps takes a pit from one of the cherries which they are eating and flips it at the veteran. They all laugh as the cherry pit strikes him in the arm.

The old gentleman picks up the pit and ties it in one corner of his handkerchief. Another one of the young men flips a cherry pit at the old soldier and again they laugh as it strikes him in the ear. Quietly the old veteran picks up the second pit and ties it in another corner of his handkerchief. This he repeats with the third cherry pit, which strikes him over the breast. The youths cannot imagine what the "old codger" means by tying the three pits in the corners of his handkerchief. They laugh heartily as the dignified old gentleman leaves the place, and the incident is dismissed from their minds as one of their many pranks.

Some weeks later the young fellows are attending a reception at which they are introduced to the veteran as the most expert duelist in all France. The veteran makes himself known and decides to teach the flippant young men a lesson for their insolence to him at the gardens, challenges each of them to fight him a duel, which they all feel honor-bound to accept.

The first youth is wounded in the arm by the old officer, who presents the young man with the cherry pit with which he struck him in the arm, and thus he learns why the pit was tied in the corner of the veteran's handkerchief.

The second youth meets the veteran on the field of honor and is wounded in the ear where his cherry pit struck the veteran while at the restaurant, and the second young man learns why the pit was tied in the corner of the handkerchief. It is now the turn of the young man whose cherry pit struck the veteran over the heart, to meet him, and he awaits in fear and trembling when he thinks of the unerring aim of the old warrior. He is almost a wreck when he receives a note to meet him where the bearer will lead him, which is directly to the veteran's home, where the old man is seriously ill.

Lying upon his bed, he calls the young man to him and tells him that his honor does not demand that he needlessly take life, therefore he returns the cherry pit which struck him over the heart to the young man who threw it, with his forgiveness.

THE MEN HATERS' CLUB.—It starts with a quarrel between Nell and Dick, who immediately break off their engagement. Nell at once seeks consolation in telling her troubles to some girls, who form themselves in a "Men Haters' Club," call an indignation meeting under a tree and decide to go camping unattended by the sterner sex and thus assert their independence of all mankind. Dick, who has climbed up into a tree, overhears their plans and imparts this news to his friends, and they resolve to form themselves into a "Follow the Girls Club."

The girls engage the necessary chaperone, an angular old maid, and start for the country and camp life, pitch their tent after much trouble in a secluded spot and start in to rough it. The boys follow the girls and locate their camp about a half mile away from the female establishment, enjoyably passing the time and awaiting developments.

They soon come in the shape of a storm, which soon blows down the poorly adjusted D. O. M. C.'s tent and leave all the girls unprotected from the drenching rain, and they are obliged to get out of their beds and hustle. Securing the services of a near-by farmer, a real man, things are soon put in shape and they start all over again. The next night they are attacked by a swarm of mosquitos, and, altogether, their D. O. M. Club is not a success. The boys play pranks on the girls by dropping fake spiders through openings in the tent and enjoy their discomfiture.

Last, but not least, of their troubles comes in the form of a couple of tramps, who eat up the camp provisions and then break into their tent. The girls' screams are heard by Dick and his friends, who happen to be strolling in the neighborhood, and they run to the protection of the girls, knocking down the tramps and putting them to flight. The girls are obliged, and only too willing to acknowledge the gallantry of the young men and their graciousness of their deliverance from the "hoboes."

The boys tell them the pleasure is all theirs. The girls and boys begin to pair off arm-in-arm, following the example of Dick and Nell, who are very happy in their reconciliation. The chaperone feels so mad that she has no one to love her that she feels like eating worms—but, behold, a man appears before her, the old farmer, who is cordially welcomed by the "goo-gooish" old "left-over," and soon they are stirring up the flickering sparks of love.

ROSE LEAVES.—Mrs. String, sitting under the rose bushes with her baby, Helen, on her knee, is approached lovingly by her husband, who lovingly speaks to his family and then shakes the rose bushes over their heads, causing the white leaves to fall upon their heads in a shower of rarest sun tints.

Again we see Helen a grown-up girl, fresh from the graduation exercises, happy in possessing her cherished diploma. Just as she is passing with some of her schoolmates under the rose bushes, her father, with the remembrance of his daughter's babyhood in his mind, shakes the bushes, while the white petals of the roses drop down upon Helen and her friends.

Four years later, Helen's father having died, she sees a magazine article on the country girl's opportunities in the city. She decides to venture forth on her own responsibility to test her own independence and ability by securing employment in the metropolis.

LICENSED RELEASES.

BIOGRAPH.

June 20—May and December (Com.).....964
June 23—The Marked Time Table (Dr.).....996
June 27—A Child's Impulse (Dr.).....994
June 30—Muggsy's First Sweetheart (Dr.).....982
July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997
July 11—What the Daisy Said (Dr.).....987
July 14—A Child's Faith (Dr.).....986
July 18—A Flash of Light (Dr.).....998
July 21—As the Bells Rang Out (Dr.).....457
July 21—Serious Sixteen (Com.).....535
July 25—The Call to Arms (Dr.).....994
July 28—Unexpected Help (Dr.).....968
Aug. 1—An Arcadian Maid (Dr.).....984
Aug. 4—Her Father's Pride (Dr.).....996
Aug. 15—The Usurer (Dr.).....994
Aug. 18—When We Were in Our 'Teens.....475
Aug. 18—An Old Story With a New Ending....512
Aug. 22—The Sorrows of the Unfaithful (Dr.) 994
Aug. 25—Wilful Peggy (Dr.) 997

EDISON CO.

July 8—A Wireless Romance (Dr.).....1000
July 12—Out of the Night (Dr.).....950
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Aug. 19—How the Squire Was Captured (Com.)
Aug. 19—Bumptious Takes Up Automobiling (C.)
Aug. 23—Love and the Law (Dr.).....1000
Aug. 26—The Valet's Vindication (Dr.).....995
Aug. 30—From Tyranny to Liberty (Dr.) 975

ESSANAY FILM CO.

June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....
July 20—The Thief (Dr.).....992
July 23—The Desperado (Com.).....1000
July 27—A Fair Exchange (Com.).....635
July 27—A Personal Matter (Com.).....344
July 30—Broncho Billy's Redemption (Dr.).....950
Aug. 3—Mulcahy's Raid (Com.).....550
Aug. 3—A College Chicken (Com.).....448
Aug. 6—Under Western Skies (Dr.).....1000
Aug. 10—Up-to-Date Servants (Com.).....827
Aug. 13—The Girl on Triple X (Dr.).....950
Aug. 17—The Count that Counted (Com.).....975
Aug. 20—The Dumb Half Breed's Defence (Dr.)
Aug. 24—Take Me Out to The Ball Game (Com.) 990
Aug. 27—The Deputy's Love (Dr.) .....

KALEM CO.

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June 29—The Miner's Sacrifice (Dr.).....905
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July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880
July 13—Grandmother (Dr.) 985
July 15—Corporal Truman's War Story (Dr.)..910
July 20—Haunted by Conscience (Dr.).....995
July 22—Brave Hearts (Dr.).....900
July 27—A Daughter of Dixie (Dr.).....900
July 29—Pure Gold (Dr.).....960
Aug. 3—A Colonial Belle (Dr.).....955
Aug. 5—The Legend of Scar-Face (Dr.).....875
Aug. 10—The Borrowed Baby (Com.).....905
Aug. 12—The Call of the Blood (Dr.).....940
Aug. 17—The Perversity of Fate (Dr.).....970
Aug. 19—True to His Trust (Dr.).....822
Aug. 19—Running Fire (Com.).....175
Aug. 24—The Romany Wife (Dr.) 980
Aug. 26—The Canadian Moonshiners (Dr.) 975

LUBIN MFG. CO.

June 23—The Motion Picture Man (Com.).....955
June 27—Apache Gold (Dr.).....950
June 30—Faith Lost and Won.....960
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Aug. 1—Three Hearts (Dr.) 960
Aug. 4—Ah Sing and the Greasers (Com.)....840
Aug. 8—The Heart of a Sioux (Dr.).....980
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Aug. 15—The District Attorney's Triumph (Dr.).775
Aug. 15—The Duck Farm 225
Aug. 18—Shorty at the Shore (Com.).....990
Aug. 22—Cowboy Chivalry 990
Aug. 25—The Anarchist's Grip (Dr.) 500
Aug. 25—The Dream Pill (Com.) 480

GAUMONT.

G. Kleine.

July 26—The Beautiful Margaret (Com.).....410
July 26—An Angler's Dream (Dr.).....315
July 26—Making Wooden Shoes (Ind.).....225
July 30—The Sculptor's Ideal (Dr.).....530
July 30—The Forbidden Novel (Com.).....440
Aug. 2—An Ancient Mariner (Com.).....431
Aug. 2—The Ace of Hearts (Dr.).....554
Aug. 6—The Lord's Prayer (Biblical).....470
Aug. 6—Teneriffe, the Gem of the Canaries (Scenic) 505
Aug. 9—Picturesque Waters of Italy (Scenic).417
Aug. 9—The Water Cure (Com.).....448
Aug. 13—Entombed Alive (Dr.).....880
Aug. 13—Drifts of Snow in Chamonix Valley (Scenic) 105
Aug. 16—The Estrangement (Dr.).....657
Aug. 16—Across Russian Poland (Scenic).....338
Aug. 20—Refusing a Mansion.....581
Aug. 20—Buying a Mother-in-Law (Com.).....374
Aug. 23—Neighbors or Yvonne's Sacrifice (Dr.)..486
Aug. 23—Four Little Tailors (Com.) 506
Aug. 27—The Vow or Jephthah's Daughter (Dr.) 868
Aug. 27—In the Pyrensees (Scenic) 122

URBAN-ECLIPSE.

G. Kleine.

July 6—Tropical Java of the South Sea Islands (Edu.) 812
July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415
July 20—Through the Enemy's Line (Dr.).....550
July 20—Pekin, the Walled City (Scenic).....440
July 27—The Art Lover's Strategy (Dr.).....580
July 27—Mexican Domain (Scenic).....325
Aug. 3—Witch of Carabosse.....630
Aug. 3—Camel and Horse Racing in Egypt (Scenic) 353
Aug. 10—The Silent Witness (Dr.).....540
Aug. 10—On the Banks of the Zuyder Zee, Holland (Scenic) 378
Aug. 17—The Rival Serenaders (Com.).....575
Aug. 17—Paris, Viewed from the Eiffel Tower (Scenic) 375
Aug. 24—Shipbuilding of Toulson, France (Educ.) 296
Aug. 24—Escape of the Royalists (Dr.) 670

G. MELIES.

June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950
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Sept. 2—Won in the Fifth 950

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July 30—Cagliostro (Dr.) 1000
Aug. 1—Betty as an Errand Girl (Com.).....610
Aug. 1—Hunting Bats in Sumarta (Edu.).....371
Aug. 3—Under Both Flags (Dr.).....820
Aug. 3—The Barrel Jumper (Com.).....144
Aug. 5—No Man's Land (Dr.).....538
Aug. 5—No Rest for the Weary (Com.).....361
Aug. 6—The Latest Fashion in Skirts (Com.)..715
Aug. 6—Fiftieth Anniversary of Yokohama (Scenic) 243
Aug. 8—Troubles of a Flirt (Dr.).....776
Aug. 8—Jewish Types in Russia (Edu.).....207
Aug. 10—Her Photograph (Com.).....623
Aug. 10—The "Ibis" (Edu.).....374
Aug. 12—The Red Girl and the Child (Dr.)....925
Aug. 13—Oliver Twist (Dr.).....928
Aug. 15—Max Has to Change (Com.).....476
Aug. 15—Back to Life After 2,000 Years (C.)..462
Aug. 17—A Cheyenne Brave (Dr.).....938
Aug. 19—A Short-Lived Triumph (Com.).....794
Aug. 19—The Eriks (Com.).....197
Aug. 20—The Shepherd's Dog (Dr.).....699
Aug. 20—A School in New Guinea (Scenic)....285
Aug. 22—A Miscalculation (Com.) 554
Aug. 22—Butter Making in Normandy (Educ.)..440
Aug. 24—Troubles of a Policeman (Com.) 810
Aug. 24—Scenes in Norway (Scenic) 154
Aug. 26—The Lover's Well (Dr.) 985
Aug. 27—The Castaway's Return (Dr.) 633
Aug. 27—How Jack Won His Bride (Com.).....354

SELIG POLYSCOPE CO.

July 11—The Hall-Room Boys (Com.).....1000
July 14—The Sheriff (Dr.).....780
July 14—A Hunting Story (Com.).....370
July 18—The Phoenix (Dr.).....1000
July 21—Mazeppa (Dr.) 995
July 25—A Mad Dog Scare 600
July 25—A Sleep-Walking Cure (Com.).....310
July 28—The Cowboy's Stratagem (Dr.).....995
Aug. 1—Her First Long Dress (Com.).....640
Aug. 1—Shrimps (Edu.).....360
Aug. 4—The Law of the West (Dr.).....1000
Aug. 8—Forgiven (Dr.).....995
Aug. 11—Lost in the Soudan (Dr.).....1000
Aug. 15—Willie (Com.).....975
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Aug. 22—Dora Thorne (Dr.).....900
Aug. 25—The Indian Raiders (Dr.).....1000
Aug. 29—The Emigrant 995

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July 12—Nellie's Farm (Dr.).....995
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July 16—A Broken Symphony (Dr.).....998
July 19—Twa Hieland Lads (Com.).....988
July 22—Davy Jones and Capt. Bragg (Com.)..985
July 23—Hako's Sacrifice (Dr.).....998
July 26—Uncle Tom's Cabin—Part I. (Dr.).....935
July 29—Uncle Tom's Cabin—Part II. (Dr.)...1000
July 30—Uncle Tom's Cabin—Part III. (Dr.)..
Aug. 2—An Unfair Game (Dr.).....990
Aug. 5—The Wooing O't (Com.).....980
Aug. 6—Her Mother's Wedding Gown (Dr.)..1015
Aug. 9—The Death of Michael Grady (Com.).935
Aug. 12—Mrs. Barrington's House Party (Dr.).977
Aug. 13—The Turn of the Balance (Dr.).....980
Aug. 16—Daisies (Dr.) 995
Aug. 19—Back to Nature (Dr.).....970
Aug. 20—Under the Old Apple Tree (Com.)....995
Aug. 23—The Three Cherry Pits (Dr.).....995
Aug. 26—The Men Haters' Club (Com.).....985
Aug. 27—Rose Leaves (Dr.).....995
Aug. 30—Jean and the Calico Doll (Dr.).....970

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She induces Helen to go to dinner with her. The poor child, conscious of her inferior wardrobe, enters the gilded halls of revelry like a timid fawn. Surrounded by the revelers, who are fast becoming intoxicated, Helen wishes for a chance to escape from the trap which has been set for her. One of the party, a young man named Howard, makes advances to Helen. One of the women takes a bouquet of roses from the vase on the table and shakes the rose leaves over the young man and Helen. Like magic they remind Helen of home and mother, and she casts off the spell which has been thrown about her, denounces Howard and his companions, and seizes her wraps and leaves the place.

Howard is nonplussed and offers to bet he will follow Helen and bring her back. He goes, but she will not listen to his invitation to re-visit the restaurant, and tells him to leave her presence. He feels ashamed and avows that he loves her and will prove worthy of her love. Howard returns to the dinner and declares himself a changed man with a fixed purpose to lead a better life, and bids them all good-bye.

Howard goes to see Helen, and finally they become engaged to marry, and when she goes home he goes with her. She finds her mother seated in the garden under the roses. Helen introduces her fiance to her mother. In the last scene Helen and Howard are passing through the rose garden just after their marriage ceremony, clothed in their wedding garments.

JEAN AND THE CALICO DOLL.—A large sum of money is exchanged between Mr. Doyle and another man, who pays the money to Mr. Doyle. During the transaction Mr. Doyle's son is sitting at the window and his little daughter is playing with her collie dog, "Jean," on the floor. The father sees the man to the front door, leaving his son and daughter in the room where he left the money on the table.

The son leaves the room, and the little girl, who is now alone in the room, sees the money, and thinking it is only paper, takes it out in the garden and puts it in the little cradle with her calico doll and cuts one or two of the bank notes into dolls. After the child has gone out the father returns to the room and cannot find the money. He calls the wife; she knows nothing about it, and the father accuses the son of stealing it. The son is indignant, and leaves home. He has hardly left the house when the little girl comes in with the money and gives it to her mother and shows her the pretty paper doll she has made out of one of the bills. The dog follows with another bunch of the money which the child has dropped. The mother calls her husband, and the child explains that she thought the money just paper and she is grieved to hear her brother, whom she dearly loves, has been accused of stealing and has left home.

She starts out with her calico doll to find her brother, her collie dog following after her. She wanders through the fields and wood, where she falls, trying to reach a flower, down a steep embankment onto some rocks, spraining her ankle and lying unconscious. The faithful dog tries to rouse her, and, finding it impossible, runs home to get the child's parents to understand him in his efforts to report the child's accident. He rushes back to the child, carries her calico doll to the parents and makes them realize that the child is missing and in danger.

While worrying over the loss of their son, here is another loss of their daughter. The son is brought back home by his attachment for his little sister and mother, and when he learns of the loss of his sister and sees "Jean" with her calico doll, he follows him to the place of her accident and brings her safely home.

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ECLAIR.

FANTASTIC FURNITURE.—The opening scene shows the hero and heroine, a young married couple, in a restaurant, and it is evident, as they rise to go home, that they have dined well. Meanwhile, at their flat, the careless porter had admitted to the young couple's apartment two suspicious looking men and their boy. They are in the drawing room when the returning footsteps are heard. To conceal themselves, one seats himself in the armchair and hides beneath the cover; the other creeps under the table, while the boy takes the place of the music stool. The young wife throws herself with a sigh of content into the armchair, only to be clasped immediately in the arms of the hidden man. She jumps up with a scream, but the phenomenon is put down to the effect of too much champagne, until the piano stool, followed by the table and chair, walk unassisted out of the room. Hubby, after riddling the real chair with shot, wakes up to the necessity of pursuit, in which all and sundry are upset.

AN UNEXPECTED SERVANT.—The Newrichs' butler and maid throw up their situations on the night of the great ball. There is no time to get substitutes and the son-in-law is shaved by force, given the butler's coat, and made to understand that he must take the latter's place. Not unnaturally, a great deal of confusion arises from the new servant's methods of performing his duties. He persists in shaking hands with a great many of the guests and they are infuriated at the familiarity of their friends' servant with their wives. A party of male guests in the smoking room are more disgusted when the butler familiarly slaps one and another on the back, and they unite to throw him out bodily. After numerous farcical situations, his betterhalf offers him his own coat, and exclaiming, "I throw up the job!" he discloses his real identity.

NEW YORK MOTION PICTURE CO.

BISON.

THE MASCOT OF COMPANY "D."—The splendid efficiency of the United States Army has been due to the mode of discipline. Transgressors against military law receive scant sympathy. This story deals with a military post on the frontier. The colonel's little boy is the pet of the camp. He falls into the hands of hostile Indians, and the film abounds with critical situations, including the thrilling rescue of the little chap and his restoration to his father's arms.

Woven into the story as a part of the plot is the dishonorable discharge of a soldier and his public degradation, stripping from his uniform the buttons and stripes.

Excellent views are had of Indian life and savage warfare, the soldiers' stockade and camp life, an the final battle in which the redmen are exterminated is startlingly realistic.

KIT CARSON.—Kit Carson, the scout, picturesquely attired, mounted on a whirlwind horse, saves a band of settlers from the attack of an Indian band. The savages are discovered by Carson in full war paint riding at breakneck speed to the attack. In a sensational gallop from cabin to cabin he rounds up the settlers and sees them safely installed in the stockade. Scene after scene of startling intensity is shown, holding the audience breathless as the mad race for cover is made, with the shrieking Indians missing their quarry by a providential second. Carson knows full well that the little band cannot long withstand the attack of the savages, and rides for reinforcements, urging his steed to a terrific pace. While he is absent the unequal conflict is raging, the pioneers' wives and children loading the guns and the men firing. The Indians circle round and round, showering volleys of arrows into the little fortress. The ranks of the whites are thinned and the redmen suffer heavy losses when the invaders succeed in setting fire to the stockade. In the meantime Carson has reached a camp of trappers. The situation is explained in a word and they dash furiously to the rescue, arriving in the nick of time. The Indians are put to rout, followed to their camp and destroyed, and their tepees burned. The last picture shows the whites riding away, leaving behind them a spectacular blaze as a grim reminder of their vengeance.

AMBROSIO

A FATAL VENGEANCE.—This film shows the folly of wrongdoing, and the tragic fate which befell a woman who violated conventionalities. Mrs. Lydia West, a beautiful young woman, is infatuated with a former sweetheart, who declines her attentions. With her pride mortally wounded she plans vengeance and writes an anonymous letter to her husband advising him that his wife would entertain her lover that evening, and also writes to the object of her affections pleading with him to call and say good-bye for the last time, as she has important matters to discuss with him. The man accordingly arrives at the house and is set upon by the husband and his friends. A duel results, and as the two men fire at each other the woman rushes between them and receives one of the pistol shots. Overcome with remorse at her own actions, she deliberately paid fer the folly of her deeds with her life.

FRICOT'S ITCHING POWDER.—Fricot finds his father asleep and takes advantage of the opportunity to pour down his parent's back a handful of itching powder. The poor man's antics in attempting to relieve himself of his distress are ludicrous and finally result in incurring the wrath of his wife and her mother, who set upon him and beat him until exhausted. To his amazement he discovers that the blows have a salutary effect and he submits to the thrashing. When the women finally leave him alone he arises well pleased, as his affliction has been overcome.

LUX FILMS.

THE ACROBAT'S SON.—A party of acrobats are seen practising, their offspring placed on a rug on the ground. Jane with her charge in a perambulator watches them, until Jack comes along and invites her to take a turn on the roundabout. Heedless of her charge, Jane accepts. Now two idlers, looking on, resolve to have some fun and change the two children's places. Jane coming back, wheels away the perambulator without noticing any change in the babies. Ten years go by and we see Mr. and Mrs. Clark with their only child, who astonishes them by his acrobatical tendencies. He is seen doing some most clever tricks, whilst in the acrobats' home the acrobats are in despair to find in their supposed offspring his utter inability to perform their tricks. Just at this time they receive a letter in which they read: "It is just ten years now since we played a base trick in changing your child with that of Mr. Clark, of Gerrard. At this address you will find your boy well cared for." No time is lost. They go to the address, taking the boy with them. Explanations follow, and the boys are changed to their mutual satisfaction.

THE CHEMIST'S MISTAKE.—Mrs. Jones' cough has been very troublesome, but money is very short and little Dolly is sent by her father to induce that kind old Mr. Burrows, the neighboring chemist, to let them have a bottle of soothing syrup mixture on trust. Off she goes and succeeds in getting the syrup; the bottle falls on the ground, is smashed and the whole of the contents spilled. Now after little Dolly's departure from the chemist's shop Mr. Burrows' assistant discovers that the wrong bottle has been given to the child and instead of the medicine it was a bottle of poison. Running out into the street, the man demands of passersby if they have seen a child carrying a bottle, but without success, and returns to the nearby distrought old gentleman, who sends him out into the street again in a vain search for the child. Mr. Burrows, left alone, realizes to the full extent his awful mistake and is in the act of placing a revolver to his head, when at that moment little Dolly comes in with tears in her eyes, begging for another bottle of the supposed medicine. Hardly realizing the good news, the surprised child is assured of another bottle and the old gentleman starts off with the child to her home, where he himself pours out the true syrup and to the surprise and joy of little Dolly's parents he leaves a banknote in the child's hands.

THANHOUSER COMPANY.

A DAINTY POLITICIAN.—Congressman Casey is a type of the ward politician who is now, fortunately, being rapidly eliminated from politics. He is planning his re-election to Congress. The decent element in the community has been aroused and a movement is on foot to nominate Professor Blake, a citizen of high standing and character.

John Willett, a reporter for the Daily Globe, calls on Professor Blake to inform him that he will be requested to run for the nomination and shows him an article on the subject that has appeared in the Daily Globe. Professor Blake receives him cordially and he meets Professor Blake's daughter, Marie; the young people proceed to fall in love.

The time for the convention arrives. As the convention is assembling and before they proceed to business, a band of suffragettes headed by Miss Croup gain admission and attempt to get a plank introduced in the platform favoring "Votes for Women." The convention turns them down and they are ejected from the floor. Nominations are then made for candidates and after a vote has been taken it is found that the ballots for Casey and M P WORLD—Twenty-seven
Professor Blake are very evenly divided and that a candidate named Jennings, who is receiving the fewest votes, holds the balance of power. The convention takes a recess and Casey endeavors to bribe Jennings to retire in his favor and throw all his votes Casey-ward.

Willett overhears enough of the bargain to make him suspicious, and communicates his beliefs to Marie. Between them they contrive to so fix the connection of the telephone in Casey's room that they can overhear the completion of the bribery plot. They succeed in this, and hear Jennings agree to the bargain for the consideration of a large sized check which Casey hands to him.

The convention reconvenes and John Willett appears and makes the charge publicly that Casey has bribed Jennings to throw his votes. Casey and Jennings indignantly deny this and Marie comes forward as a witness; whereupon Jennings and Casey try to leave the convention. Delegates grab Jennings, search him and find the check given to him by Casey. The two are ejected from the convention, which at once nominates Professor Blake and acclaim the two lovers who made that nomination possible.

THE LATCHKEY.—Bill and John are prosperous young business men and close friends. Bill has an apartment in the city while John lives in the suburbs. When Bill goes to the country on his vacation, he leaves the latchkey to his apartment with his chum, telling him to make himself at home while he (Bill) is out of town. The enterprising janitress in the house in which Bill lives is seized with the bright idea that she can sublet Bill's apartment during his absence and thus make some extra money.

May and Belle are two pretty young girls, who are in business in town, and finding a desirable furnished apartment to let, decide to try their hand at housekeeping. They rent Bill's apartment through the janitress and settle down very comfortably in their new quarters.

Not knowing that the flat is occupied, John decides to take advantage of his friend's invitation and make use of his rooms. He lets himself in with the borrowed latchkey, and is amazed to find the two girls sound asleep. Believing him to be a burglar, the girls threaten him with annihilation, a pipe which they pretend is a pistol (one of Bill's which they have discovered in the room) being used as a weapon. John thinks the joke too good to spoil by explanations, so does not try to square himself, but instead pleads for mercy. May secures his solemn promise that he will never "burgle" again, and allows him to escape.

Unknown to John, May has been engaged by his partner as stenographer, and when she enters the office the following morning and finds John opening the safe, she decides that once again her burglar has been caught red-handed. She calls for help, and is greatly chagrined when her supposed burglar is introduced to her as her employer. Amid laughing explanations, the "burglar" and the lady shake hands and become good friends.

CHAMPION.

THE COWBOY AND THE EASTERNER.—When the Widow Melrose opened the letter from her brother, who has one of the finest ranches in the Middle West, and read his invitation to come out for a couple of months and bring her daughter along she was overjoyed. The daughter, too, is delighted, and impulsively asks her sweetheart, a young New Yorker, to come along with them. He eagerly accepts and a few days after the receipt of the letter they are on their way West. Sam Stout has all the available cowboys on the place, with an Indian or two, to meet the party from the East, and they sure do give them a rousing welcome. Loaded with grips and bags, the party starts for the buckboard to carry them to the ranch, when Mabel, the widow's daughter, catches her first and sudden view of an Indian. She promptly screams and throws her arms about the neck of the most available man, who happens to be George Matthews, her uncle's favorite cowboy. He assures her there is no danger and offers his escort, which is gladly accepted by the interested girl; all this to the discomfiture of the youth from the East. It doesn't take many days before Mabel and George are almost constant companions and when the Easterner complains of the girl's neglect of him the widow concludes that the cowboy must stop calling on her daughter. She insists upon Matthews going away, and when she appeals strongly to his honor he has no other alternative but to go. Uncle Stout, anticipating the result of the widow's talk, makes other arrangements and asks George not to go until the following day. He then prepares and executes a plan that not only succeeds in showing the calibre of both the cowboy and the Easterner, but actually forces the young fellow to go back East on the first train, and also causes the widow to remove all obstacles in the path of the affairs of her daughter and the Westerner, and it did not take George very long to decorate the littlest finger in the world with a diamond. And this is the scheme Uncle Stout planned: He invited the Easterner and his niece for an outing in the canyon, and purposely leaving the young folks to spoon, he steals away with his sister. This was the signal for a certain cowboy, disguised as a bear, to appear and the frightened Easterner lost no time in getting away, leaving the fainting girl to be eaten, as he feared he himself would be. The cunning rancher also had his cowboy George near the spot. He heard the screams and rescued the fair lady, but failed to see the bear, because that particular bear was by that time disrobing himself with much amusement amidst his companions.

NESTOR

IN THE BLACK HILLS.—"Let not thy angry passions rise." But, as with most of us, Henry Russell remembered this wise advice too late, and now could only sigh as he thought how easily he might have avoided the quarrel with Joe Wilkes, one of the assayers in the stamp mills, for it had resulted in their both being discharged when Supt. Bedlow appeared on the scene. The pretty little home that he and Dora had planned became a mere speck in the distance. It would be months, and perhaps years, before he could again work himself up to a position equal to the one he had just left. The young wife, after trying in vain to comfort her discharged husband, donned her

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hat and stole out quietly. She would go to the mills and plead with them to give Henry one more chance. At first the superintendent was inclined to refuse; then, struck by Dora's ingeniousness, he gave her a note reinstating the young man. Fred Bedlow was a good husband and counted an honorable man, so it might have been the little wife's enthusiasm or a man's inborn curiosity which led him to call on her the next day. There he soon learned her true sentiments and would have withdrawn after humbly begging her pardon, so that nothing could have come of the incident, had not Joe Wilkes, knowing that Dora had succeeded in having Henry re-engaged, called to urge his own case and, being again ordered from the premises, had followed the superintendent only to see him enter the Russell cottage. Here was a chance for revenge. Without waiting an instant he ran to the mills and scratched off a few lines to Henry, who, although he implicitly trusted Dora, decided to find out what Bedlow's idea was in calling upon his wife. And although he arrived to find Dora in tears and the superintendent begging her pardon and trying to pacify her, all might still have been explained away, had not Mrs. Bedlow, accompanied by her father, sailed in to accuse her husband—for, in going to the mills to examine some newly discovered ore, the unsuspecting wife had smoothed out the very note Henry had dropped on which to examine her specimens. Mrs. Bedlow, after relieving her mind of what she thought of Dora, her husband and men in general, departed for her automobile, leaving the superintendent to hurry after her and implore the lady's father to intercede for him. So it was, still in hot discussion, that Henry found them just outside his gate, as he ran distractedly from the house after reading the pitiable little note declaring her innocence, which Dora had written while he had been packing his things. The note wound up by saying that he would find her body on the railroad tracks. Frantically he showed it to the now half reconciled Mrs. Bedlow and the superintendent solemnly swore Dora had written the truth. She commanded them to enter her car. Already they could hear the whistle of the approaching train and, as they swung into the road, which ran parallel with the track, and turned on full speed, they were just even with the engine. A wild race of over a mile followed, and scarcely had Henry and the superintendent snatched the half unconscious Dora from the tracks when the train dashed by. Quickly they bore her to safety, where reconciliations between four hysterically happy people were soon made.

YANKEE

WHO KILLED JOHN DARE?—The killing of John Dare caused more than ordinary excitement in the inland city in which it occurred—due to his prominence in business and social circles, as well as his mysterious death. The body was found in front of the home of a respected and prosperous resident of the city, to whose daughter Dare had been paying attention. Circumstances preceding the discovery of Dare's corpse, seriously involved three people as being implicated in his death, and it was the careful and painstaking investigation and sound and logical deduction of the local chief of police, which solved the mystery and conclusively proved that Dare had been killed accidentally and in a peculiar manner.

SALES COMPANY FILM D'ART.

KING OF A DAY.—This subject deals with an episode of the Neapolitan revolution in 1647. The Duke of Arcos had imposed such drastic taxes upon the people that they rebelled, and when a proclamation of added imposition was posted in the town, under the leadership of Masaniello they tore it down and burned it. Marching to the palace, they presented an ultimatum to the Duke, who, in face of the tremendous odds, feigned to submit gracefully to the demands of the people. Carrying the deceit further, he appointed Masaniello captain-general, with royal powers. He then gave a banquet to which he invited Masaniello, and in a speech lauded the general to the skies. Responding to the toast, Masaniello drinks from a glass in which the Duke had placed a terrible poison which drives Masaniello to madness. Drawing his sword, he marches down the street, compelling all he met to do him homage. His mad deeds are brought to a climax when he attacks a statue of the Virgin, an object of veneration by the Neapolitans, in front of the Carmel Church. The outraged populace falls upon him and destroys him. The Duke, surcharged with pity, silently soliloquizes over the corpse of his vanished foe, and immediately re-establishes the taxes, which the disconsolate public, bereft of its leader, accepts ignominiously. The madness of Masaniello, depicted by Albert Lambert, the noted French actor, is remarkable in its intensity of action, and the film throughout is a masterpiece.

FABIAN'S HOLLOW TOOTH.—This versatile actor succeeds in making even the distressing pain of a toothache seem funny. He has all sorts of amusing adventures in his endeavors to get rid of his troublesome tooth, but it is not removed until the dentist has hired the services of two men and a rope. The tooth then comes out—an enormous object—and from its hollow crown the dentist, after the style of a conjurer, takes all sorts of queer objects.

A SOCIETY SINNER.—A lady who has rather expensive tastes and is always fretting because her husband does not make her a larger allowance, is out visiting when she sees a pocketbook full of banknotes lying about. She takes the notes, and her hostess, when she discovers the loss, suspects her own son, who secretly admires the thief. For her sake he accepts the blame, but the husband accidentally finds the money in his wife's possession. She makes confession, but her hostess is so glad her son is innocent, that she forgives.

IMP

THE WIDOW.—The lure of the widow is over all mankind, with the accent on the man. Wherever she goeth, if she be a young, attractive wid., there will be a retinue of masculine followers always in her wake—and sometimes even when she is not awake. Two young men of that type whose thoughts in Spring always turn lightly to thoughts of unplatonic affection, and in the Fall to breach of promise suits, hear that an old friend of theirs is now a widow and is stopping at the seaside hotel, and they decide to go down there and see whether a renewed friendship cannot, under the glare of the old moon, ripen into something more exciting and enervating. They arrive and simultaneously start their amorous campaigns. But, alas! women were deceivers ever, and men were receivers ever—receivers of flattering, ego-tickling, sugar-coated deceptions that make each of our sentimental swains believe that he is the favorite, while in reality she does not care for either. One of them, who has his own idea of a hero, steals her child with the intention of returning it and becoming one in her eyes, but the other inconveniently happens on the scene, transfers the hero's role to himself, and wins the goddess's good graces. She banishes the would-be thief and allows the other one to escort her to her city home. There he comes to visit her, and in order to obtain refreshments she leaves him in the parlor. The luckless suitor, who, albeit, is plucky enough to call around and make an attempt at explaining things somewhat, rings the bell, and on seeing him she quickly dons her maid's apron and cap, opens the door, and, posing as the maid, invites him into the kitchen. She makes him put on the butler's clothes and asks him to serve the company in the parlor. He ambles into the room with a tray filled with drinks and on seeing his friend there—well, there are all kinds of riots, but the one that follows the meeting between the Romeos is in a bin all by itself. The woman becomes frightened and calls in the big, burly iceman, who throws them out bodily. When they finally arise from the spot of their abrupt destination, they return to their hall-room and nurse their black eyes, their bruises and a strong desire for vengeance.

THE RIGHT GIRL.—There is always a right girl for all of us; sometime, somewhere, somehow we find her. But often the discovery leads through strange channels and peculiar by-ways. A young heiress, discouraged by fruitless efforts to secure a suitable husband at the sea shore and fashionable summer resorts, decides to go to visit her old nurse, to recuperate and forget the ills and woes occasioned by man and his fickleness during the past summer. She does not want the town people to know she is an heiress, so she changes places with the nurse's daughter. In the same town there is living, or trying to live, a youth who is pretty much "down and out" and he receives a letter from a city friend saying that this heiress is in town. The friend sends him some of the cold lucre that is essential toward his winning her good graces, advising him to board at the house at which she is staying. He follows out his friend's instructions, goes to the house with the intention of courting the heiress, but instead of falling in love with the one he believes is she, he falls in love with the supposed nurse's daughter. While he is out with her one day they are playing at the game that started simultaneously with the first bright day of creation, he shows her the letter he received from his friend about the heiress, and she feigns anger. As he attempts to leave her she calls him back and reveals her identity and—it's just the same old story, and he kisses her quite in the same old way.

DEFENDER

HAZING A NEW SCHOLAR.—Hiram Perkins is the son of one of those staunch, old farmers who believe that great men come only from our country's universities, and like all fathers, thinks his son is bright enough to get along at college. So one fine day, he takes him to the big city, to lead him by the hand into the Temple of Wisdom. Of course, the sights of the big city amaze them, and when they have saved their necks from speeding chauffeurs and reckless drivers we see them in the office of the college.

As soon as the passing students see the lanky, boobish youth, they have his program all figured out, and that night when he is just rolling into bed to plan his triumphs over Cicero and Socrates, they enter his room, and before he can turn, a blanket envelopes him and he is on his unwilling way to the woods. Arrived at an inviting tree, the hazers give him the kind of a welcome one can easily imagine and then depart, without extending him the courtesy of releasing him from the ropes that bind him to the tree.

Night comes and he has not yet returned to the college. The boys become worried, and finally go out in search of him. In the few hours that passed he succeeded in a desperate struggle to free himself and, a stranger in the woods, he lost his way. Tired and weak, he at last dropped from exposure and exhaustion, and the searchers find his unconscious form. Alarmed, they carry him back to the dormitory where a physician and nurse are kept busy reviving him.

He is still in bed, but recovering, when the hazers file in and ask him to forgive and forget. Hiram is a good scout and extends the glad hand willingly, especially after the boys have told him that when another new student comes to the college he will be given a chance to get even with a vengeance.

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INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

July 7—Giorgione (Dr.) 1000
July 11—John, the Usher (Dr.).....820
July 18—The Nurse's Trunk (Com.).....485
July 18—To-morrow Is Pay-day (Com.) 395
July 25—The Silversmith to King Louis XI (Dr.).960
Aug. 1—The Soldier's Honor 635
Aug. 1—She Surveys Her Son-in-law.....410
Aug. 8—The Buried Man of Tebessa (Dr.).....677
Aug. 8—Competition of the Police and Guard Dogs (Scenic) 258
Aug. 15—The Colonel's Boot (Com.).....670
Aug. 15—The Monkey Showman of Djibah.....330
Aug. 22—Musette's Caprice 660
Aug. 22—The Firemen of Cairo.....350
Aug. 29—Fantastic Furniture (Com.) 503
Aug. 29—An Unexpected Servant (Com.) 437

GREAT NORTHERN FILM COMPANY.

June 18—Lake of Luzerne (Scenic).....
June 25—The Captain's Wife (Dr.).....
July 2—The Sons of the Minister.....
July 9—The Wonderful Cigar (Com.) .....
July 9—The Launching Machine (Com.).....
July 16—The Prodigal Son (Dr.) .....
July 23—The Stolen Policeman (Com.).....410
July 23—The Elopement (Com.).....466
July 23—Fabian Cleaning Chimney (Dr.).....
July 30—For the Sake of a Child (Dr.).....
July 30—Fabian Arranging Curtain Rods (Com.)
Aug. 6—Magdalene (Dr.).....
Aug. 13—The Stolen Policeman (Com.).....
Aug. 13—The Life Boat.....
Aug. 20—Fabian's Hollow Tooth (Com.) .....
Aug. 20—A Society Sinner (Dr.) .....

"IMP."

June 10—Discontented Woman 1000
June 13—Way to Win.....1000
June 16—Policeman's Son 998
June 20—Meshes of Net 999
June 23—Self-Made Hero 993
June 27—Brothers' Feud 999
June 30—Game for Two.....998
July 4—Fallen Idol 1000
July 7—Call of Circus 997
July 11—Old Heads and Young Hearts.....998
July 14—Saloon Next Door 1000
July 18—Summertime 993
July 21—The Mistake 996
July 25—Two Maids 1000
July 28—Bear Ye One Another's Burdens.....1000
Aug. 1—Irony of Fate.....995
Aug. 4—Yankeeanna 982
Aug. 8—Once Upon a Time.....984
Aug. 11—Hoodoo Alarm Clock.....994
Aug. 15—Among the Roses (Dr.).....990
Aug. 18—Senator's Double (Dr.).....995
Aug. 22—The Taming of Jane (Com.).....960
Aug. 25—For the Sunday Edition (Dr.).....990
Aug. 29—The Widow (Com.) .....app. 1000
Sept. 1—The Right Girl (Dr.) .....app. 1000

LUX FILMS.

June 24—We Want Your Vote.....400
June 24—An Exciting Yarn.....450
June 28—Witches' Spectacles (Com.).....900
July 1—Charles The Fifth (Dr.).....695
July 1—A Quiet Pipe (Com.).....804
July 8—The Money Lender's Son (Dr.).....586
July 8—Must Be Without Incumbrance (Com.).429
July 15—The Greatest of These Is Charity (D.).540
July 15—Bill's Serenade (Com.) 468
July 22—A Devoted Little Brother (Dr.).....550
July 22—Ma's New Dog (Com.).....344
Aug. 18—Only a Bunch of Flowers (Dr.).....596
Aug. 18—That Typist Again (Com.).....380
Aug. 25—The Acrobat's Son (Com.) .....app. 450
Aug. 25—The Chemist's Mistake (Dr.) ....app. 450

NESTOR FILM COMPANY.

June 27—The Crooked Trail.....964
July 4—A Soldier's Sacrifice (Dr.).....
July 11—The Call of the West (Dr.).....990
July 20—Back in the Mountains (Dr.).....985
July 27—A True Pal (Dr.) 999
Aug. 3—Sons of the West (Dr.).....975
Aug. 10—Hearts of Gold (Dr.).....990
Aug. 17—Why Dad Was Held Up (Com.).....
Aug. 24—In the Black Hills (Dr.) 960

NEW YORK MOTION PICTURE CO.
("Bison.")

July 8—The Sheriff of Black Gulch.....992
July 12—A Mexican Love Affair.....970
July 16—Red Fern and the Kid.....988
July 19—A Message of the Sea.....1000
July 22—Black Pete's Reformation.....957
July 26—Love in Mexico.....984
July 29—In the Wild West.....995
Aug. 2—A Miner's Sweetheart.....1000
Aug. 5—A Cowboy's Generosity.....988
Aug. 9—A True Country Heart.....1000
Aug. 12—The Prairie Postmistress.....945
Aug. 16—A Woman's Better Nature.....1000
Aug. 19—The Redmen's Persecution.....1000
Aug. 23—The Mascot of Company D.....961
Aug. 26—Kit Carson 1000

ITALA.
(By N. Y. M. P. Co.)

June 25—A White Lie.....700
July 2—Catherine, Dutchess of Guisa.....955
July 9—The Abyss 965
July 16—The Voice of the Blood.....250
July 16—Mother-in-Law, Son-in-Law and Tangle foot 750
July 23—A Cannon Duel.....500
July 23—Let Us Die Together.....500
July 30—The Two Bears.....693
July 30—Where Can We Hang this Picture?....307
Aug. 6—Louisa Miller 1000
Aug. 13—A Cloud 700
Aug. 13—Papa's Cane 300
Aug. 20—Agnes Visconti 1000
Aug. 27—Foolshead in the Lions' Cage 500
Aug. 27—An Enemy of the Dust 500

AMBROSIO.
(By N. Y. M. P. Co.)

July 20—The Romance of a Jockey.....838
July 20—Some Riding Exercises of the Italian Cavalry 214
July 27—The Room of the Secret.....1000
Aug. 3—The Glove 800
Aug. 3—Fricot Drinks a Bottle of Horse Embrocation 200
Aug. 10—Truth Beyond Reach of Justice.....500
Aug. 10—A Favor Admission to a Play.....500
Aug. 17—The Hump's Secret.....500
Aug. 17—Tweedle Dum Has Missed His Train..500
Aug. 24—A Fatal Vengeance 500
Aug. 24—Fricot's Itching Powder 500

POWERS PICTURE PLAYS.

July 16—The Tattler (Com.) .....
July 19—A Game of Hearts (Dr.) .....
July 26—Cohen and Murphy (Dr.).....
July 23—Our Housemaid (Com.).....
July 26—The Missing Bridegroom (Dr.).....
July 30—A Little Confederate (Dr.).....
July 30—The Vixen (Com.) .....
Aug. 2—Her Private Secretary (Dr.).....
Aug. 6—His Baby's Shirt (Dr.).....
Aug. 6—Almost a Hero (Com.).....
Aug. 9—A Man's Way (Dr.).....
Aug. 13—Winning a Husband (Dr.).....
Aug. 13—Madame Clairo (Com.).....
Aug. 16—The Sewing Girl (Dr.).....
Aug. 20—A Woman's Power (Dr.).....
Aug. 23—The Gunsmith (Dr.).....
Aug. 23—The Deceivers (Com.).....
Aug. 27—The Mail Carrier (Dr.) .....

THANHOUSER COMPANY.

July 5—Booming Business (Com.).....
July 5—Gone to Coney Island (Com.).....
July 8—The Girl Strike Leader (Dr.).....1000
July 12—The Lucky Shot (Dr.) 1000
July 15—The Converted Deacon (Dr.) 1000
July 19—The Girls of the Ghetto (Dr.).....1000
July 22—The Playwright's Love (Dr.).....1000
July 26—Uncle Tom's Cabin (Dr.)).....1000
July 29—The Mermaid (Com.) 1000
Aug. 2—Jenk's Day Off (Com.).....1000
Aug. 5—The Restoration (Dr.).....1000
Aug. 9—The Mad Hermit (Dr.).....1000
Aug. 12—Lena Rivers (Dr.).....1000
Aug. 16—The Girl Reporter (Dr.).....1000
Aug. 19—She Stoops to Conquer (Com.).....1000
Aug. 26—A Dainty Politician (Dr.) 1000
Aug. 26—The Latchkey (Dr.) 1000

SALES CO.—FILM D'ART.

June 23—Oliver Twist 1093
June 30—Fort Du Bitche.....921
July 7—Jemmy 805
July 14—The End of a Dynasty.....920
July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hidden Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles Le Temeraire.....518
Aug. 18—Carmen 995
Aug. 25—In the Day of the First Christians..1000
Sept. 1—King of One Day 975

ATLAS FILM COMPANY.

June 8—Outlaw's Redemption.....950
June 15—Settling a Boundary Dispute.....950
June 22—Grandpa's Will.....480
—Sheriff's Daughter.....480
June 29—Tenderfoot Parson.....960
July 6—That Little German Band.....640
—Police Maneuver.....200
July 13—Clergyman and His Ward.....935
July 20—Only a Hobo.....485
—Levi Family at Coney Island.....480
July 27—Prospector's Treasure.....650
—The Kissing Bug.....280
Aug. 3—The Rest Cure.....966
Aug. 10—The Animated Scarecrow.....500
Aug. 10—The Wrong Bag.....500
Aug. 17—Count of Noaccount.....
Aug. 24—The Tale of the Hot Dog.....725
Aug. 24—A Bully's Waterloo.....200
Aug. 31—Unsophisticated Book Agent (Com.)..450
Aug. 31—Turning the Tables (Dr.) 450

DEFENDER FILM CO.

July 8—The Girl Who Dared.....825
July 15—A Bridegroom's Mishaps.....
July 15—Retribution 1024
July 22—Repaid with Interest.....1000
Aug. 6—Indian Squaw's Sacrifice (Dr.).....
Aug. 13—Shanghaied .....
Aug. 11—Indian Squaw's Sacrifice.....
Aug. 18—Shanghaied .....
Aug. 25—Hazing a New Scholar (Dr.) .....

CHAMPION.

July 13—The Abernathy Kids 1000
July 20—Romance of an Anvil (Dr.) 1000
July 27—Cowboy and the Squaw (Dr.) 1000
Aug. 3—Spitfire (Dr.) 900
Aug. 10—Hermit of the Rockies 900
Aug. 17—Cowboy's Pledge (Dr.) 900
Aug. 24—The Sheriff and His Son (Dr.) 900

YANKEE FILM COMPANY.

June 20—A Jew's Gratitude.....950
June 27—Heroine of Pawnee Junction.....960
July 4—A Ghetto Seamstress.....950
July 11—The Pirate's Dower.....965
July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward 975
Aug. 22—The Gang Leader's Reform (Dr.).....990
Aug. 29—Who Killed John Dare (Dr.) .....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday August 22.

Eclaire—Musette's Caprice 660
Eclaire—The Firemen of Cairo 350
Imp—The Taming of Jane (Com.) 960
Yankee—The Gang Leader's Reform (Dr.(.....990

Tuesday, August 23.

Bison—The Mascot of Company D.....961
Powers—The Gunsmith (Dr.) .....
Powers—The Deceivers (Com.) .....
Thanhouser—A Dainty Politician (Dr.) 1000

Wednesday, August 24.

Ambrosio—A Fatal Vengeance 500
Ambrosio—Fricot's Itching Powder 500
Atlas—The Tale of the Hot Dog 725
Atlas—A Bully's Waterloo 200
Champion—The Sheriff and His Son (Dr.) 900
Nestor—In the Black Hills (Dr.) 960

Thursday, August 25.

Defender—Hazing A New Scholar (Dr.) .....
Film D'Art—In The Day of The First Christians 1000
Imp—For the Sunday Edition (Dr.) 990
Lux—The Acrobat's Son (Com.) .....app. 450
Lux—The Chemist's Mistake (Dr.) .....app. 450

Friday, August 26.

Bison—Kit Carson 1000
Thanhouser—The Latchkey (Dr.) 1000

Saturday, August 27.

Great Northern—(Title Not Given).....
Itala—Foolshead in the Lions' Cage 500
Itala—An Enemy of the Dust 500
Powers—The Mail Carrier (Dr.) .....

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(Signed), F. T. MONTGOMERY.

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JACKSONVILLE, FLA., Aug. 10th.

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(Signed) F. T. MONTGOMERY.
Grand Theatre.

I have selected the best goods on the market for you, and can fit you out with complete electric machine and ventilating equipment, and results are positively guaranteed.

Get my prices on the "HALLBERG" Economizer, MOTIOGRAPH M. P. machines, Incandescent lighting system to save 70% on your current bill, ELECTRA Pink Label carbons, French Condensers, Announcement Slides, Ventilating Fans, and don't forget to send 35 cents for a can of "HALLBERG'S SPEC-OIL"—prepaid mail—It saves 50% on your oil bill for machine—Try a Can. I make an allowance for your old Current Saver or Rheostat in trade for the "HALLBERG" Economizer. **SEND FOR FREE CATALOGUE No. W-43**

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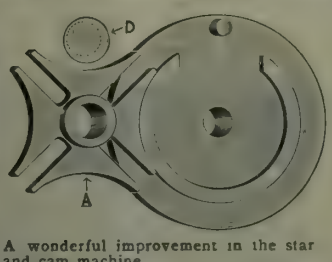
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AMONG THE EXHIBITORS.

Memphis, Tenn.—Frank T. Montgomery is no longer the proprietor of the Majestic Theaters, as he has sold his houses to Bridge & Tarlton.

Waupu, Wis.—William Hunt has sold his interest in the Scenic Theater to Harry Landaal, who will conduct it as a first class moving picture theater.

Haverhill, Mass.—A handsome moving picture and vaudeville theater is now under process of construction and will be ready for business within a month or so. The situation of this amusement place is on Broadway, directly opposite Valley street. It is of entirely original design and will have a seating capacity of about 1,800. The proprietors are Mayer & Morris.

Wheeling, W. Va.—Joseph Scarnechia has bought the Main street moving picture theater from Alexander Knovas.

Baltimore, Md.—J. E. Daferty is preparing plans for the erection of a new moving picture theater to be located at 1105 North Broadway.

Richmond, Va.—The Pastime, a moving picture show at 1435 Hull street opened last week. It was under the management of C. R. Fowlkes.

New Orleans, La.—Josiah Pearce & Sons will open a picture show at 121 St. Charles street.

Millington, Mich.—L. L. Westerland will open a moving picture show here.

Norwood, N. Y.—The Opera House will be operated as a moving picture theater.

Penkin, Ill.—The Standard Theater has been closed for the Summer.

Marietta, Ohio.—O. J. Sybert has purchased the Grand Theater from Capt. E. E. Eisenbarth.

Baltimore, Md.—John Chesno will erect a one-story picture theater at 625 Columbia avenue.

Meriden, Conn.—George F. Rogers will open a moving picture theater here within a week or so.

Atlantic Highlands, N. J.—Edwin Soffing has closed his moving picture theater here and will reopen it during the Fall.

Los Angeles, Cal.—Architect Frank L. Stiff has been commissioned by L. N. Allegretti to prepare plans for the erection of a new moving picture theater, to be located at 510 Main street.

Macon, Ga.—E. A. Horne, Cooper D. Winn, Sr., and E. H. Kernagan will open a new moving picture theater here, to be known as the Princess.

Macon, Ga.—Wm. Oldknow will open a new theater here, to be known as the Savoy, at Cherry and Cotton avenues.

Baltimore, Md.—David Newman has had plans prepared by Architect J. E. Lafferty for a new moving picture theater, to be located at 1105 North Gay street.

Wheaton, Kan.—J. S. Frose and J. T. Higgins have opened a new moving picture show here.

Washburn, Wis.—Thomas Mead has leased the Orpheum Theater here from Otto Olson and Arthur Adbe.

Spokane, Wash.—John H. Clemmer, of the Casino, at 813 Riverside avenue, will convert the place into a large moving picture house.

Arcanum, Ohio.—Mr. Dwyer is making arrangements for the erection of a new amphitheater here.

Burwell, Neb.—C. E. Gregory has opened a new moving picture theater here.

St. Louis, Mo.—The Syndicate Theater Company has secured a permit for the erection of a new theater, to be located at 114 North Sixth street.

Ridgefarm, Ill.—Mrs. Musa Reese has opened a new moving picture theater here.

Benwood, W. Va.—Joseph Scarnechia has purchased the Main Street Picture House, which was formerly owned by Alexandria Kovas.

Baltimore, Md.—A new moving picture theater is being erected at 1105 North Broadway which will cost about $8,000.

Boston, Mass.—Louis Segal is erecting a moving picture theater, to be called the Roxbury Theater, in Blue Hill avenue, which will cost, when completed, $25,000.

Denver, Col.—The New Curtis Theater, formerly the home of melodrama, will now be operated as a picture house. It will be known as the New Iris Theater and will be under the management of De Witt C. Webber.

Joliet, Ill.—The Idle Hour Theater has again opened and will be operated as a moving picture theater.

Windber, Pa.—William Maneval will open a picture palace in the Habeeb building on Graham avenue at the foot of Fifteenth street.

Philadelphia, Pa.—A new moving picture theater has been erected on the site of the old Passyunk Market, at Passyunk avenue and Morris street.

Milwaukee, Wis.—The Salvation Army have opened new quarters at 179 Fourth street and will run moving pictures so as to increase their attendance.

St. Johnsville, N. Y.—Seaman & Leland have purchased a small brick house on East Main street and will remodel it for a moving picture theater which will have a seating capacity of 200. This amusement house will be ready for business within a week or so and will show all of the best and latest moving pictures, together with illustrated songs.

Newark, N. J.—Ground has been broken at the northwest corner of South Orange avenue and Boston street preparatory to the erection of a one-story moving picture theater the measurements of which will be 50 x 66 feet and which will be under the proprietorship of Hyman Harris. It will cost, when completed, about $5,000.

Toledo, Ohio.—The Capitol Film Service Company. Capital, $10,000. Directors: A. A. Gottschill, Ernest Reeves, Lionel Levy and Fry Hamilton.

St. Paul, Minn.—The Penny Parlor at 14 and 16 East Seventh street has closed down and will be remodeled into a first-class moving picture theater. The remodeling will cost the proprietors, the Twin City Amusement Company, about $10,000. It will be ready for business about September 1.

Savannah, Ga.—The Idle Hour is the name of the new theater which is being built in this city. Its situation will be on Bull street and Jones lane. All of the latest moving pictures will be shown here.

Chicago, Ill.—John E. Nelson has sold his moving picture theater at 344 East Thirty-fifth street to David Wilson.

Marlboro, Mass.—Thomas D. Soriero is planning for the erection of a high-class moving picture theater here.

Eldora, Iowa.—The Bijou Amusement Company have remodeled, redecorated and reseated their little moving picture theater and are now enjoying a splendid business. E. D. Robb, secretary, is looking for a location to put in two more houses.

Ironton, Ohio.—Harry Hoague is preparing to open a new moving picture theater here for Mr. Carrick.

San Francisco, Cal.—The Premium Theaters Company is making preparations to erect a new vaudeville and moving picture theater at Fillmore and Geary streets.

Osceola, Iowa.—Billingsley & Bailey, of Des Moines, are making arrangements to open a new moving picture theater here.

Chicago, Ill.—The Jefferson Theater Company has been incorporated, with a capital stock of $2,500. The incorporators are Joseph Rosenberg, Harvey H. Costello and Alfred Kaule.

Grinnell, Iowa.—W. H. Forcum is preparing to start a new moving picture show here.

Maquoketa, Iowa.—Ed. Kullmer has sold the Lyric Theater here to Geo. Cooper, Jr., who has taken possession.

Williamsport, Pa.—E. C. Wright has purchased the Orpheum Moving Picture Theater here.

Franklin, Pa.—Grant Bolmer is preparing to open a new moving picture theater here; it is known as the Family.

St. Johnsville, N. Y.—Seaman & Leland have opened a new moving picture theater on Main street.

Paxton, Ill.—E. E. Alger will open a new moving picture theater in the Grayson building.

Madrid, Iowa.—Norman Lamb has sold the Lyric Moving Picture Theater here to Earl Snowgreen.

Grand Forks, N. Dak.—Dave Hyman is planning to open a new moving picture theater here.

Port Huron, Mich.—Thomas Major is preparing to open a new moving picture theater here.

Eau Claire, Wis.—Mr. Riggs is preparing to open a new moving picture show here.

Alma, Neb.—F. Retzman has opened a new moving picture theater here.

White River Junction, Vt.—Alvin Le Mieux has erected a tent and will run all first-class moving picture shows.

Waterloo, Iowa.—Nick Webber is making arrangements to build an addition to the Dreamland Theater.

West Branch, Mich.—Bern Sargent is preparing to start a new moving picture show here.

Ishpening, Mich.—D. E. Rice is planning to open a new moving picture theater here.

Le Mars, Iowa.—G. M. Solon, of Sanborn, has bought the White Theater.

Savannah, Ga.—The Southern Amusement Company is planning to open a new picture show on Broughton street.

Dear Lodge, Mont.—Hansen & Hansen are having a new moving picture theater built.

NEW INCORPORATIONS.

Chicago, Ill.—The Home Theater Company. Capital, $2,500. Directors: John L. Davenport, Bert Heather and Ruben R. Bliess.

Chicago, Ill.—The Jefferson Theater Company. Capital, $2,500. Directors: Joseph Rosenberg, Harvey H. Costello and Alfred Kaule.



SCENE FROM "THE BURLESQUE QUEEN."
(Powers' Picture Plays.)



SCENE FROM "THE MAIL CARRIER."
(Powers' Picture Plays.)



FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

FORT WAYNE ELECTRIC WORKS
1402 Broadway
FORT WAYNE, INDIANA. 738

INFORMATION

in regard to anything pertaining to the motion-picture business. Attention, operators, managers, prospective builders, buyers, etc.

QUESTIONS

Answered promptly by mail
Price—One Dollar per Letter

when average size letter is necessary to answer questions. ELECTRICAL MATTERS MY SPECIALTY. Send me your troubles to solve.

A. J. BACHRACH
P. O. Box 38 Washington, D. C.

NEW SLIDES

For the Following Songs—JUST OUT

"Its Moonlight all the Time on Broadway."
"Spoonlight."
I Love You Dear.
Band, Band, Band.
When the Summer Days Are Gone.
Only a Chain of Daisies.
What is the World Without You.
On a Sunday Evening in the Summer Time.
Come Along My Mandy.
Love Sick.
In My Garden.
Sometime in After Years.
Oh! You Spearmint Kiddo, With the Wriggly Eyes.
To-night, Sweetheart, To-night.
I Want Someone to Flirt With Me.
Dreaming of You.
Love Keeps the Whole World Young.
Silver Bell.
Back to the Bleechers for Mine.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

FRANK H. CRANE
Leading Man

THANHOUSER COMPANY

Summer Bargains

Get accustomed to write to American M. P. Supply Co. for their prices before you order any supplies elsewhere. It will pay. For example:

Bio Carbons 6 x 5-8 per 100	$2 25
Electra Carbons 6 x 5-8 per 100	2.10
Arco Carbons 6 x 5-8 per 100	1.95
Flaming Arc Carbons A. C. Current 10 hour, 50 pr.	5.40
Tickets—roll of 2,000	.16
Stay on Oil, 1-2 pint can	.20
Quart Bottle Florozone Disinfectant	.50

AMERICAN MOTION PICTURE SUPPLY CO.
61 West 14th Street, New York City

UNIFORMS AND CAPS FOR Moving Picture Theatres



Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

Want Chairs Quick?

Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.

Chairs like cut IN STOCK and GUARANTEED



Ask for Catalog No. 305

E. H. STAFFORD MFG. CO.
CHICAGO-ILLINOIS



A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the **Nelson-Wolgast Fight Pictures**

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St.. TOLEDO, O.



¶ Put in our Easels and Poster Frames and watch your attendance grow.

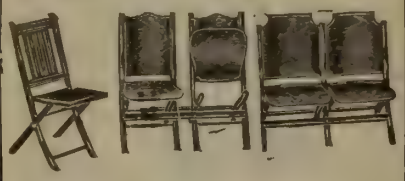
¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

The NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

For Rent—6 reels films with signs and slides, $12.
For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set.
Steel Slide Carriers, can't burn, won't break, 75c.
Tickets, 9c. per 1,000.

LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER, - - - INDIANA

The Automatic Theatre Chair



It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO

JEFFRIES - JOHNSON
FIGHT PICTURES

Showing every important part, from beginning to the knockout. 16 hand-colored slides, $7.50; 12 plain slides, $3.00; both with lecture and five one-sheet lithographs. Cash with order.

CHICAGO FIGHT PICTURE CO.
81 South Clark St. Chicago, Ills.



THINK OF LAEMMLE!

When you decide to buy that new projecting machine or anything else needed for your moving picture theatre, think of Laemmle. My recent order for One Hundred Power's machines (at one crack) will give you an idea of the capacity of my various offices for supplying you immediately with every possible want. When you make up your mind to assert your independence and tell "Gen. Flimco" whereinel to get off, think of Laemmle Think of the marvelous success that has been built up by sheer force of Laemmle quality, Laemmle service and Laemmle boosting. There seems to be no end of the present landslide toward independence. Get in while the getting is good. Wake up. Protect that investment of yours. Cut out that $2 a week. Don't help build up "Gen. Flimco" to the point where he will be strong enough to kick you out of your own box office, strangle your business and dump you to the discard! Be independent—but be independent RIGHT! Connect with Laemmle. write to Laemmle and think of Laemmle.

CARL LAEMMLE, President
THE LAEMMLE FILM SERVICE
Headquarters—196-198 Lake Street, Chicago
Minneapolis Portland Omaha Salt Lake City Evansville
The biggest and best film renter in the world

WE ARE NOT RENTERS

but the largest Film Dealers in the World of Independent and Association Films. We have **IMP, BISON, THANHOUSER** and other makes on hand. Write for Complete List.

UNITED STATES FILM BROKERS & IMPORTERS
41 Union Square West Broadway and 17th Street New York City

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors.

5,000	$1.25	20,000	$4.60	50,000	$7.50
10,000	2.50	25,000	5.50	100,000	10.00

Get the Samples **Stock Tickets, 6 Cents**

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

IMP—BISON—DEFENDER—ATLAS—OWL—AMBROSIO

CINCINNATI FILM EXCHANGE

315-317 West Fourth Street, CINCINNATI, O. Long Distance 'Phone, Main 1450.

"THE HOUSE THAT BUYS FILMS"

Connect with a real, live, up-to-date Film Exchange that can give you a real service.
References—MOTION PICTURE DISTRIBUTING & SALES CO.

ITALA—THANHOUSER—FILM D'ART—YANKEE—OTHERS

TO

STAND THE TEST

A MACHINE SHOULD BE EQUIPPED WITH:

1. AN AUTOMATIC SAFETY SHUTTER that never fails. Then **you need have no fires.** It may at any moment save you $200.00 or more in film, machine and other repairs.
2. A GENEVA STAR AND CAM that is enclosed in an oil bath and will **wear for five years** or more, while others wear out five in one year.
3. HEAVY STEEL GEARS with spiral teeth. They run smooth and will last a lifetime.
4. TOOL STEEL SHAFTS that are accurately ground to size and form and will wear indefinitely.
5. A DUST PROOF COVER to prevent the intrusion of dust and grit. **It keeps the machine clean, saves time and wear.**
6. THE PATENTED DOUBLE CONE SHUTTER that produces a **25 per cent. brighter picture** by utilizing about 50 per cent. of the illumination that's wasted by other machines.
7. AN EXTRA HEAVY ARC LAMP with perfect adjustments, **never stick or slip,** and extra strong parts to stand the heat and strain.





The quality of pictures will increase your patronage.

THE MACHINE DESCRIBED ABOVE IS

The Motiograph

MODEL No. 1-A FOR 1910

The wearing qualities will save repair bills and breakdowns.

ITS SIMPLICITY, EASE OF MANAGEMENT AND DURABILITY WILL **PLEASE THE OPERATOR** and stimulate him to **PRODUCE THE BEST RESULTS.**

You'll Have No Fires with a MOTIOGRAPH. **ITS THE ONLY BEST MACHINE.** Our 1910 Motiograph Catalog will surprise you. Send for it.

MANUFACTURED AND JOBBED BY

Enterprise Optical Mfg. Co., 564-572 W. Randolph St. CHICAGO, U. S. A.

J. H. HALLBERG, New York Agent

FOR SALE BY ALL PROGRESSIVE DEALERS

J. F. BROCKLISS, London Agent

The KINEMACOLOR PROJECTOR

is more durable and superior to the ordinary black and white machines, and will do the work of color as well as black and white without the flicker so frequently found in the lighter built machines.

It is the only machine on the market to-day which shows stereoptically the true scenes of nature in colors produced by the agency of light only.

The Kinemacolor Company of America

EXECUTIVE OFFICES AND FACTORY:

ALLENTOWN, PA.

Patent Mirror Screen
MOTION PHOTOGRAPHY

The most wonderful innovation in the amusement producing world is Motion Photography, however it has gone through many hard struggles before reaching that state of preeminent perfection. It has been the cry of the audience. **"Yes the picture is good, but I am compelled to strain my eyes to see it,"** or **"The theatre is so dark when the pictures are on that I cannot see to find a seat**, or **"The details are not brought out plain enough,"** or **"If a person could see the expression of the face in the picture, it would unfold the story better,"** that all of these very vital defects were not conductive to comfort and pleasure one should expect when seeking entertainment at a place of amusement.

Many cities have taken up this question.. How can the Picture theatres be better lighted; it is not good for the moral conditions to have our younger people in a place that is pitch dark during a performance.

ALL OF THE ABOVE HAS BEEN ANSWERED! The eyes are not strained, but instead are rested The theatre is not dark—one can see a vacant seat on the farther side of the house. The details are so vividly stereoscopic that one can hardly realize that it is a picture, it looks so real. One can readily follow the story, as the expression of the face, the movement of the lips, the light of the eye, in fact one is looking at living, breathing, expressive reproductions taken from life and reproduced just as life is itself.

PATHÉ FRÈRES
Moving Pictures
35-37 RANDOLPH STREET
CHICAGO

Motion Picture Screen Company
Shelbyville, Ind. July 25, 1910

Dear Sirs:

The Mirror Screen we have recently installed in our demonstration room has turned out to our entire satisfaction. We find that the picture is brought out more clearly and that especially in the case of colored subjects, the different colors come out most beautifully.

We will be glad to demonstrate the advantage of your screen to anyone you may refer to us and remain, with best wishes.

Yours very truly,
PATHE FRERES,
(Signed) Per K. W. LINN, Mgr.

BROADWAY AMUSEMENT CO.
814-816 E Broadway
LOUISVILLE, KENTUCKY

Gentlemen: June 24th, 1910.

We have completed the installation and wish to say that the Mirror Screen is the most wonderful invention in the history of the moving picture business. It is the only screen that gives a perfect picture in every detail, so lifelike does it make the picture that every frown and wrinkle on the actor's face is minutely perceptible, and the actors seem ready to step out of the frame at any moment. Clear as a crystal, and are increased over 100% in brilliancy and beauty over the ordinary cotton or aluminum curtain. It will pay for itself for it will double our business in a short time.

Respectfully yours, (Signed) Louis F. Steuerle, Prest.

Agents and Salesmen for the "Mirror Screen." HOOVER HOLTON, Sales Manager, Shelbyville, Ind.

TUCK & MANNING, 406 Gaiety Theatre Building
New York City

H. T. PEEBLES, 26 Gaston Building, Dallas, Texas

CHAS. SNODGRASS, Colonial Theatre, Wichita, Kansas

H. F. BRYAN, Room 367, 160 Washington Street
Chicago, Ill.

J. A. REMBUSCH, Santa Maria, Cal.

ST. LOUIS SUPPLY CO. Benoist Building, St. Louis, Mo.

F. P. BLOOMFIELD, Muncie, Ind.

H. W. GOODHUE, 402 Westminster Street
Providence, R. I.

P. P. CRAFT, 416 Ninth Street, Washington, D. C.

Beware of infringements of patents or trade mark. Mirror Screens are only made by us at Shelbyville, under U. S. patent No. 937,550 (Oct. 19, 1909), Canadian patent No. 123,310 (Jan. 18, 1910.) Exhibitors who buy or manufacture any infringement of these patents will be prosecuted to the full extent of the law.

Motion Picture Screen Co. SHELBYVILLE INDIANA

Knights Templar Conclave

INDEPENDENT FEATURE FILM

Photographed at Chicago, Aug. 8-12

Every Knight Templar in the country as well as every member of the Masonic Order will want to see this film. It pictures with all its details every one of the great events of the 31st Triennial Conclave of the Knights Templar, which was recently held at Chicago. The film shows with remarkable clearness the great parade in which over 30,000 men from every State in the Union, Canada and England participated. It shows the great crowd of over half a million people that saw this greatest of all parades, as well as the wonderful decorations. The week in Chicago was one of historical interest and the events of this celebration have a great interest for everybody. Every independent exhibitor should book this film at once and then advertise it. The scenes that this film portrays will be a revelation to the vast numbers that were unable to attend, and exhibitors who neglected to secure these films will miss a most excellent opportunity.

APPLY TO YOUR FILM EXCHANGE AT ONCE

If they have not got the film, wire or write us and we will tell you who has.

Complete series consists of three thousand feet. Sold in sets of one, two, or three reels. Only Independent reel of its kind that can be obtained. Wire orders now. Released August 18, 1910.

Mossler Bldg. **SPORTS PICTURE CO.** Chicago, Ill.

ELECTRA

·TRADE MARK·

The reason why

Pink Label

"ELECTRA" CARBONS

are the best is that they are scientifically made to stand the powerful current at the arc. They produce the best light under any conditions.

Don't experiment with cheap carbons, but use "Electra" High Grade Carbons and get results.

Sole Importer

HUGO REISINGER

11 Broadway **New York City**

UNCLE SAM FILMS — MADE BY YANKEE FILM COMPANY — NEW YORK — TRADE MARK

"YANKS" FOREVER

If You could walk throught the Magnificently equipped Studio and Laboratories where **Matchless Yankee Films** are made; witness the extreme care and attention given each minute detail and note the clock-like regularity which has made the **Yankee Institution** famous for its perfect system, you would Forever Pin Your Faith on YANKEE FILMS.

Coming Monday, Aug. 29th—The Mystery Picture of the Age

WHO KILLED JOHN DARE?

A Baffling, Mystifying Problem story which will keep you rooted to your seat, waiting in stifled expectancy for the final unraveling of the most exciting plot in the realm of picturedom.

Get This Great Detective Feature Without Fail

Our Past Successes Are in Your Exchange:

The Gang Leader's Reform. Released August 22nd
The Heroic Coward. Released August 15th
The Broker's Daughter. Released August 8th
The U. S. Revenue Detective. Released August 1st
The Ungrateful Daughter-in-law. Released July 25th
The Right to Labor. Released July 18th

Most Renters Buy All our Films. If Yours does not, send us his name with your request and we'll find a way to supply you with "Yanks" every week.

You'll Run Yankee Films Forever if You Get a Look at One

Pictorial Posters Free **Get on Our Big Mail List**

YANKEE FILM CO., 344 E. 32d St., NEW YORK

WIRE YOUR ORDER TO THE SALES CO. **Telephone 6170 Madison Square**

VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, AUGUST 30

JEAN AND THE CALICO DOLL

DELIGHTFUL AND APPEALING CHILD STORY. A little girl and her pet dog repair the disastrous results of a childish error. You know what the Vitagraph child stories are. This is one of the best and introduces a wonderful canine assistant. Approximate length, 970 feet.

FOR RELEASE FRIDAY, SEPTEMBER 2

A LIFE FOR A LIFE

DIGS DEEP INTO THE HUMAN HEART. A grateful convict sacrifices his life to save that of his little friend. One of the most powerful dramatic stories ever produced in films. Approximate length, 995 feet.



Scene from "A LIFE FOR A LIFE"

FOR RELEASE SATURDAY, SEPTEMBER 3

THE WRONG BOX

A DELICIOUSLY FUNNY MIX-UP. How a young man came very near losing his best girl. Higher class comedy, rich in wit and humor. Approximate length, 985 feet.

If you are not getting our Bulletins, send in your name and address at once. In making revisions a number of names have been dropped by mistake.

USE VITAGRAPH POSTERS—Posters specially made for each Film Subject. Order from your exchange, or direct to us.

The Vitagraph Company of America } NEW YORK, 116 Nassau St.
LONDON, 25 Cecil Court
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 10. September 3, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

★ MÉLIÈS RELEASES ★

"WON IN THE FIFTH"

A Pathetic and Delightful Story. Length, 950 Feet.

Released SEPTEMBER 2, 1910

BASEBALL, THAT'S ALL!!

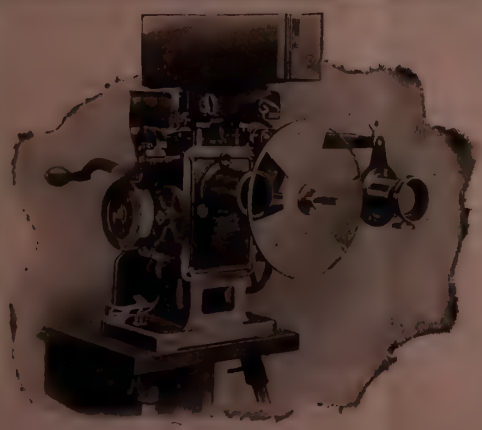
A Three Bagger and Home Run Comedy That Will Set the "Fans" a-Howling. Length, 950 Feet.

Released SEPTEMBER 8, 1910

MÉLIÈS FILMS ARE MONEY GETTERS. TRY THEM FOR YOURSELF AND BE CONVINCED.

★ G. MÉLIÈS, 204 East 38th Street, New York City ★

Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



Power's Cameragraph No. 6

pleases the public, the owner and the operator

"Since we installed your No. 6 machine the other houses in this city are buying the same model to compete with our pictures which have gained favor with both press and public, as newspaper write ups are numerous in regard to our splendid flickerless pictures."

(Signed) CHAS. EGAN, Operator

(Dated) August 19, 1910. Unique Theatre, Grand Forks, N. D.

Be a leader. Don't wait for your competitor to set the pace for you.

WRITE TO-DAY FOR CATALOGUE "G"—JUST OUT

NICHOLAS POWER COMPANY - 115 Nassau Street, New York City

VITAGRAPH

The Thanhouser 2-A-Week



Say "THANHOUSER"

To the Exchange Man and You'll Get

Here Again! An Issue of "Thanhouser Funny film!"

AN ASSISTED ELOPEMENT

should assist you to better business and help pull down for you the profits that are coming with the wind-up of Summer. The "Thanhouser Twist" is tremendous in this story and it's going to bowl your patrons over or we miss a guess. IF WE DO, IT'LL BE OUR FIRST "MISS" TO DATE. So follow this prediction for a speedy verification!

RELEASED TUESDAY, AUGUST 30th

Approximate Length 1,000 Feet No. 138 Code Word, Assisted



Scene from "AN ASSISTED ELOPEMENT."



Scene from "A FRESH START."

RELEASED FRIDAY, SEPTEMBER 2nd

"Say 'Thanhouser' To The Exchange Man" By Letter, Wire and Phone for This!

A FRESH START

will add zest to the fresh start your business is due to get at this time o' year. Book it without delay. From the description you can see that it's one of those pictures you CAN do without, but which you're always a whole lot better off for running. It's one of those films that make "steadies" of occasional patrons; bringing them back to you in the hope that they'll see something else as good as it.

Approximate Length 1,000 Feet No. 139 Code Word, Start

REMARKABLE LETTERS: No. 101

COZY THEATER, Independence, Mo., August 15, 1910.

Gentlemen:

I shall have to quit running your pictures—or else enlarge my house. Your ad. says, "Say Thanhouser to the Exchange Man." Well, I have said it till they now call me the "Thanhouser Kid."

I have been following the pictures for the past six years, therefore I believe I can tell the good from the bad. Believing that it might interest you to know what your firm has done for an exhibitor out here in the State where they must be shown, I am about to trespass upon your time and good nature.

I took this house about three months ago. It had been in operation for a year and a half under a dozen different managements, running all kinds of pictures from junk trust stuff to a so-called Independent service which should have cost 50 cents per reel. THIS TOWN FELT THAT THERE WAS ONLY ONE FIRM IN THE BUSINESS THAT COULD MAKE A MOTION PICTURE. Anything that carried the Biograph title was good and every other make they felt was "rotten." When I announced that hereafter we would use only a high-class Independent service, every one—employees and patrons—put up a roar that you could hear to St. Louis. I contracted with the Bijou Film and Amusement Company and they gave me your "Jane Eyre," and on Monday night I did the greatest business the house had ever done. I thought at the time that some fellow with a camera had formed another company and had made a lucky shot at a subject. However, I began to see that the second night of a program that had a Thanhouser reel was always better than the first night. I began to "say Thanhouser to the exchange man" and today I have run almost everything the Bijou has. I am starting on the second week that I haven't taken in my "Thanhouser Picture To-day" poster and if I can scrape up enough I will run a couple more.

They say any fool can criticize, but it takes a smart man to write a book. However, I would like to suggest a few things. There is one point in all your advertising that you overlook. **Did you know that you can run your pictures on 50 per cent. of the electricity that you can any other make? Everyone is trying to help the theater to save on its light bill except the film companies themselves. Put it up to an operator and find how little light will really put a brilliant picture on the screen—if it's a Thanhouser.**

Please put me on your mailing list and again accept my thanks for the good you have done me. I am, Yours, (Signed) H. C. EVERETT.

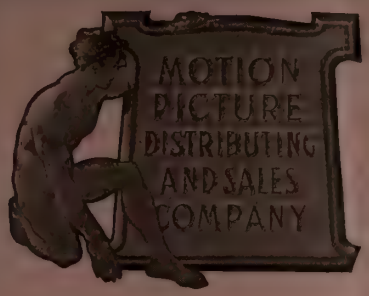
To THE THANHOUSER COMPANY, New Rochelle, N. Y.

P. S.—There are five other days in every week that would make good Thanhouser release dates.

Thanhouser Company, New Rochelle, N. Y.

The Sales Co., Agents for United States and Canada.

Say "THANHOUSER" to the Exchange Man!



He Didn't Know It Was Loaded!

New York City, August 25. (Special Despatch.)—John Smith was shot and instantly killed to-day by the accidental discharge of a revolver he was handling. He did not know it was loaded.

The cry is universal: "I didn't know it was loaded." The exchange men didn't know it was loaded till the trust gobbled them up. The exhibitor does'nt know it was loaded but he will have a rude awakening.

You are loading up with your royalties and rentals a huge gun. Its muzzle is pointed directly at you. **YOU ARE AT THE WRONG END OF IT**, for the trust has its fingers on the trigger. When the smoke clears away do you want to holler that you didn't know it was loaded?

GET OUT OF RANGE AT ONCE. You will not only better yourself financially by using our splendid program, but will help weaken the power of the trust.

EVERY MONDAY
ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY
BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY
AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY
FILM D'ART—Baumann & Laemmle
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY
BISON—New York Motion Picture Company
THANHOUSER—Thanhouser Company

EVERY SATURDAY
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.

List of BUYING EXCHANGES, August 24th, 1910

CANADA.
Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.

CALIFORNIA.
Acme Film Exchange, 14 Larkin St., San Francisco.
California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

GEORGIA.
Sunny South Film Exchange, Rhodes Building, Atlanta, Ga.

ILLINOIS.
Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.

LOUISIANA.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

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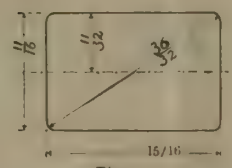


Fig. 1.

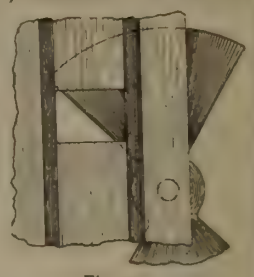


Fig. 2

1. The Light Aperture measures 36/32 iuch from corner to corner and 22/32 inch high. (See Fig. 1.

2. The Disc Shutter used in other machines travels from corner to corner 22/32 inch. (See Fig. 2.)

3. The Double Cone Shutter travels top to bottom and bottom to top 22/32 inch. (See Fig. 3.)

4. To close Light Aperture, the two wings meet half way with a travel of 11/32 inch each.

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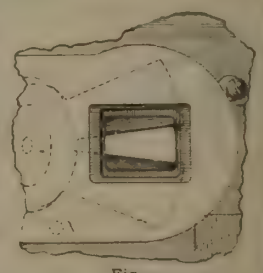


Fig. 3.

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Fig. 4.

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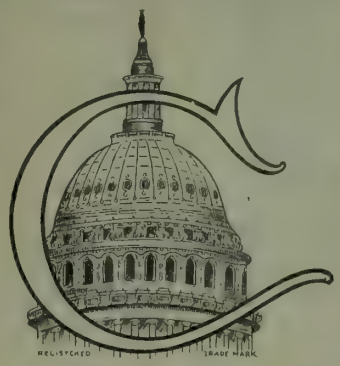
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Moving Picture World

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Vol. 7 SEPTEMBER 3, 1910 No. 10

Summary of the Week.

Theater-School 508
The Sentiment of the Picture, by Thos. Bedding, F.R.P.S. 509
Washington and the Picture. A Contribution..... 510
Picture Personalities: Miss Miller, Mr. H. G. Plimpton. 512
Legality of Prize Fight Pictures..... 513
Pictures in Small Towns..... 513
Posters 514
"Man-About-Town" on the fight pictures again..... 515
H. B. Coles, the Powers Sales Manager..... 516
"Lux Graphicus" Burlesque Queens and Pictures..... 517
"Unconscious Heroism' a Notable Pathe Film..... 516
Comments on the Films..... 518
Operators' Column, by F. H. Richardson..... 522
Moving Pictures in Russia..... 523
Chicago Notes by John M. Bradlet..... 526
Correspondence: A Popular Chicago Theater—Why Vaudeville Was Called Upon..... 528

The Fall Outlook.

The date of this number of the MOVING PICTURE WORLD, September 3, marks the beginning of the Fall season in the moving picture business. Official summer is over, and people are returning to the cities, and work. In the moving picture field there have been for the last two months, if not nothing doing at any rate comparatively little. Closed houses, idle exchanges, manufacturers marking time; these have been the characteristics of the business during the summer. Everybody has been waiting for September to resume high pressure activity. September is here at last. So, in the current locution, let's all "get busy."

What are the prospects for the Fall? We asked this same question this time last year. We answered it in an optimistic and reassuring manner. The outlook, then, on the evidence we obtained was bright. We proved to be true prophets, for the past year on the whole was an exceedingly good one for the business, which has advanced by leaps and bounds in the last twelve months. Now, as to the immediate future? Without waste of words we unhesitatingly say that the prospects of the business are immensely, nay, immeasurably brighter today than they were a year ago.

Some months ago we wrote an article in which we pointed out that the exhibitor was having a golden time. Thousands upon thousands of exhibitors throughout the world read this paper, yet there was only one of them with the temerity to gainsay what we said. He, poor man, was probably an exception to the general rule, and maybe was a victim of local conditions. It is ridiculous to suppose that everybody in a business can be equally or proportionately prosperous.

Now, by singular good fortune, we, in the last few weeks, have received a series of visits from exhibitors operating in various parts of this great country. They have come East from all parts; from the extreme West; from the Middle West, from the North and from the South. A stream of successful exhibitors in close touch with the public, who, without exception, reported good business all last season. They detect no sign of loss of public interest in the picture. On the contrary it is their unanimous experience that the picture is ascending higher and higher in public favor and that the better classes of people are being attracted to it, and that there is a growing distaste for that which is not elevating and refining in theme. In short, the picture to-day, as an entertaining factor, occupies a far loftier position than it did twelve months ago.

As to the future; we closely questioned all these exhibitors as to their impressions of the kind of business that was likely to be done in the coming season. Without exception, they look forward to another golden time. In our experience through life, we have been brought into contact with men engaged in many industries; men whose duty it has been to exercise foresight in regard to the likely course of events, in a particular industry, but we have not met more confident, more optimistic, than the picture men, who have streamed through this office the last few weeks.

From the exhibiting end of matters there is an obvious step; that is to the manufacturing. All the licensed manufacturers are busy up to the hilt enlarging their plants, and are selling more prints this year than they did this time last year. As to the Independent manufacturers, those of them who have survived the stress and competition of the first year of their existence, are confident of their immediate future, at any rate. What their ultimate future in the business will be, neither they nor we can conjecture. The exchange end of matters is one that in the present unsettled state of this section of the business, we do not feel justified in touching upon. The closing fact remains that exhibitors and manufacturers alike, look forward to a great season, and as the public does the same, the outlook of the moving picture business for 1910 and 1911 is distinctly brilliant.

Theater—School.

manufacturers of every kind that has hitherto been suppressed.

So enthusiastic have we become over this project that we shall look for its early adoption, doing all in our power to bring it about. Certain authorities have recently been suggesting "municipal ownership" as a remedy for present evils; others are suggesting special places of entertainment for children; each of these plans are impossible and are but vain dreamings of those who wish to force themselves into suggesting remedies.

We are (we trust pardonably so) egotistical enough to believe that our purposes desired will follow the allowances we are now advocating. It is the "putting of the ways" we have reached to the smooth march of a great work. Let us move cautiously and surely the whole field of living picture work each division will grow stronger by itself, do its own work and give greater satisfaction.

When this arrangement shall have taken effect we shall have the moving picture theater doing its legitimate work in a more pleasure-giving manner, with exhibitor and public will know what to give and what to expect. So like manner religious and educational subjects will be used in their proper spheres doing their own work profitably. Another strong reason why we advocate this procedure is because we believe something of this nature is sure to happen. We have personally learned that Milwaukee is advocating church exhibitions; in other places boards of education are considering the possibility of acquiring their own outfits.

In Brooklyn a rabbi and a priest are asking for municipal control and children's theaters. We predicted several months ago some such course when we suggested that the moving picture improvements should come from outside as they would be forced from without. In pursuance of this policy we advocate the adoption of these improving methods as emanating from the center of the moving picture world rather than anywhere else.

We further look for elevating influences and results, the impure and unworthy will be eliminated and thus the first step will be taken towards putting moving pictures in their right place.

Congratulations to the genial Tom Quirk of moving picture poster fame on the birth recently of a son.

The Sentiment of the Picture.

By Thomas Bedding, F.R.P.S.

I wonder how many of my readers feel the picture; think the picture, first, last and all the time; breakfast; lunch; dine with the picture; sleep with the picture; dream of the picture. In other words, are sincere picture men with a sentimental interest in it. Enthusiasts in other callings so immerse themselves therein, that they are regarded, more or less, as zealots or cranks. Let me illustrate what I mean. In the world of sport, when a man catches the golf disease he places the cure of, or therefor, outside the sphere of practicality. He has the golf sentiment. Sentiment, as we all know, whether it applies to love, war, or other pre-occupations of this life, takes possession of man even to his marrow. I do not know that this is a strongly orthodox definition of what sentiment is, but anybody who is an enthusiast and who happens to read these lines, will, I am sure, understand it.

Sentiment, therefore, is one of the causes of, or instigations to, success. Unless you catch the sentiment of that of which you are in pursuit, success can never come to you in the most thorough and satisfactory manner. Success without the propelling motive of sentiment can only at best be perfunctory. If I had not got the sentiment of the scribe thoroughly well soaked into me, I'll be hanged if I should be such a highly successful scribe as I am; eh, friends?

The sentiment of the picture does not seem to be so rife in the moving picture field, as I for one would like to see it. It is rare indeed that you meet anybody associated with this branch of work who seems to love the picture for itself—another definition of sentiment. Many of those who are engaged in the commercial production of moving pictures, in their renting, and in their exhibition, have no sentimental feeling towards the picture whatsoever. For aught they care the picture might be brick or bread, butter or beer, tobacco or beef. Mere commodities for making money. Amongst those who are making pictures right here in this country I can pick out some who are possessed by the sentiment of the picture. I can also pick out those who have no sentiment towards it. In the former case success seems to, nay, is, rewarding their efforts. In the latter, whilst success is temporarily attending their commercial exploitation of the picture as marketable goods, it is as sure as the rising of to-morrow's sun that that success is not likely to continue indefinitely.

The latter class are not picture men in the proper sense of the term. That is to say, they have no love for the picture as such; they have not studied its genesis; they are indifferent as to what is to become of it, so long as for the time being they are making money out of it. I should be considered horribly personal no doubt if I took the last number of the MOVING PICTURE WORLD, ran through the list of advertisers who make pictures, separated them under two heads; picture men, and non-picture men. It would surprise the reader to learn how few, according to my definition, would come under the former heading.

I may be wrong, I may be drawing too fine a distinction, I may conceivably be regarded as entirely a sentimental idiot in this matter. Even so, I feel that I am right. Even so, I feel that any man who has charge of the moving picture manufacturing business must, in order to succeed, love the picture for what it is, namely, a beautiful combination of technique and artistry. By artistry I mean pictorial composition, good staging, good acting, good producing, and all the rest of it. I am often chided for my use of uncommon words, but "artistry" is the only word that occurs at the moment as conveying my meaning and entirely fitting the requirements of a concise definition. A man who has the sentiment of the picture will, I imagine, act pretty much in this manner. As he walks along the streets of a crowded city, say New York, he will find himself pausing, watching a group of people or the movement of life generally and saying to himself: "Gee, what a fine picture that would look on the screen." Or, again, he might find himself in the country looking upon the landscape, and would mentally remark: "That would be a fine setting for a picture." Or he might see an old house; a beautiful interior; he might be regarding a specially fine piece of acting either on the stage or off—the uppermost sentiment would be: How well that would look in a picture. Or, again, some particular tone or color in art or nature would strike him; a moonlight effect, a sunset, an effect of tones, or contrast of light and shade. Here, again, your true picture man would find himself saying: That is the sort of stuff I would like to get in my pictures.

Equally so, if, or when, he looks at the great paintings or engravings in the shop windows or galleries, he would say to himself: "That is how I would like my picture to look." In fact, to shorten this little disquisition, your true picture man would live in, by, and for the picture. In so doing assuredly he would at least make an artistic and technical success of his work, the sale of which would then become a matter of business in the proper hands. You see, reader, I myself am one of those who love the picture for itself, and for what it is and must be. Just the same I used to love ordinary photography through which I ploughed from the wet collodion stage to the pictorial stage. All through this phase of my life I *felt* photography, I had the sentiment of it. It took possession of me to the exclusion of a great deal else in life. The result was that, so far as it went, I made a success of it, just as, of course, other men have also made successes of it.

Now comes another phase in my life, which has all the charm of novelty and freshness. I have something of the feeling of the missionary in persuading or endeavoring to persuade picture men, so-called and self-styled, that there is more in the moving picture than they seem to be aware of. More, that is, than a mere haphazard photograph, carelessly developed and giving a black and white positive of a haphazard subject, haphazardly treated. As I feel in this matter, so does the educated public feel. At present the educated public, and by educated public I mean people of some culture and intelligence, is not seriously treating the moving picture to any large extent, because, generally speaking, the moving picture makers are themselves not treating the moving picture seriously—they have not got the sentiment of it. But if they will get the sentiment, then the public will, I am sure, rise to the occasion and look upon the picture as it looks upon other manifestations of graphic art, such as painting, etching, pencil and pen drawings.

The moving picture maker who is thoroughly imbued with the sentiment of his subject will not send out a picture, unless it is a work of art. *"O si sic omnes."*

Washington and the Picture.

By A Correspondent.

[The author of the appended article is a well-known authority on photographic art and has had some acquaintance with moving picture matters. While not necessarily indorsing his strictures, yet we feel that they are deserving of publication in our columns, inasmuch, as they represent the views of an educated man quite competent to pass an opinion. The WORLD is never indifferent to competent opinion from outside sources, on the picture and the method of its exhibition, as by giving space to the views of educated people on this matter, we feel that we are furthering the cause of picture progress.—Ed.]

The two most remarkable things to be found in the City of Washington, as far as motion pictures are concerned, are the facts that you have to hunt the city over with a fine tooth comb to find a really high-class picture, and the exhibition of licensed and independent film under the same roof, in the Arcade.

The first statement will draw down the wrath of every owner and operator on my devoted, if anonymous, head, but while anything but a motion picture expert, I know enough of the game to know that the more expert the jury called in to confute me, the more positive my vindication. There are, now and then, good pictures, in this city, but the general rule is a dancing one which is trying on the eyes, poor business for the man who permits it and a libel on the company which made the film.

For instance, and to be particular. There is a syndicate or trust or combination, or other business arrangement, whereby four of the down town picture theaters are run under one management. These are the Pickwick, the Palace, the Colonial and the Cosmos.

Leaving the Cosmos out of the question for the time being, it being a vaudeville and picture house, and confining attention to the three exclusively picture houses of this group, it will be found that, if one starts at the Palace, goes next to the Pickwick and ends at the Colonial, a crescendo scale of picture jumpiness is presented. The picture jumps up and down and it jumps sidewise, and as all the pictures are small rather than oversize, one is led to wonder why the management, which boasts loudly on its program that nothing has been left undone to make these the most attractive shows in the city, doesn't pay a little more attention to mechanics and less to appearances! No, I refuse to say, not knowing, whether the fault is in the operator, the films or the machines. But as all three houses have jumping pictures, as all three show the best films from the leading manufacturers, one is inclined to think it is the machines, which either need repair or scraping.

Ventilation is good in all three of these houses. Decoration is quiet and pleasing. Seats are comfortable, aisles are broad and the shows, if short (two reels) are the best quality—Biograph, Selig, Pathe, etc., and new stuff —no rainy old film. But to see a magnificent Biograph, example of all that is best in photography in the moving picture, wiggling around on the screen like a picture with St. Vitus dance is disgusting.

This condition one finds all too generally here, where the bulk of the patronage comes from Washington people who, probably, never saw any better pictures elsewhere. Anything goes. The picture can jump, it can be skated through so fast that people walking, run, and people, running, gallop. I saw a cracked condenser—or rather, its image, at the Palace. Anything goes. Get 'em in, rush 'em through, get 'em out again. Rents are high, time is fleeting, houses small, if they don't fill up and empty, faster than normal, there isn't a big enough dividend. Yet this syndicate plumes itself upon the attractiveness of its houses.

As for the Arcade. The Arcade is the result of clever politics of the Capital Traction Company, which runs half the street cars in this city. They had a large, substantial, handsome car barn at 14th and Park Road—top o' the hill in Mt. Pleasant, residence section.

New subdivisions and more money in prospect forced the railway to extend the 14th street line two miles further out. Result, one new car barn, and one old one, no good to any one. So the company persuaded certain men with more money than brains to buy the building and remodel it for an amusement resort. There was to be "millions in it" though any sane person knows you can't run an amusement resort of top heavy size in an uptown residence neighborhood. However, they tried it. Among other attractions—and the only one which didn't promptly starve to death, was the Arcade moving picture theater—to many minds, one of the most attractive in Washington—so attractive, in fact, that it is jammed every night, all the evening, in spite of the fact that one must enter the building, walk up stairs and down a long hall. When you arrive, however, you will find a real little theater, unusually attractive because it is without decoration entirely. The plaster modelling of the proscenium arch, and the white panels on the walls are their own decorations, which have given the place the nickname of the "White Theater."

Here, on what is alleged to be the Corona Screen, you will find one new and two old releases nightly—three full reels for a nickel. Projected well, they are, too, although lately, since some stockholders have taken to relieving the operator—cause, unknown, but probably because he wanted a vacation and "any one can turn the crank, you know"—there have been sundry long waits and some impatience on the part of the audience. But the picture usually stands reasonably still and is seldom run through too fast. It is a great place for women and children and one is bound to say in justice to the management that objectionable films are never shown.

Now comes the funny part. Upstairs, still another flight, is a huge room, called the ball room, run as a dance hall, of the entirely respectable variety, during the winter. Here, if you please, are now a couple of hundred folding chairs, although the regulations of this city distinctly provide for chairs fastened down, a screen which would give a third-rate east side show the creeps to look at, an iron box with what seems to be a fifth hand projection machine in it, doing its little best to make the independent releases worse than they really are.

Downstairs the alleged Corona screen is streaky and spotty—two more coats of paint are needed on it, badly. But it is a dream of perfection compared to the screen upstairs, when it isn't so wrinkled that one absolutely cannot read projected print, is so smeared up with aluminum or other metallic paint as to put into the picture lights and shades which never were on sea or land.

As for jumping around—never was there a grasshopper which had anything on these pictures. Poor Imp. Poor Bison. Poor New York Motion Picture Co.! Some of the films they put out are—well not quite in the class of Biograph, Essanay, Selig, Kalem, don't you know? And when you put an idiotic story on a poor screen, through the medium of badly underdone and overcooked photographs, with a machine which jumps around a foot or more at a jump, why you don't get a very good entertainment for your nickel.

The result, of course, is that there are never more than fifty people sitting around, and wishing they hadn't come!

Now, then, are these two shows, under one roof, one over the other, run by the same people? If they are, isn't the Independent outfit putting one over on the licensed manufacturers?

No, I don't *know* a thing about it. I do know that the man who is apparently manager of the downstairs theater—the "White Theater"—and who is a clerk in the Pension Office in the day time, told me twice, on two different occasions, that the show upstairs and his show were "under one management." If it is, its a mighty poor management, for the overflow alone from the "White Theater" would pay the upstairs show, if they only put on a decent show.

Now, gently, Mr. Independent. I don't accuse you of all the fault. Sometimes you put out a reasonably well-taken film with a first-class story. More often you don't, but that is another tale. But the best of films wouldn't pay in a place where they jump so you can't read them or see expressions, and upon a screen which isn't fit even for song slides—and that is saying something!

With a good film service, a new screen—and plain white cloth would be a vast improvement over this—a new machine or some new parts, an operator who wouldn't "skate 'em through" too fast and a little advertising, this show could be made to pay.

One cannot well leave this Arcade mix up without paying one's respects to the two pianists. Downstairs we hear the same old thing night after night. Upstairs we have a player who can improvise, and who does so, to great effect, especially during a comedy, as, for instance, the Itala Cannon Duel, which is a near-funny film capable of being played to with quite a good deal of effect, by a good pianist. One can't help saying, either, that there is an alleged string band around the corner taking care of a roof garden, also part of the Arcade, and that if you don't like to listen to the good pianist, you can listen to the strings—or you can listen to both at the same time—an ear to each. It must be discouraging to play to a picture under such conditions but then, it probably pays just the same as if there were no band thrown in to worry the player.

As for the films—well, criticism of films is a thankless job and profits no one, much. Yet there is so much which ought to be different, which isn't. I saw a picture, which was an Indian drama, in which an archery contest takes place. The toy bows used by these Indians were guaranteed not to hurt their arms with the strain, and the lady-like way they all shot, reminded one of the old archery clubs and the beginners. It apparently never occurred to the producing manager that there might be a right and a wrong way to shoot a bow and arrow or that any one would see anything incongruous in a toy bow in the hands of a stalwart Indian brave.

There was a Western drama, capable of much effect if it had been handled well. And I grant that, for studio scenery, they made a success of it, but alternating scenes in the suburbs about Philadelphia and labeled "out west" and painted backgrounds with salt all over the place for snow does not make for reality. One is inclined to hope that this, and several other offenders, will abandon the studio for outdoor scenes, as have the biggest and best of the producers. They don't mix, and pictures which don't mix cannot tell a connected story, no matter how good the idea of the story may be.

And, Oh, these actors—these too much actors! In an effort to portray without words, they are overdoing the pantomime. No man in his sober senses, falling in love at first sight, grips his stomach and yanks at himself—nor does he lift his shoulders as high as they can go and drop them a foot to express despondency. The average pretty girl, when you tell her you are in love with her, doesn't squint first heavenward, then at the floor and try to swallow the bosom of her gown. "Breathing impassioned fire down the back of her neck" was exploded as a means of lovemaking in the old tank drama. Why, Mr. Producer, sanction it now? We can't have words in a motion picture—all the more reason for some pretense at naturalness in the acting.

As for the actor or actress who frankly gestures to the camera—!

Well! Its my debut to this audience, and I haven't written any thing pleasant about any one. But having seen real projection, and real entertainment, in other cities, in motion picture houses, I want to see it in my home town. Perhaps if I can stir up a little hornet's nest, I may get it—at least as much of it as is contained in a machine which doesn't jump a ten-foot picture any more than did that at Coney Island jump the forty-foot picture of the fight.

And speaking of the fight—no, space is all gone. They won't let us have the fight here, anyway—unless some motion picture theater owner goes to court about it and make the commissioners show cause as to how and by what right they interdicted it. It's strange it hasn't been done, but there is always hope, some manager will wake up, whether to the way he is being "done" by the commissioners of the District, the way his operator is spoiling his trade or the way his house could be improved with a little business advice.

Bad as things may be, there is always hope. Let us, then keep on hoping—it doesn't cost anything!

PICTURES TO TEACH THE MUTES.

At the Mutes' World's Convention, Colorado Springs, Col., August 6-13, plans were discussed for utilizing the moving picture in providing educational and religious instruction as well as entertainment. A fund was raised for starting the project and providing for special lectures by Prof. E. M. Gallaudet, president of the College for the Deaf, at Washington, D. C. These lectures will be filmed and distributed all over the world.

A GOOD LECTURE.

The lecture on the "Pilgrim Fathers," which has been heard at Keith & Proctor's Fourteenth Street Theater this week deserves more than the usual meed of praise. Very many confuse the Pilgrims with the Puritans. Indeed, so thorough a student of American history as Theodore Roosevelt did that upon one important occasion. It is well, therefore, that a popular lecture upon this topic has been prepared and is now being delivered to audiences.

The slides, too, are excellent, giving many illustrations of scenes connected with the Pilgrims not commonly known, together with excellent reproductions of some of the greatest paintings of striking episodes in the life of these pioneers.

To point out that Provincetown and not Plymouth was the original landing place is in the interest of accuracy in historical research and work. Indeed, the whole lecture deserves credit for its excellence. The mechanical work on the slides is of the best. Some of the reproductions being from different subjects that are remarkably well done.

PICTURE PERSONALITIES



Miss Miller.

As our readers know we are always glad to include in our gallery of picture personalities, examples drawn from the fair sex. Under the refining influences of women the picture is bound to advance yet further in public favor. Miss Miller is an Australian cousin. She is the daughter of that Mr. Miller, who is the Melbourne partner of our friend, Mr. T. J. West, the picture king: the largest exhibitor in the world, whom we included in our gallery of Picture Personalities last May. Having spent some fourteen months in London, studying the picture in its business aspects, Miss Miller is now on her way home to Melbourne, Australia, for the purpose of taking an active part in the business there. The young lady is a great traveler. She has been in many parts of the world and has gathered up a varied and valuable store of experience. She is not particularly impressed by the somewhat perfunctory manner in which the picture is treated in New York City. But then, nobody is. She is, however, to visit Chicago where she may have cause to modify and maybe change her opinion as to the way things are done there.

Miss Miller confirms what was said by Mr. West and several other Australian visitors, who have come to the office of the Moving Picture World, during this year, in that the picture at the Antipodes is shown in the most dignified manner to the accompaniment of beautiful music. The result is that in Australia the picture show is patronized by the best classes of people, who are exceedingly fond of American subjects. The American picture or rather the American-made picture apparently leads all the rest.

Our fair visitor is bright, alert, vivacious and intelligent. Being still very young, the world (the moving picture world) is all before her, where to choose. We have no doubt that on her return to her native land the experiences she has gained on her travels will enable her to play a leading part as one of Australia's foremost picture women.



Mr. H. G. Plimpton.

It is said that the hour brings the man. In other words that there is no crisis in life without the man being at hand to settle it. In the picture end of the Edison Manufacturing Company's business, the hour brought the man in the person of Mr. H. G. Plimpton, some eighteen months ago, when he took charge of the great studio out in the Bronx, where most of the Edison negatives are made and where all of them are developed. Concurrently with Mr. Plimpton's appearance on the scene, in the capacity of manager of the negative branch of the Edison Company, many people shook their heads. Human nature is too prone to shake its head at unknown, untried men. But from the moment we met Mr. Plimpton, we never faltered in our opinion, that he would succeed in his self-declared object: that of making the Edison moving picture the best in the world. So he has. The other day when we were out at the Bronx studio, we congratulated our victim, whose portrait is given on this page, on having become a thorough "film man," for good and all.

It is sufficient to summarize the record of the Edison Company's progress during Mr. Plimpton's short managerial career up in the Bronx, to gain a sight of the work in which he has borne a part. An Edison picture to-day in our eyes is faultless in technique. Then, again, it is clean, convincing and, as a rule, cheerful in theme. Of course, you cannot assure that in the moving picture drama the sombre aspects of life shall be avoided. Life is a matter of lights and shadows, ups and downs, contrast and changes. If you essay to depict the drama of life on a moving picture screen, it is inevitable that you must show some of the shadows as well as some of the lights. But you need not unduly dwell upon the morbid, the melancholy and the morose. You can point the moral that, after all, life, when properly lived, is not half a bad thing in its way. You can avoid the prurient, the

salacious and the *risque* in your picture stories. That's what the Edison Company is doing to-day. Other manufacturers, we regret to observe, are vacillating between the sombre and the slightly suggestive. Not so the Edison Company, whose policy stands for brightness and cleanliness, as witness that exceedingly dainty little "Alice in Wonderland" picture, which we saw up in the Bronx the other day.

A hundred and fifty scenarios a week pass under Mr. Plimpton's eyes. Roughly, about 2 per cent. of these productions are suitable for use. Most scenarios submitted to the film makers, are as we know by actual experience, painfully amateurish things. Can it be wondered, therefore, that the Edison Company have sought the assistance of such tried and practiced hands as those of Rex Beach, Richard Harding Davis, C. F. Townsend, Carolyn Wells ond others. Having for many years suffered under the persecutions of the illiterate amateur scribler, we are surprised that all the other manufacturers don't follow the lead of the Edison Company in this respect and turn down the stupid outside scenario writer. Of course, as opposed to this idea, is the suggestion that it is the duty of, or to the interest of, the film maker to try and discover new talent. All sorts of equally absurd things are said about scenarios, their writers and readers. New talent discovers itself. Film makers are not philanthropists. They know what they want and buy what they want. That's all that's to it.

It is trite to say that the Edison dramatic staff is one of the finest in the world and that the name of Pilar Morin will ever be honorably associated with recent Edison work. It is hard to conjecture what direction the future policy of the Edison Company will take in picture making. Time alone can settle this. But of the nature of that policy there can be no doubt. For Mr. Plimpton talks quality and talks it sincerely, with an understanding of what quality really means, namely, technical and artistic quality. It amuses us at times to hear picture men talk and write quality without knowing the meaning of this much abused word. It is the merest truth to say that the subject of the portrait on this page, thoroughly understands what quality means in the moving picture. He is determined to have the Edison picture qualitatively unexcelled and pleasingly varied in theme and treatment. The prevalence of a similar spirit throughout the business would materially advance it in public esteem.

PRIZE FIGHT PICTURES LEGAL.

The anxiously awaited opinion of the law advisers of Governor Hughes is now issued and fully reprinted herewith so that our readers may know it in detail:

Albany, August 20.—The Attorney-General, in a decision made to-day, holds that exhibitions of the Jeffries-Johnson fight scenes films do not offend public decency in the sense in which those words are used in the Penal Code, and that they do not constitute an immoral exhibition or show.

"If, however," says the opinion, "such exhibitions, as a matter of fact, tended to arouse race prejudice or to instigate any considerable number of persons to deeds of violence, they would, of course, become public nuisances as endangering the comfort, repose and safety of the community and would be violative of the penal law.

"I have not overlooked the public policy of this State as declared in Section 1710 of the penal law, prohibiting the holding of prize fights within this State, nor those decisions in several other States in which it is held that the giving of a prize fight could not be enjoined on the ground that it is a public nuisance. But, in my opinion, there is a difference in the effect upon spectators of an actual prize fight and the mere visual representation of such a contest."

In the first place it will be readily seen that the opinion first given by Mayor Gaynor is fully justified, with two such sane and safe men like the Mayor of New York City and the Governor of New York State, the opinion of many self-constituted and inflated authorities bursts like a bubble. The most marvelous duplicity of the New York Journal in bringing this anti-picture fight to a head now gets an uncomfortable exposure. Editor Brisbane must feel this "body blow," for thrice last week he published the statement that Governor Hughes had "condemned the fight pictures," a statement as equally deceitful as the "great mass meeting" in Cooper Union, when in a building holding several thousands only about three hundred people were present and the whole "demonstration" "a fizzle."

The editorial, "The Journal's fight against the prize fight pictures supported by Governor Hughes," will now have to go in the waste paper basket and the unmasked hypocrite will have to look for some other "virtue" to parade before the public. It is worth while recording that in addition to its many ways of advertising the actual fight at Reno, the Journal of July 3 advised its readers who happened to be at Coney Island on the Fourth that they had made special arrangements to keep a continuous bulletin in "Dreamland" so that the progress of the fight might be minutely followed.

Now that prize fighting is being universally tabooed, the Journal is making campaign capital out of it, so that in the event of any effective legislation they can claim the credit for it. Although now the question is practically settled, suffice it to say that if prize fighting seemed popular the Journal would be the first to champion its cause.

There are two points in the Attorney-General's decision worthy of note; first, that no evil results have followed the showing of the pictures, no "race prejudice" has been aroused and "no acts of violence incited." It is also worthy of note that not the least of the evils predicted by the moral agitators has occurred, to say nothing of the greater evils they affirmed would overrun the land. In the second place the Attorney-General differentiates between "a visual representation" and the actual contest; precisely that statment was made in an article on the pictures in thesecolumns when it was shown that the exhibition of the pictures did not provoke more than ordinary enthusiasm. The outcome of this "hue and cry" shows plainly that there are sufficient laws to deal with such necessities as they arise, and further, that judicious executive officers are at the head of affairs and "the country is safe." Moral agitators are a nuisance; the clergy and the church must always be listened to and respected; the views of their representative men must have weight, but irresponsible little known critics should learn that if they jump into the limelight they incur the suspicion of being "notoriety seekers" and before they are aware "calamity howlers," even if backed or supported in any way by a newspaper gives them neither standing nor authority. Now that their "words have fallen to the ground" and "none of those things happened" which they predicted, it becomes a question at this moment if the quiet public judgment has not dealt with this picture question better than the self-appointed censors and judges; at any rate the matter seems to be evolving itself in a most satisfactory manner.

PICTURES IN SMALL TOWNS.

Sometimes when one sits in the New York theaters and sees really meritorious pictures pass without the slightest indication of appreciation one wonders where the emotions of the people can be. Frequently New York audiences will not display any emotion, no matter how good the picture is, or what it represents.

The writer dropped into a show in a small town the other night just to see what they were doing there. The first picture on the program was "The Russian Spy." The projecting apparatus was so far superior to that usually employed in a small town that it deserves special commendation. This picture ran perfectly steady. Much of the way not the slightest tremor could be detected. It was given the closest attention throughout, and at the end, when the firing squad, which is about to shoot the girl, was driven away there was hearty applause. Perhaps they could be pardoned for not enthusing much over the picture as a whole. It is rather gloomy, yet has sufficient excuse for existence in the information it conveys.

The next was "Tropical Java" (Urban-Eclipse), a very fine piece of scenic work. Considering the difficulty of the subject it is a really remarkable photograph. The writer heard Burton Holmes lecture on Java, with slides and motion pictures, and this film so far surpasses his that there is no comparison. This picture was watched in its turn with close attention.

Then came a song. The less said about that the better. It was not in any sense an addition to the program and could as well be left out. A good song would be an addition, but this was not worth the time it took from the program.

Then came the Vitagraph's lively comedy, "Twa Hieland Laddies." The writer first saw this funny picture in New York and despite its humor there was not a smile, much less a laugh. But here there was a roar from the time they entered the recruiting station and signed the rolls until they marched in front, the pride of the regiment. And without doubt the audience would have stood for it again.

The fourth reel was Lubin's "Adopted Daughter." There was a good deal of sympathy expressed for the unfortunate girl and much rejoicing ensued when she was finally taken away from her cruel foster parents.

The program consisted of these four reels and a song for 10 cents, and the theater is packed from its opening at 3 o'clock in the afternoon until 11 o'clock at night. Some of the time even standing room is at a premium. The proprietor has the exclusive license in a town of over 15,000 people. Others have applied, but have been refused. The town would stand one more good theater. It is a community where the best people go and only the best show would pay at all.

The proprietor is increasing his revenue some by throwing the pictures of candidates for local offices on the screen. It is a good means of advertising for them and helps out his revenue at the same time. I might add that The Moving Picture World is a regular and welcome visitor to this theater.

B. H. A.

THOSE POSTERS.

Considerable comment has been made of late through various channels in regard to the use of posters by moving picture exhibitors, and in a great many instances the scathing criticism directed toward them has not been undeserved. It is an undeniable fact that posters are an excellent advertising medium, but, like every other advertising medium, they must be used with judgment. Yes, and sincerity as well. Sincere publicity is never devoid of results but if a man is making a statement in his advertising which he himself does not believe, how long does he suppose any one else will believe it? And that is just what the exhibitor is doing who hangs out a poster describing or portraying a scene from one film and then exhibits another; or still worse, shows a poster that has no connection with any film whatsoever. When your patrons fail to see the connection between the posters and the film you are displaying they will not make any audible comment, but nine cases out of ten they will make a mental note of it, and thereafter you may as well hang your posters in your cellar, for they will have just as much effect there as in your lobby.

I am not trying to discourage the use of posters; on the contrary, am heartily in favor of them and especially during the approaching Fall and Winter months. In a very short time the regular theaters will open their doors for the season and naturally their offerings will attract many of the regular patrons of the moving picture theater. And right now the exhibitor should be hard at work devising ways and means to successfully meet this competition by advertising.

Perhaps you have considered the use of posters, but the recent criticisms have made you rather undecided as to just how and when to use them. Here is where I want to give you a bit of well meant advice: "Use posters, but use them judiciously." First of all, don't use a poster that has no connection with the film you are running. For your own sake, and for the sake of the business, don't. Don't paste or tack the posters on your sign board in front of the theater and then chalk a half dozen lines around it, describing the poster. If the poster is of any value at all pictorially it will tell its own story quicker and more effectively than any fifty lines you can chalk around it. As to the use of posters pasted on canvas and hung up like a banner in front of a side show you surely need no instruction, for they are positively hideous to say the least. There is only one effective way to advertise with the aid of posters and that is to buy a neat, suitable frame, place it on an easel in your lobby or some attractive show window of a store, if you can get permission to do so, and place within this frame the posters that faithfully portray scenes of the film which you are advertising. Change them for every release, and above all, keep them clean. Perhaps when you read the last sentence you will say to yourself, "that all sounds very well, but it is impossible for my exchange sends me posters that are already soiled and I must use them or not at all." Nothing of the sort. Perhaps you are one of the many that have been paying the exchanges for the use of posters, which you return with the film, and which are used time and time again by other exhibitors. If you are, it's about time you are changing your methods. Don't pay rental for the use of any poster, but, if you feel that you must get your posters through your exchange, buy them outright. Don't rent a poster that has mud and dirt from seven different States spattered over it before it reaches you. No wonder the use of posters has been criticised.

Posters can be purchased singly from most any agency for ten cents apiece, or from the film manufacturers. All the manufacturers have a plan whereby you can receive posters for twelve different releases for a very nominal sum, and these posters are usually sent to you a week in advance of the release. The latest innovation of the manufacturers is that they are having posters made direct from one of the scenes of the film, or from the original photos, and are printed in four colors instead of two as heretofore. The manufacturers must purchase these posters in large quantities, so as to be able to procure a low price, and when they are sold to you at the price they are the manufacturers are not making a profit; on the contrary, when the cost of mailing, etc., is taken into consideration, they are not so much as "breaking even." And they are well aware of it, yet they realize that by supplying you with artistic posters, instead of cheap, gaudy stock lithos, that they will be benefited in the long run, and it is a foregone conclusion that you will be.

When a manufacturer is spending hundreds of dollars a week so as to be able to supply you with posters, and at such a low cost to you, it appears to me that the most reasonable thing for you, Mr. Exhibitor, is to buy the posters direct. Work in conjunction with the manufacturers through your exchange and you can do more for the moving picture business than all the written suggestions ever could. The manufacturers are doing all in their power to keep the pictures free from criticism, so it's up to you to do the same with your advertising methods. In concluding I wish to repeat, when you use posters, use real posters, place them in a frame, keep them clean; and instead of drawing criticism, you will find that they will invite the dimes to your cash drawer.

AN ONLOOKER.

[In connection with "Onlooker's" remarks anent the poster, we publish the following letter from an exhibitor as it contains a hint to manufacturers; or at least their publicity agents. We have, ourselves, often felt regret that the most sensational scene was often selected to posterize a film, and the imagination was often drawn upon by the artist if the picture was not sensational enough. We are glad to know that exhibitors, for whose use these posters are intended, agree with us.—Eds. M. P. W.]

Sandusky, Ohio, August 22, 1910.

Moving Picture World:

Dear Sirs—I would like a small space in your paper about the lithograph banners that are being sent out by the film makers. If they wish to build up the business it is about time they pay some attention to getting out banners that will appeal to the ladies and children, instead of the blood-curdling scenes where they are holding up knives that a crime has been committed with, and many others that have no meaning. I could name numbers of them if I wished. I enclose a poster of a film put on the market a few days ago and will ask you if you think it a fit banner to draw ladies and children? Yours truly,

CHAS. REARK,



THE POSTER.



Somebody asks: "What is an operator's license?" Go and try to get one and find out. Many hardships have been worked out by rather a stringent enforcement of the naturalization regulations, but that cannot be helped. The examiners say: "We abide by the law."

* * *

It seems ridiculous, though, that a young man who does not know how to prove that his father was a citizen of the country should be forced out of the building by a policeman who could not stand the same test.

* * *

The Attorney-General of the State of New York has decided that there is no law prohibiting the exhibition of the Jeffries-Johnson fight pictures. This is what the unfortunate Mayor Gaynor decided with the endorsement of the Corporation Counsel and the practical declaration of Governor Hughes. I am interested in so far as the pictures are concerned. I have claimed from the beginning that any interference would be illegal. One right start was made and that was the stopping of the Kauffman-Lang affair. I really do not know that any attempt would have been made to take pictures of the fight, but I do know that no one was allowed to take the pictures and then be "squeezed."

* * *

The Jeffries-Johnson pictures have not been the failure many people suppose. Some hundreds of dollars have been gathered by the promoters; and not a few dollars have been paid in under the cover of society by some people who have tried, or pretended, to point out the brutalities of the affair.

* * *

The popular claim appears to be in favor of the elimination of fights of the fistic variety from the moving pictures. Let the popular voice reign, but let it be heard at the time of the announcements of fights—and not after.

* * *

I thought of one thing the other day: How is it that 6,000,000 people are supposed to combat the exhibition of the fight pictures and yet the railroads of the country, controlled by the same people, reaped the harvest from the original event? There are one of two conjectures in this: either the very people who protest against the pictures condoned the original act, or they were asleep. All the world loves a fighter and the same world hates a hypocrite.

* * *

I see the fight pictures have been running in a theater on Fourteenth street for the past two weeks and the equilibrium of the universe has not been disturbed. They have also been shown in other parts of the city and many other parts of the country with the same result. Idiocy seems to have given way to fair play. The worst the cranks can say about the fight now is that it was "tame." To prove the consistency of the opposition I quote the following from the Saint Samuel's Almanac:

"In fact there was no objection to their showing the fight pictures and they might as well have invited all of New York society to see them." Quite a change in sentiment, isn't it?

Present indications go to prove that the Paramount Film Company made no mistake in opening a branch office in Washington, D. C. Their advent in the Capitol City has certainly caused a stir among the exhibitors and stronger efforts are being made by the licensed exchanges to hold their trade than ever before. The first house to show the Independent goods of the Paramount Company was the Majestic Theater (1,500 seats) on Pennsylvania avenue. The manager of this theater was very pleasantly surprised and remarked that he did not know the Independents had such good pictures. General Manager Bernstein of the Paramount Company states that as soon as business warrants it, the Washington office will buy the entire output of the Independent manufacturers.

ADVERTISING FOR THE EXHIBITOR.

In advertising his theater, the exhibitor generally finds himself restricted to the use of three or four mediums, and naturally, on account of their limited number, these mediums must be worked to their fullest extent and in the best manner possible. The three mediums most in use are newspapers, posters, and handbills or dodgers. Each of these three has its advantages and disadvantages, and each, in so far as results are concerned, is in a class by itself.

Take newspaper advertising, for instance; in the medium and small sized cities and towns (I might add here that this article is principally for the exhibitor in these towns) the newspaper is an excellent advertising medium, but it is safe to state that the newspaper ad. of your theater will be read mostly by women and children. A good patronage to cater to, but how about the busy man who doesn't care to read the newspaper ads.? Yes, you have your posters in your lobby prominently displayed where every passerby can see them, and they speak for themselves. True enough, but everybody in your city does not pass by the lobby of your theater; and to reach the people who neither read your newspaper ads. or pass your theater, is where the handbill or dodger gets in its work.

When used once or twice a week, and especially for advertising a special program, as a result getter the handbill can't be beat. Take, for example, a manufacturing town. A few boys placed at the exits of a factory at quitting time can place your dodgers in the hands of hundreds of men who never see your newspaper ads. or posters, and you can feel assured that 90 per cent. of them will read the dodger word for word.

Now you are arguing with yourself again, something like this: "They cost too much"; "I can't write the copy for a good bill"; "ought to have cuts to illustrate the text, and I can't get them." Well, this time your arguments are all for naught, for once more the film manufacturers, for your especial benefit and for the good of the business in general, have arranged all the details, so that now, whenever you want handbills or dodgers, they are quickly available, and at a very reasonable price. Arrangements have been made with Hennegan & Co., Cincinnati, Ohio, whereby dodgers can be obtained for any release. These dodgers obviate the necessity of your writing copy or furnishing cuts, for this house illustrates every handbill or dodger with cuts appropriate to the text, and they describe the releases in an attractive and interesting manner.

The Hennegan Company is furnishing a very suitable and convenient size, 8 x 11 inch, 4-page (5½ x 8 inch) handbill, for the ridiculously low price of $2.00 per thousand for the first thousand, and $1.75 per thousand thereafter. All you need to do is send the money, stating for which release you desire to use the printing, and they will be in your hands, with name of your theater, date, etc., printed on first page, ready for distribution in about the time you would ordinarily take to plan a bill. These heralds are carefully gotten up, nicely illustrated, and well written by an advertising man who has had long experience in the show business. When you want to advertise with handbills or dodgers, try this new idea, and the chances are that once more you'll feel grateful to the manufacturers for their solicitousness of the moving picture business and the welfare of the exhibitors. As for results, they are sure to come.

This firm has also inaugurated a new idea, which is proving quite profitable to the exhibitors fortunate enough to use same. For each association release, they print one-sheets in the largest possible type (12 to 30-inch letters) the name of the subject and manufacturer. This gives the exhibitor an opportunity to use two styles of posters with each reel, and many of them prefer the large type poster to the lithographs now being furnished. They sell these at four cents each. Many theaters are using these one-sheets in the center of a nicely bordered three-sheet board with good results. The Magnetic Film Service Company are distributing these to their customers, and they are delighted with the results.

THE SALES MANAGER OF THE POWERS MACHINE.



H. B. COLES.

The picture business has many phases, the study of each and every one of which enables one to form an opinion on the condition of things. For example, there is the projector end of matters. H. B. Coles, the esteemed representative of the Nicholas Power Company, has recently returned from a long trip to the Far West, in the interests of his company, and those, of course, of the Power's Cameragraph. Mr. Coles reports a most successful trip, from a business point of view. This was only to be expected when one realizes what a beautiful piece of projection mechanism the Power's Cameragraph is. In the course of a long and interesting talk with Mr. Coles we learned that the picture outlook all over the country is exceedingly brilliant. The picture men have recently had a good time and are putting their houses in order for the Fall season. So far from there being any diminution of public interest in the picture, it was Mr. Coles' experience, wherever he went, that it was on the increase, as evidenced by the prosperous condition of the exchanges and theaters. There is a general tendency, in his experience, to pay closer attention to good projection. The exhibitors more and more realize that they must show a good picture; and that in order to show a good picture an efficient projector in competent hands is essential. Hence the great success Mr. Coles met with the Power's Cameragraph on his trip, which extended through practically every State in the Union, enabling him to see, in his own words, "something of his own country." In such able hands as those of Mr. Coles the Power's Cameragraph is bound to acquire added popularity by having its many valuable features lucidly and convincingly explained and demonstrated.

Of exceedingly timely interest to exhibitors all over the country is a news item to the effect that the Levi Co., Inc., makers of slides at 24 Union Square, New York City, have made special arrangements with the American Press Association whereby they will reproduce on slides all events of special interest. They will have slides in a few days of Col. Roosevelt's Western trip that will be of great interest to exhibitors everywhere. Slides are now ready representing some of the incidents in the attempted assassination of the Mayor of New York and of the recent celebration at Provincetown, Mass. We believe that these slides will be a welcome addition to the programs of all picture houses, showing as they will incidents of general interest from week to week as they appear in the public press.

UNCONSCIOUS HEROISM (Pathe).

The higher development of moving picture art is exemplified to a marked degree in this Pathe film of early release. The story which is unfolded is almost without plot. It is just a pathetic little story of a boy who, during the famous siege of Paris, stole out of the city and crossed the enemy's lines to procure a bottle of milk for his ailing baby brother. The brave youth is captured by the Prussian guards and brought before the colonel, who spares him because he has children of his own at home, and the boy is gallantly escorted in safety beyond the Prussian lines. But Fate is unkind and almost at the gates of Paris he is shot by his own countrymen, but the mistake is discovered and the wounded boy has the satisfaction of fulfilling his mission.

Simple though the story is, it has been worked up with true artistic skill. The play has the master touch of genius and the various emotions are so well acted that subtitles are hardly needed to understand it. This is the kind of picture play that is going to hold the attention of the public, and we are glad to see that Pathe Freres, who are so adept at the mechanical end of matters, are going in for this kind of play. We hope to see more of them.



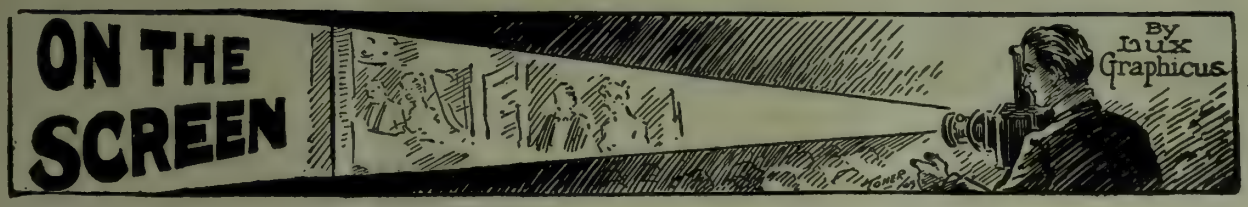
THE HUNGRY VICTIMS OF THE SIEGE.
Scene from "Unconscious Heroism" (Pathe).



NEWS FROM HOME.
Scene from "Unconscious Heroism" (Pathe).



THE BOY HERO IN THE PRUSSIAN CAMP.
Scene from "Unconscious Heroism" (Pathe).



"No man is infallible," said the late Professor Jowett of Oxford, one of the greatest scholars and pedants of last century, "not even the youngest of us." Infallibility is the prerogative of only one man on earth and that in respect of faith and morals. And of course when we come down to the practical aspect of things, he is governed in his decisions by a college or committee of Cardinals, educated ecclesiastics and men of the world, competent by their training and knowledge to give decisions and opinions upon questions of faith or morals. This is a rough and ready definition of Papal infallibility.

"Holy smokes," said a friend to whom I was talking in this vein the other night, "what on eath has this got to do with the moving picture!" Certainly, at first blush, not much. But, as I always take the readers of this page absolutely into my confidence and tell them exactly what passes in my mind from week to week, I feel sure that though they may be somewhat mystified by my opening paragraph, they will have the persuasion that it leads up to something of vital interest in connection with the business and the exhibition of the picture.

* * *

Where lies infallibility, in deciding what is right and proper in the moving picture for public exhibition? In the People's Institute Board of Censorship, in the Chicago Censorship, amongst the clergy, the magistracy, or the press or the philanthropic, benevolent and humanitarian societies—are these the custodians of infallibility in respect of the morality of the moving picture? Where, in short, shall we turn for a universally respected decision, as to what is right and what is wrong, in the way of moving pictures for public exhibition?,

* * *

Bother it all, Pat Powers! It's you who have forced me into this highly casuistical strain of thought! But it is not even a case of casuistry. Theologians may say that it is one of morality. Anyhow, it is the picture of the handsome lady on page 480 in last week's Moving Picture World that causes me to write as I am writing now. The girl in high boots, tights, bare arms and neck is certainly a very shapely figure—in the characteristic vernacular of the time, "She is a peach." And to think that she is to meander in this attenuated stage garb through several hundred feet of film, for the edification, the amusement, or something else, whatever you may like to imagine, of hundreds of thousands of moving picture theater goers!

* * *

Of course in real life burlesque queens don't walk about in stage costume. In real life burlesque queens are very unromantic persons indeed; rather vulgar people, living on beef and beer, and being not too particularly refined. Stage life, circus life, and all the rest of it are not conducive to the exhibition of the finer attributes of human nature. These people are just players, and in playing for a livelihood they are apt to forget that after all they are only just mere men and women. So it has come to pass that players—that is, stage folk—have always been in a class by themselves, ever since the time when Shakespeare and his companions started the business, and William himself wrote the immortal lines beginning, "All the world's a stage."

* * *

I was half-way through these paragraphs when an exhibitor friend called upon me, and strongly objected to the production of pictures in which kissing prominently figured. He thought that in the interests of the older people who go to the theaters, the kissing pictures should be eliminated. "Younger people don't understand kissing!" he said. Don't they though! And so do the old ones, in my experience. Here is the question suggested by my friend's observation: Where is the line to be drawn? There is nothing wrong **per se** in kissing, therefore there cannot be anything wrong in its representation on the moving picture screen. But evidently a line has to be drawn in the subject matter of these pictures. Where shall it be drawn, and who is to draw it? That's the question.

Meanwhile, Mr. Powers' burlesque young lady is immortalized on film. Of course she wouldn't walk down Broadway, New York City, in that garb. If she did, she would be promptly held by a New York cop, you bet! But if it be wrong for her to appear in that guise in the street, is it right for her to appear in a similar guise on the screen, before hundreds of thousands of eyes? I dare say that, as in most affairs of life, much is to be said on both sides.

* * *

One of these days we may have Mr. Anthony Comstock invading the moving picture theater and objecting to such pictures as this of the Powers burlesque queen. I don't object. I don't object to the young lady, Diana, right on top of the building in Madison Square, within rifle shot of this building. Some people do, however. They would go along Thirty-fourth street or Twenty-third street, and clothe the young lady in the latest fashionable garments of womankind. That is **their** method of drawing the line. In other words, in their view of things there is no line to be drawn. They simply say that beauty adorned is adorned the most. Of course, as my educated readers know, in the original line the word reads "unadorned."

* * *

I write these paragraphs because the tendency among film makers is to rely upon the portrayal of female beauty, more or less adorned or unadorned, for the success of their pictures. But they can't be too particular in drawing the line. A large volume of public sentiment is still against the pictures. The makers of these films cannot be too particular in their treatment of the female form divine. That which is permissible on the ordinary stage is apparently not yet permissible on the moving picture stage, otherwise we shouldn't have a Board of Censorship for the moving pictures. There is no Board of Censors for the ordinary stage; the result is that the Broadway theaters of New York City can, if they like, put on any number of pieces which are just so many "leg shows"—troops of girls just about as scantily dressed as they well can be. Are we drifting towards the same sort of thing in the moving pictures? If so, where is the line to be drawn and who is to draw it? Will somebody tell me?

RACES ACROSS COUNTRY, BUT BEATEN BY DEATH.

Chas. O. Baumann, of the "Bison" Company, Hurries from California to Bedside of Dying Child.

More pathetic than any scene ever depicted in the picture films of his company was the experience of Charles O. Baumann, secretary and treasurer of the New York Motion Picture Company, who lost in a race with Death across the continent to reach the bedside of his boy Frank, who died on Sunday, August 21.

Mr. Baumann, as we have announced, was in Los Angeles with the "Bison" stock company. The boy had been ailing prior to his departure, but the family physician advised Mr Baumann that in his opinion no serious complications could be expected. Mr. Baumann had only been in California a few days, however, before an unlooked for change for the worse took place in the child's condition.

Telegraphic advice to this effect reached Mr. Baumann on Friday, August 19, and he immediately boarded the California Limited and began the race for home. He reached Chicago Monday noon and arrived in New York on the Twentieth Century Tuesday morning. But Death won and Mr. Baumann can not be consoled with the messages of sympathy that poured in from his many friends.

Mr. Baumann was exceelingly fond of his son, who was fourteen years of age. The interment took place on Thursday. Many beautiful floral pieces were received from sympathetic friends, a great number of whom were present at the funeral.

The Editors of the Moving Picture World take this opportunity of extending to Mr. Baumann and his bereaved family their heartfelt sympathy and that of his many other friends on this sorrowful occasion.



"Willie" (Selig).—He started West at the instance of the girl's father to grow up with the country, as green a tenderfoot as was ever welcomed by the appreciative cowboys. But he acquires knowledge rapidly, and shortly he makes it so interesting for his companions that they quite agree that he is one of them. Then he goes home and claims the girl.

"The Count that Counted" (Essanay).—A lively love story, illustrating the resourcefulness of a reporter and how it was turned to good purpose. The old millionaire, who objected to the reporter, was duped into accepting a supposed count as a son-in-law, and great was his surprise to discover that the reporter had outwitted him after all. This comedy is diverting because it is lively. Human nature, the most interesting of all subjects, is apparent all through it, and the result will meet with the approval of motion picture lovers without distinction. A good comedy, full of life, is to be commended always. And in this instance the actors have risen to the occasion and produced something of unusual merit.

"The Perversity of Fate" (Kalem).—Unquestionably this tale will appeal to many because they will see in it a repetition of facts which have come under their own observation. While love is more often requited than otherwise, there are still very many instances where true hearts go through life bearing a burden they can never escape. Here is one illustration. Dramatically the story is told and the actors work it out sympathetically and earnestly, developing emotion as they proceed. Few can see the picture without being stirred to the heart by the story itself and the suggestions which flow from it. Maybe the suggestions, the recognition of such a possibility, really appeal more strongly than any other feature. Be that as it may, the audience showed clearly that this film struck a responsive chord in the bosoms of most of them and they sympathized with both when they discovered how fate had cheated them.

"A Cheyenne Brave" (Pathe).—An Indian love story with a long chase through picturesque scenery as one feature and a duel between two Indians for another. But the girl's lover wins and, entering their canoe again, they depart for the land of the brave's people. Some interest attaches to a love story of this character because it is a type of the heart stories of all men, but the principal attraction of this story is the beautiful outdoor scenery, so well photographed and reproduced. The story may be needed to afford a reason for the long canoe journey, but there is little in it which appeals strongly to critics of love stories. Beautiful scenery is always interesting, and since the great outdoors became so popular such pictures attract increasing attention.

"The Rival Serenaders" (Urban).—A comedy representing difficulties when rival serenaders take a hand in entertaining. It contains some interesting situations and develops some good comedy features.

"Paris, Seen from the Eiffel Tower" (Urban).—An excellent piece of photography, giving a good idea of how the city of Paris looks from above. The work is clearly done and the operator made the most of his opportunities. While views of cities taken from a height like this are little more than maps, there is a certain fascination that attaches to such views largely, perhaps, because it causes a repetition of the sensations experienced when one is looking down from a considerable elevation. To have Paris at one's feet is sufficiently unusual to be novel. When the work is as admirably done as it is in this instance the attraction is greatly increased.

"When We Were in Our Teens" (Biograph).—A lesson in diplomacy, taught in a humorous way and proving beyond a reasonable doubt that the one who is not diplomatic speedily loses all his hopes in present happiness, or in possibilities for the future. The moral is, if a moral can be said to be concealed about the person of this entertaining picture, do not criticise a girl's paintings, or biscuits, or anything else she does if you want to stand in with her. Having impressed, with some degree of force, this important fact upon the minds of a large number of people, this film may be declared to have proved its right to existence.

"An Old Story With a New Ending" (Biograph).—Often the interest of a story increases in direct ratio with the unexpected features that develop. Here is an old story, so old that it has been hoary with age for lo, these many years. Yet by switching the ending it is given a fresh zest which makes its retelling funny instead of a matter of mourning as it might have been in less capable hands. The girl's note in the overalls seemed all straight, but he didn't exactly expect the information that the girl wanted a man who could afford something beside 47-cent pants. It is an evidence that the girl was sensible and well worth winning. Moreover, it developed a new feature in story termini that should be useful to others who may at some time desire to purloin or repeat an ancient yarn.

"Shorty at the Shore" (Lubin).—All sorts of chases from subways to balloons have been developed by motion picture producers, and each one has some individual comic feature that makes it interesting and laughable. But it has remained for Lubin to reproduce a chase in a roller chair on the boardwalk at Atlantic City which offers novel and extremely laughable features. Shorty, the poor and abused gardener, gets his vacation, through a clever hoax, but when the deception is discovered trouble begins, and only for the episode of the roll chair Shorty's situation would have been perilous. The comedy is bright and sparkling and should prove an attractive addition to any program.

"Her Winning Way" (Melies).—A comedy which has all the dash and go which are usually inseparable from a comedy produced by this house. It might, perhaps, be said that suggestions are concealed in the obvious humor which might be discouraging to those who come under the spell of a similar winning way. Of course observations of this character may be altogether superfluous, yet they may, under certain circumstances, be more or less poignant.

"Human Hearts" (Selig).—A drama in which the Selig players have seized the opportunity and have developed a notable film. The very name is suggestive and the film itself fully sustains whatever emotions may have been suggested by the name. Probably the human heart is the least understood of all created things, and this picture plays upon the emotions with a sincerity and force which cannot be resisted.

"How the Squire Was Captured" (Edison).—A sparkling comedy full of humorous situations. It relates how the old squire, seriously smitten with a pretty girl, is unable to get her, but he is consoled with a maiden aunt of uncertain age. The laughable manner in which the squire is taken bodily into camp will supply entertainment for a pleasant half hour. The story is well told and admirably photographed, and the picture is replete with the numerous complicated and funny situations which contribute to its attractiveness.

"Bumptious Takes Up Automobiling" (Edison).—The story of Bumptious has been entertainingly told in his various escapades. The latest is a worthy addition to the lively series. The latest and funniest adventures of the stout and self-important gentleman are too good to be described. The picture must be seen to acquire an adequate conception of what he does and what happens to him. Suffice it to say, after this picture is seen there will be a vast change in your opinion of the sport of automobiling.

"A Short Lived Triumph" (Pathe).—A comedy which effectively tells the story of one who believed himself sufficiently sure of his ground to prevent difficulties. However, as is graphically shown, his triumph is short lived and his experiences furnish a good laugh for any audience. The comedy is well told and the acting is satisfactory.

"The Eriks" (Pathe).—A comedy in which the actors have entered sufficiently into the spirit of the occasion to make it interesting and funny. Some of the situations develop exceptionally good humorous conditions, while others are only less so. The film successfully accomplishes its purpose and raises the laughter of the audience. It could scarcely perform any better service.

"True to His Trust" (Kalem).—A historic frontier story which details the experiences of a baby with Blackfoot raiders. Like others of the Kalem films which have depicted exciting episodes that might have occurred in any frontier settlement, the picture will thrill with its tensity, yet it has practically nothing of the dime novel order about it. There is an earnestness of purpose in the leading characters which makes them seem real personages and holds the interest of the audience throughout the film. The melodramatic plays some part in the development of the plot, but it is not so marked as in some of the frontier pictures and the introduction of the baby adds immensely to its interest. The play introduces a new type of Indian and the audience is treated to an exhibition of Blackfeet. These Indian characters are quite the best features of this series of Kalem films, though this by no means belittles the importance of the story upon which the exhibition is strung.

The reproduction of disappearing Indian life is an important historic work which deserves encouragement.

"Running Fire" (Kalem).—A short, snappy comedy which will set them laughing. Less than 200 feet long this film has more fun packed into it than many so-called comedies five times as long. What is the use of explaining it? Better see for yourself. Or, if you ordered without seeing it, you would not be badly cheated if you didn't like it. Your audience will.

"The Sorrows of the Unfaithful" (Biograph).—It is not often that this company presents a picture of the character of this one. Insanity, murder, self-destruction are not pleasant features to contemplate even though they are presented with extraordinary dramatic power. Unfaithfulness is presented in what is probably its true light, and while its consequences are not always so tragic, they are serious enough in all cases to make them abhorrent. One death, perhaps two, in this picture was due to haste. While the picture teaches the disaster that follows unfaithfulness, it also teaches the dangers of haste. Explanations are often possible in cases of this sort and had one man investigated before he acted there might have been two deaths less. On the other hand, while the film clearly lays the blame on the girl, there are those who will say that she had a right to change, that no wedding ceremony had been performed and that she had a right to renounce her vows if she chose. The picture raises a nice question in ethics which can scarcely be satisfactorily answered without careful consideration, and then opinions will differ. The views in the picturesque old fishing village and the sea are well worth seeing.

"Cowboy Chivarly" (Lubin).—A cowboy's bravery in Indian fighting is used as a contrast for the athletic prowess of a tenderfoot with good effect. The dramatic situations are built up around a girl. Possibly Percy, the tenderfoot, would have got the girl if the Indians hadn't appeared. But, unfortunately, Percy's experience with Indians was limited and it is scarcely to be wondered at that he showed what is commonly called the white feather. Now enter the cowboy who knows all about Indians; and the chances he has to show how brave he is places him in high esteem with the girl again. Percy redeems himself, still he fails to get the girl. The story abounds in thrills and interesting situations and is acted with the usual snap of the Lubin players while the photography assist in making the film attractive.

"A Miscalculation" (Pathe).—A possible result of a miscalculation in astronomical observations. Following the erudite professor's lead his friends disposed of their belongings and made merry while awaiting the destruction of the earth by the comet. But the catastrophe did not occur and because his information came on crossed wires and was badly mixed he gets a vigorous drubbing.

"Butter Making in Normandy" (Pathe).—An industrial picture presenting in a graphic way how butter is made and prepared for the consumer in Normandy. Those familiar with butter making in this country, either in dairies or at the individual creamery, will be interested to note the somewhat different methods of manipulation. Those who are not familiar with the process anywhere will be interested because it shows the process of preparation of an important article of food. The photography is clear and some of the dairy maids are good to look upon.

"Dora Thorne" (Selig).—Bertha M. Clay's love story on the screen. Undoubtedly this film will be popular. Many thousands, perhaps, who have read the story will want to see the picture. Others may be interested to know how an earl's son, despite strenuous opposition, finally succeeds in marrying the gardener's daughter. For those who have thrilled and wept over the unfortunate love affairs of this couple here is an adequate reproduction that will make the story seem more vital. The actors enter into it with sympathy and they perform their parts with discretion. As a means of entertainment this picture will serve its purpose; but unlike some work done by Selig this has nothing permanent about it, and the end leaves no impression beyond the questionable emotion engendered by a love story of this type.

"Refusing a Mansion" (Gaumont).—How and why the mansion is refused is entertainingly told in the picture. Acted with the energy which characterizes the Gaumont Company and admirably photographed, the picture supplies sufficient entertainment to justify its existence. The question of why is answered and the audience is somewhat disposed to agree with the situation.

"Buying a Mother-in-Law" (Gaumont).—A novel way, perhaps, to obtain a mother-in-law, though maybe more have obtained them this way than is generally known. Anyhow, here is a clear presentation of such a case. Whether the price was too much, or not, is a question which might well be decided to suit each individual. Some would probably say one thing and some would say another, but the fact remains that many will say that to buy one at any price is a needless expenditure of money, or anything else that has value.

"The Shepherd's Dog" (Pathe).—An interesting picture in which a dog plays an important and altogether excellent part. Usually in a film of this type the interest centers in what the animal does, and this is no exception to the rule. Animal intelligence is always interesting, whether exhibited in the films or elsewhere, and such a picture is certain to be popular. Everyone is interested as soon as the picture appears and this interest never wanes until it ends.

"A School in New Guinea" (Pathe).—That they have schools in New Guinea may be a revelation. That they can be brought to the doors of those whose conception of the country is practically a blank, excepting that it is a region of savagery, is more interesting. The presence of schools argues improvement and that is an important feature. Meantime interesting bits of life and scenery are shown and one acquires a reasonably accurate idea of what life is among the natives of that far and little known land. The motion picture has here performed its most important function. It has conveyed useful information in an entertaining manner.

"Under the Old Apple Tree" (Vitagraph).—A comedy which seems to prove that many unexpected things can happen under the old apple tree. Whether or not all these did happen under such a tree is beside the question. The energy of the Vitagraph actors has developed a picture which has entertaining and novel situations and have worked it out to the logical conclusions with much sympathy. Meanwhile it is a comedy which keeps the audience laughing a considerable portion of the time. It is, therefore, of use and deserves the long run it will probably get.

"Love and the Law" (Edison).—A scene from "David Copperfield," by Charles Dickens. It is the well remembered incident of the hypothecated bonds which Uriah Heep expected to use to force Agnes to marry him. The story is closely followed and the actors have interpreted their parts with intelligence and discretion. It seems needless to go over the story, David Copperfield is known to every reader of English literature and probably a majority of those who see this film have rejoiced over the discomfiture of Uriah Heep and the happiness of David and Agnes. The staging and costuming of the play seem to represent the Dickens' story with as much accuracy as can reasonably be expected now. It is a difficult matter to stage a scene of this character so it will meet the objections of all captious critics. But perhaps if the work is done as well as this it will be sufficient to satisfy most who will see it. Moreover, it will make the characters in this story who have been loved or detested, as the case may be, living entities, endowed with intelligence and the power of voluntary action. In this instance the work has not only been done with care, but it has been accompanied by an appreciation of the really important features which are not always noticeable in an elaborate picture of this character.

"Neighbors, or Yvonne's Sacrifice" (Gaumont).—The title gives no hint of what the picture really is, a love story in which mother and daughter are rivals and the mother wins. Neither the acting or the story are particularly strong. The girl's grief is the best bit of acting in the piece, and that possesses no particular merit to raise it above the commonplace. The picture is scarcely worthy of the house that stands sponsor for it.

"Four Little Tailors" (Gaumont).—A humorous skit depicting the effort of four tailors to win the hand of the master's daughter when he promises to give her to the one most proficient in his business. The love story gives a touch of life to some good trick photography. One sews without a thread, the second sews without a needle and the third sews the wing of a fly. The fourth merely does well what a tailor should do and gets the girl, putting the seal of approval upon the man who does his work well.

"The Three Cherry Pits" (Vitagraph).—A duelling story with the death left out. The interest in this picture is greatly increased by the excellent character studies of the dignified old gentleman and his unique way of returning three cherry pits thrown at him by three thoughtless youths. He teaches two of them a salutary lesson and forgives the third because, as he puts it, his honor does not demand that he take life. There is all the tense interest connected with the duel, with the gruesome death scenes left out, a feature upon which the producing company deserves commendation. The imagination can supply anything required without the

necessity of laying one or more victims dead at the feet of the audience. The closing scene, where the veteran falls back dead with the words of forgiveness upon his lips is strong, and as the party of men turn reverently away, one is sensibly impressed by the dignity of actual worth as distinguished from the ephemeral popularity of the moment

"Take Me Out to the Ball Game" (Essanay).—A lively travesty on the passion for baseball which actuates so many devotees of the sport now. Not always, however, will a man become so excited that he forgets to take his wife home, leaving her on the bleachers to find her way home as best she can. Probably the innovation of having bull pups chase umpires all over the grounds will not become popular, particularly with the luckless umpires, but in this instance it adds another feature of fun to a film already overflowing with it. Then comes the finale, which starts with a family row, but ends in peace and happiness at home. Blinks is undoubtedly benefited by his outing, though it must be confessed that his nervous condition borders on collapse at a number of stages of the progress of the story.

"The Romany Wife" (Kalem).—This firm has produced some satisfactory gypsy pictures before, but none, perhaps, comparable to this. The melodramatic features which frequently mar gypsy pictures are omitted and up to the time the young woman leaves the band actual gypsies posed for the film. The scenes are realistic and interesting. They are not imaginary, but are reproductions of what occurred in a gypsy camp. The romance, which supplies the heart interest, is woven around the girl's wedding with a farmer, her longing for her old life, and her final return to her husband. The story is well balanced and the actors have performed their parts with sympathy and appreciation of the dramatic possibilities of the situations. The photography is equally commendable, and the mechanical work on the film has been well done.

"The Troubles of a Policeman" (Pathe).—A funny story of Clancy, whose experience with a boy gang, the members of which persisted in shooting craps on his beat, constitute a warning to all men who are seeking appointment. And what happens to Clancy, as he faithfully attempts to perform his duty, is a series of adventures which combine the most devilish torments the genus gamin can devise. And it ends in a climax of exasperation when Clancy dives into the Hudson to rescue a boy from drowning, only to discover that the boy can swim better than he and gets out first.

"Scenes in Norway" (Pathe).—Carefully selected and well photographed scenes in Norway, affording some good views of the country and interpreting the life of that interesting locality so accurately that a good idea is given of how they live there. The scenes presented include a variety of pictures, country, city and personal. The operator selected his viewpoints with care and the resulting pictures are satisfactory representations of the land and the people.

"Shipbuilding in Toulson, France" (Urban).—An industrial subject, representing the importing shipbuilding yards of this town in France. All the operations about the construction of vessels is carefully presented, and one may look at this picture and see a vessel grow before one's eyes. The activities presented are interesting, showing how the work of construction is carried on, and what is required in performing it. As an adequate representation of an important industry this film is a success.

INDEPENDENT.

"The Count of Noaccount" (Atlas).—A lively comedy depicting the attempt of a barber to palm himself off as a count and his success until a late arrival exposes his masquerading. Then what the girls did to him would take pages to relate, but the most original thing was to treat him to a coat of jam and feathers, the jam serving in the absence of tar. Maybe this example could be followed with profit by other girls who are deceived by counts, bogus and otherwise.

"Why Dad Was Held Up" (Nestor).—A lively film presenting the methods adopted by a young man whose father objected to his choice. There was a fake holdup that looked to the uninitiated like the real thing, and when the girl who rescued him turned out to be the son's fiancee the father could not sufficiently express his admiration. The result was his consent to the marriage and a substantial check as a sort of basis for future fortunes.

"Shanghaied" (Defender).—It is a brutal custom to force men on board ships against their will and compel them to work before the mast on long voyages. It was common in the past. It has not been altogether stopped yet. This picture represents how it was done in some instances and shows clearly the brutality and utter heartlessness of it all. Dramatic because it presents a subject that represents suffering, the film is rather a record than a drama. Of it, possibly, the old observation is true that real life is the most dramatic of all. The Defender people have done well in bringing a matter of this sort so graphically and convincingly before many thousand people who otherwise would scarcely understand its meaning.

"Carmen" (Film d'Art).—A sumptuous reproduction of this fascinating and dramatic piece. The leading actress portrays the cold and cruel heartlessness of the beautiful cigar maker with appreciation and discretion. The Don Jose is well done, too. Staging and costuming are quite in harmony with the popular conception of the opera. Indeed, the producer has evidently employed the best talent procurable and has brought out a film which is notable, if, indeed, a film portraying a theme of this kind can be notable. Not once, but many times, the enchantress has appeared on the screen. Each rendition has possessed certain attractive features not produced by others. This picture is singularly well balanced dramatically and its mechanical perfection can scarcely be questioned. It is well worth seeing, even if one has seen all previous Carmens. Well done the opera never tires, and good reproductions on the films will never weary. The story contains so much of the weaknesses of humanity that it will be always popular.

"The Senator's Double" (Imp).—To have one man take the place of another and deliver an important speech is a novel sensation upon which to base a picture. That it was successfully carried out adds to the interest. But to add a love story seems to be offering more than one's money's worth. Mourning and pain have vanished. The senate chamber and its ambitions disappear, and the hearts are filled with love and tenderness as only Cupid can make possible.

"Only a Bunch of Flowers" (Lux).—Yes, this picture is undoubtedly a transcript of life. Perhaps it is too nearly accurate. One becomes uncomfortable under its influence since it suggests possibilities which almost everyone would prefer to thrust far away. Disaster, death, grief. Often enough they follow in a never ceasing train. A faithful reproduction arouses unpleasant emotions and one wishes it were possible to think that such things do not occur. Yet they do and here is a reproduction that might well be taken from life.

"That Typist Again" (Lux).—Whether this is intended as an attack on typists or is a travesty upon the way some women act does not appear. However, when his wife suddenly descends upon his establishment bent on mischief one of his male clerks dons woman's clothes and saves the day.

"The Redman's Persecution" (Bison).—An illustration of how the Indians' land has been taken from them by United States soldiers ordering them to move further onward when the land was wanted by white men. The arrest, imprisonment and escape of the chief are well managed. The war dance at the camp is a revelation to many who have never seen anything of the sort (though it seems a bit weak in places) and the final order to move are important features of the picture. The principal point of interest is the implied persecution of the Indians in ordering them away unjustly. It is a tale which will bear constant repeating. The people of this country cannot know it any too well.

"She Stoops to Conquer" (Thanhouser).—Goldsmith's well known comedy put upon the films. Opinions may differ as to whether it is an artistic triumph or not, but the fact remains that the actors have interpreted the parts with reasonable accuracy. It is so seldom that this comedy is seen in these times that comparatively few are familiar with it. However, it is well known that Goldsmith's work was once popular and occasionally a company is found that stages it now. Perhaps the mere fact that it is here adequately shown will be of benefit since it will encourage a reperusal of the play. The characters of Hardcastle, Kate and Marlow are admirably done and seem to correctly interpret the original. The staging and costuming are in harmony with the play and reproduce the scenery of the time depicted with accuracy. The usefulness of a work of this sort does not end with the presentation of the play itself. There is an educational value in it which includes the costuming and the reproduction of the surroundings of the time. These are so unfamiliar now that they afford not a little addition to the interest and pleasure of such a film. The work has been done so well that the company deserves commendation for undertaking the task. It is not an easy matter to reproduce a play of this character and when it is well done the company performing it deserves praise.

"The Firemen of Cairo" (Eclair).—A film that not only conveys information concerning an Egyptian fire department, but shows a fire in progress and a daring rescue. How people do things elsewhere in the world is always interesting, and it is impossible to escape the fascination of these thrilling rescues. And when a picture of this sort is as satisfactorily produced as this one is, much pleasure is the result of seeing it. The photography is good, considering the difficulty of the subject, and a good impression is given of the methods of Egyptian fire fighters.

"The Taming of Jane" (Imp).—If men understood women, which they never will, this film would possess no interest. But here is depicted a wild girl, a tomboy, who delights in bothering her lover, even though he uses somewhat vigorous measures in his wooing. Finally it takes her father to help in the taming process. It is accomplished by making her believe that she has shot her lover. The wedding ceremony follows. The picture is a characteristic study of more than ordinary interest, aside from being a lively film with numerous interesting situations.

"The Gang Leader's Reform" (Yankee).—A story of the reform of an East Side gang leader through imprisonment that is chiefly interesting in its depiction of certain conditions that are apparently inseparable from crowded city life. The story itself is no more nor less than could be told of others, many of whom, perhaps, have plied their calling unmolested. What becomes of the bully is scarcely of interest, excepting as it represents unfortunate social conditions and their consequences. The suggestions contained in the picture are numerous, not the least of which is the one that the police might stop all the plug ugly business if they chose. To those unfamiliar with New York the film will bring a new view of certain features of life there. Those who know the city will see it in a reproduction of incidents illustrative of its worst phases.

"A Woman's Power" (Powers).—A love story woven around a fake stock deal which purports to show that a man cannot, provided he is in love with a girl, entrap her father into parting with his cash for stock which is worthless. Of course the comedy climax adds a peculiar flavor to the story when the boy brings in the note that confidently asserts that no woman is worth $2,000. That is a point upon which considerable disagreement would exist. The hero of this tale is quite content to follow the straight and narrow road, more especially when it leads him into the arms of his beloved. Some of the scenery is picturesque, particularly the river views where a portion of the love making occurs.

"The Mascot of Company D" (Bison).—A frontier picture depicting United States army life so realistically that some of the scenes make one shudder. There are camp scenes, marching scenes, Indian scenes, the public degradation of a soldier who has broken some military law, the stealing of a child by the Indians and his thrilling rescue and the extermination of a band of Indians by the soldiers so realistic that one seems to be looking upon the actual combat. If action is wanted, plenty of it is crowded into this film. No lover of wild Western tales, with their multiplied horrors, could find any fault with this combination of sizzling incidents.

"The Gunsmith" (Powers).—A dramatic film which illustrates the power of a child. It is hard to have one's savings stolen; it is harder to have one's sweetheart die of a broken heart, and there is something inexpressibly sweet in being at last able to revenge one's self for all these wrongs. But here enters the child, and before the murderous object is accomplished the little one's mute pleadings are sufficient to stem the tide of long pent passion and the avenger drops his pistol and silently leaves the room. That last scene is a strong one. There is something about it that goes straight to the heart and involuntarily a suspicious moisture gathers about the eyelids. If sympathy had been with one man, it changes, and is equally strong for the other, and there is a sigh of relief when the man with the pistol leaves the house.

"The Deceivers" (Powers).—A lively comedy representing the possibilities that reside in artificial makeups calculated to deceive. Both the woman and the man in this picture resorted to artificial means to increase their good looks, and while there was some consternation when the deceit was discovered they finally sensibly decide that neither has anything on the other and conclude to proceed with the arrangements for the wedding.

"A Dainty Politician" (Thanhouser).—Apparently someone connected with this house has learned something of ward politics, and the methods of controlling a convention are very clearly and bluntly stated. It isn't always possible to expose such plots as this one was exposed, but it would be a good thing if it could be done. Maybe this film will have its influence in showing people what is sometimes done and have a beneficial effect. The situations are dramatically worked out and the interest never flags from the beginning to the end. The love story adds a certain degree of interest to the picture and the development of the plot is strengthened by the young people's love making.

"A Fatal Vengeance" (Ambrosio).—The eternal triangle again, two women and one man, a picture which serves to emphasize the folly of wrongdoing and should impress upon those who see it the oft repeated admonition that the consequences of folly almost invariably return to inflict themselves upon those responsible for the wrong act. A woman deliberately plots vengeance, and when her actions lead to a duel she dramatically rushes between the combatantsh and receives one of the bullets in her own body. These stories seem old, yet it is almost impossible to escape from the same old plots. Human life contains much of sameness in its manifestations and difficulty is experienced in developing new plots. The difference exists in the way they are worked out. This one may teach an important lesson dramatically, but the way it is worked out is not altogether pleasing.

"Fricot's Itching Powder" (Ambrosio).—A rough-house comedy, purporting to represent the antics of a man dosed with itching powder. The belaboring administered by his wife and her mother soothe the maddening discomfort and he submits to it without a murmur, well pleased that he could escape so readily.

"The Tale of the Hot Dog" (Atlas).—A humorous exposition of the ubiquitous hot dog and what happened to a man who worked a job lot of wursts upon unthinking and unsuspecting itinerant dealers. They all made the discovery at about the same time that they had been swindled. Then began one of those long and lively chases, ending in a punishment to fit the crime. The unfortunate and altogether too greedy vendor was forced to eat all but one of his ancient canines. The remaining one was what killed the cat. What more horrible punishment could be devised?

"A Bully's Waterloo" (Atlas).—Almost everyone will see this picture with much grim satisfaction. Everyone has seen the bully. He is always present, and always displaying his troublesome personality to the best advantage to himself. Here is a typical specimen, making trouble for and abusing everyone smaller and weaker than himself. One day one of those ladylike young men who sell ribbons, etc., wandered into town. There was an encounter. The little man ripped his glove, burst a button off his shirt, and disarranged his hair. The bully? Oh, he vacated, and so far as visible evidences go he is still running. Somebody should have informed the little man who the bully was so he wouldn't have ruined that glove. This story has real human interest in it and induces a sense of exultation that the bully is at last cowed.

"In the Black Hills" (Nestor).—The triangle gets a bad wrench in this film and its three sides are extended to four. An innocent wife and an innocent man suspected and accused of a wrong they never committed and the attempted suicide of the wife prevented through a wild race between an automobile and the train under which the wife would be ground to pieces. But it was accomplished, and a hysterically happy quartet proceeded home more slowly than they came. Melodramatic in the extreme, the film has the merit of lively action and ability to hold the unflagging interest of the audience. The race is thrilling and keeps the interest keyed up to a high pitch. And one's sympathies go out to the unfortunate wife who was made the unwilling victim of incriminating circumstances.

"The Sewing Girl" (Powers).—A dog carries away a wallet and a poor sewing girl is accused of the theft. But the wallet is found and the owner arrives in time to prevent the unfortunate girl's arrest. It is not a great picture. Indeed, it falls far short of the standard set by Powers heretofore. The characters perform the parts they have well enough, but the parts themselves are not strong and amount to very little. The mechanical work is, perhaps, good enough, but aside from that there is little to attract attention.

"The Girl Reporter" (Thanhauser).—A love story with the scenes laid in a newspaper office, and requiring some clever detective work on the part of the girl. Anyhow she succeeds in clearing her sweetheart of false accusations and places the blame where it belongs, on the shoulders of his former employer.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

Salt Lake City Operators (Some of Them) Defended.—Salt Lake City (Bob Worthen) writes as follows: "Friend Richardson—Just a few words in regard to a 'Red Hot One on Salt Lake' that appeared in your column some time ago. I have been a reader of your paper and column for the last two years and await its arrival each week. While I will admit that there are a few crank butchers here who learned their business turning a grindstone and were taken by some of the cheap managers from the ranks of the 'Knights of the Broom and Dustpan' and placed in an operating room at $12 per-haps, still there are also some first-class men who know the business from A to Z. If there are any better projected pictures anywhere than those shown at the Luna, the Casino and the La Vista theaters, I will have to be shown. The operators at the above houses are all married men who have been in the business for a number of years and have held down their present jobs for two years that I know of. They did all their own wiring and installing of machines, so they must be capable men, otherwise they would not be able to do such things. They do not have to take their machines to a repair shop to have a pin put in or a take-up belt tightened, like some would-be operators around this town. The kind friend who judged all Salt Lake City operators by the two he mentioned had better drop around to a show where they employ a good operator at $25 per week, not $8 and $12. Also, Friend Richardson, if you ever visit Salt Lake City again, you will see a different town than you did in 1889. There are no 'white poles down the center of our wide, shady streets,' and all the streets are nicely paved. With best wishes for the World and the Operators' Column, I remain,

"BOB NORTHEN."

Glad to hear from you, Salt Lake, and to know that things are not so bad as was set forth in the letter referred to. I've no doubt but that the houses you name, Friend Worthen, are putting up a good performance, as you say. It is a pity all the houses don't follow suit. Maybe you have done away with the poles and paved the streets, but I'll bet you haven't cut down your ten-acre city blocks! Let us hear from you again.

Small Booth.—Claremore, Okla., writes: "Being a constant reader of the World, I find various complaints of Eastern operators, or supposed to be, regarding small booths, lack of supplies and wages. I think this is generally the fault of the operator himself. I have a 5x5x7 steel booth, one door and three small openings. The very smallness of this booth makes everything convenient to the hand. In case of accident during performance I lose no time in running around booth looking for tools. No need of room for visitors. Have always had a sufficiency of supplies and have never been asked if I had eaten the carbons. I can account for this in that I have always tried to give the manager what he wanted, a good, clear, steady picture, thereby pleasing the public. As to wages, I have always been able to get what was right, and every other operator can do the same, and have no knock coming."

Claremore probably means all right and writes according to his experience. But it is a moral certainty that his experience is limited to shows in small towns, where the show, except possibly one or two days a week, runs only in the evening. Your 5x5x7 booth would not suit me at all, Claremore. Imagine being cooped up in that sort of a box from 11 A. M. to 5 P. M., or from 5 P. M. to 11.30 P. M.! Because the room is large it by no means follows that the operator will have to hunt around for tools If he is the right sort his tools will all be arranged in convenient racks where he can lay his hand on anything wanted with his eyes shut. The "no visitors" and "excellence of projection" portions of your letter I can most heartily commend. In fact, I cannot commend either of those two propositions, particularly the latter, too strongly. It would be most interesting to know what Claremore is satisfied with in the matter of salary. Possibly his ideas might not be the ideas of other men.

Peculiar Things.—Canton, Mo., writes: "The Column is the very first thing I read when the World comes. When you roast some operators I take it as a helping hand. I dont get sore like James Garvin, of Jersey City, and a few others. Keep it up! I don't think that your slats are in any great danger, do you? I have considerable trouble with fuses blowing. This house is not a large one and they have plain fuse wire (40 amp.) instead of cartridge fuses. Fuse block is about three feet above the meter, which is only 20 amp. I have to use 45 to 50 amperes at the arc in order to get a good picture and after running about an hour and a half the fuses start to blow. I am afraid to use heavier ampere fuse wire for fear of burning out the meter. What would you advise? I also have considerable trouble with my back condenser breaking. I eliminate all drafts as much as possible, and do not get them too tight in the mount, but they break in spite of ——. Light controlling device is a Fort Wayne Compensarc, 20-40-60, 60-cycle; throw is about sixty feet."

Friend Canton, I cannot quite reconcile your statements. You say you pull from 45 to 50 amperes at the arc and then inform me that your Compensarc has 20, 40 and 60 ampere contacts. Does this mean that you are running on the 60 contact and using resistance wire in series with the arc? That would be the only way to get "40 to 50" from that particular Compensarc. Again, you say you have in 40-ampere fuses and they start to blow after a time, though the meter is but 20 amperes. Gee! I should think you would be afraid to fuse any higher. Even though you count the amperage after passing the transformer (Compensarc), the meter is overloaded, and if your fuses are ahead of the Compensarc you have something more than a 100 per cent. overload on the meter. I cannot advise without more accurate information, Canton. It would seem, however, that in any event your meter is smaller than it should be. As to the condenser breakage: Unless local laws prohibit it, try leaving back of lamp house open, also plenty of ventilation at its top, even raising the top hood slightly, but avoid all drafts which will strike the lamp house directly. Have plenty of ventilation in the condenser casing also. If obliged to keep lamp house shut (there is no more danger of setting fire to anything through having the back of the lamp house open than there is of setting fire to the Mississippi River with a match), then be sure the ventilation at top of lamp house is open and free from accumulation of ash. If there is not much ventilation in lamp house, have very little in condensing casing. It is extremely difficult to tell what causes condensing lenses to break sometimes. Send more accurate information about the other matter and I will see what I can do for you.

Coupon Tickets.—Vicksburg, Miss., writes: "Where can I get roll tickets with a stay-over coupon attached to each ticket? I saw something of the kind in use when I was in Cleveland last Spring. It was a sort of double roll, a stay-over coupon being attached to each ticket, with perforation between. Aside from this they were the regular numbered roll ticket. Are they expensive?"

Yes, Vicksburg, there is such a roll ticket as you describe and you can get them of the Selig Polyscope Company, Chicago, Ill. They are comparatively expensive, being either twenty or forty cents per roll of 2,000, I have forgotten which. There are doubtless other companies and many exchanges handling them, but the Selig Company is the only one I personally know of.

Various Things.—Blaine Day, Sherman, Tex., writes: "If some of the operators would get down to a little hard studying and put their heads to work instead of poking them out of the operating room to flirt with peroxide blondes there would very soon be a marked improvement in projection as a whole. I like the girls as well as any one, but the operating room is not a 'garden of love,' but a place for work, and nothing but work. Take a day off when you want to flirt with the girls, blondes or otherwise! Study won't hurt anyone. You cannot learn it all in a day, a month, or a lifetime, for that matter, but you can soon learn to materially improve your work. In my opinion an operator should be at least 21 years of age and able to pass a thorough examination. If the film exchanges would wake up and take hold of the operator problem it would better conditions in a short while. Personally I would like to see exchanges furnish all the operators, the taking of service from an exchange obliging the exhibitor to hire the exchange operator also. Certainly the exchange would only have operators who would know their business, since otherwise the exchanges' own stock would suffer. I thoroughly agree with you that it was an outrage to run a sprocket such as is shown on poge 302, August 6 issue, but too many managers there are who insist on the machine continuing to grind until it is literally ready to fall apart from lack of repairs. Exchanges would serve their own interests if they would cut off service from managers who do not keep their machines in proper repair."

Neighbor Day continues, describing the house he works in at length. It seems an exceptionally well equipped plant. As to the exchanges furnishing operators it would, I believe, remedy one fault in that the operators could be made to take better care of films, but it would make for bad work in other directions. Then, too, it would be utterly unjust and impossible, making operators a race of homeless nomads, since the job would change every time the manager changed service, and that is quite often with some of them. The suggestion that the exchange require the machine to be kept in good condition is excellent. The only trouble with that is the fact that the exchanges won't do it.

Setting Intermittent.—Pennsylvania (town suppressed), asks how to tighten the intermittent movement of the Standard machine.

The star shaft of the Standard runs in eccentric bushings, just the same as does the Powers No. 5, of which you have one also, except that the Standard bushings are longer. Look in at the end of the star shaft and you will see what I mean. Turn these bushings slightly and the star will tighten or loosen in relation to the cam wheel, according to which way the bushing is turned.

Washington.—A letter from Washington, D. C., indicates very bad conditions in the Capitol City. There are fifty-seven picture shows there, says the correspondent, and out of them but eight or ten may be considered first-class. In the rest the projection is miserable, much of the operating being done by eight and twelve-dollar a week men. The Pickwick, Circle, Empress, Colonial, Plaza, Metropolitan, Mealows (?) and Navy (?) are given as the good houses. The ? marks question the names, which I could scarcely make out. Guess I got them right.

Sorry, Washington, to hear such bad reports from City Beautiful. But allow me to say that if you have even eight houses in fifty-seven in which projection is really first-class, in all that term implies, you have a much better showing than has the average city. **Very much** better. In all New York I have found not one single house wherein nothing is left to be desired and only one in which perfection is even approached—in projection I mean.

Overlooked.—In a letter from McAdoo, Pa., which evidently was mislaid, the question is asked: "Rosedale, Miss., complains that a certain make of film does not run well. I am troubled exactly the same way and would like to know if the make that bothers me is the same Rosedale has complained of. ——— is the one with me."

No, that is not the film Rosedale complained of.

Old Lamps.—Durango, Colorado, asks: "What makes some of my incandescent lights burn dim while others right beside them on the same wires are white and brilliant? What recourse have I when a booking agency sends me acts which are absolutely rotten? I am so far from Denver that getting acts is costly; moreover, it takes time, but I have had some people sent here who were simply awful and it hurts my business, of course. Seems to me there ought to be some remedy."

As to the lamps, the dimness of some of them is no doubt caused by the fact that they are old lamps which have reached the limit of their usefulness. The average life of the incandescent lamp is placed at 800 hours of actual use, but long before this limit is reached it begins to lose its brilliancy and burns red and dim. It then actually consumes more current than it did when new, but gives far less light. Old lamps are poor economy. When they begin to burn red throw them away and install new ones. It will pay you, particularly if you are operating on meter current. As to the vaudeville: Yes, it really does seem as though you ought to have some recourse in damages, but such is not the case. The only thing you can do is close the acts and do without until new ones arrive. BUT you can get more, and maybe better, film service and cut out the vaudeville entirely. That will bring Mr. Booking Agent to time, if anything will, and secure you better treatment when you resume taking acts—provided you ever should do so once you have given the Silent a fair show!

The School Idea.—By actual count I have sixty-nine letters from union operators (members of operators' unions), some from New York, Boston, Chicago and nearly every large city in the union, either strongly commending the Operator's School idea or commenting on it favorably. These men are taking the right view. The average operator can see but ONE thing in the school, viz.: it will make more operators, with consequent tendency to wage reduction. IT WILL DO NOTHING OF THE SORT, at least not for a long, long time to come. As has been pointed out time, time, time and again, there is not in this country to-day one operator to every ten jobs. Operators, union and otherwise, might as well wake up to the fact that one of two things is going to happen, viz.: either there has got to be a material improvement in projection, and a very material one, too, or the moving picture theater business will suffer a gradual decline. BETTER OPERATORS OR LESS THEATERS is the writing on the wall. The school is not and was not designed for the novice. It is and was brought into being with the idea that the crank-turner would be but too glad of the opportunity to perfect himself in his chosen calling. Let the operator himself, already possessed of a considerable fund of practical knowledge, take the school course, and when he is through he need have no fear of the school man, as such. There are too many of the men who occupy a dog-in-the-manger attitude. They have not the knowledge requisite to do good work themselves and strenuously object to anyone else learning. The writer has, aside from the letters spoken of, received quite a few threatening ones setting forth what the writers "would do" if he did not cease lecturing at the Taylor School; also he is informed that one union has made threats of dire consequences. For such vaporings he cares less than nothing—considerably less. He is engaged in an endeavor to elevate the business of operating and intends to keep right on until something is accomplished. If the old operators wake up and get busy, well and good; if not, then they will gradually find themselves superseded by men who **are** willing to learn and make themselves able to produce "the goods" on the screen.

Seat Space.—Fort Smith, Ark., writes: "Will you kindly tell me how far my seat-rows should be apart? I am remodeling and have had some argument as to the proper distance between rows of seats."

Thirty-two inches from chair back to chair back is most excellent. That is the Chicago legal requirement and it is as good a rule as could be followed. If your rows are too close together it will seriously inconvenience your audience and render them more or less uncomfortable, which means lost business. If, on the other hand, the rows are unnecessarily far apart, there is loss of valuable space. Thirty-two inches is just right, all things considered.

MOVING PICTURES IN RUSSIA.

A representative of The Moving Picture World submits the following items of general interest in regard to the moving picture industry in Rushia, that immense country of the Czar. While the exhibition of the moving picture there is only in its infancy, it has, however, made a very substantial and promising beginning. The theaters are mostly small but give a great deal of attention to the exhibition of the pictures, using sound effects and, in a few of the larger and better class houses, an orchestra to add to their effectiveness. In fact, greater care in this respect and better results are seen than in the majority of American moving picture theaters. The moving picture theater in Russia confines itself to pictures and vaudeville is never attempted. Neither do they know anything of the song slides, which are so popular with us. The pictures are only changed once a week and are all of foreign make, chiefly French. The price of admission is about one-third the charge of the regular theater and commences at about fifteen cents of the lowest price being charged for the front seats nearest the our money; each theater having a scale of three or four prices, screen. The patrons are chiefly of the middle and higher class. It would seem that many of our American subjects would please a Russian audience, and The Moving Picture World believes that there should be a good opening here for our film manufacturers. In Russia the moving picture would seem to have one of its greatest opportunities for the enlightenment and education of the population of this vast empire, and in this respect the moving picture is a universal language known and read by all men. What a stupendous educational lever the moving picture may become not only in Russia but in the Mohammedan countries which border it on the South and West. Pictures of American life and habits and of representative scenes in the life of peoples in other more highly civilized countries should have an incalculable and immediate effect on the thought, habits and lives of these less favored because less enlightened

THE "IMP" MOVES.

The Independent Moving Pictures Company, producers of "Imp" films, moved this week to their new quarters at 102 West 101st street, Manhattan. It did not take many months for this concern to outgrow premises that were at first thought too big. The large floor space and improved equipment should enable the "Imp" and his satellites to give us even better films than ever before.

Nestor Films

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EXHIBITORS:

"THE BLAZED TRAIL" is a FILM of UNUSUAL INTEREST that will bear REPEATING, and you'll DO WELL to BEGIN DEMANDING IT NOW! On the opposite page we publish a LIST OF ENCHANGES BUYING NESTOR FILMS, anyone of which will gladly supply you with your wants. If your EXCHANGE is not on NESTOR'S LIST, you have the POWER to put him there. Get after him, and DON'T REST until you've succeeded in placing him among PROGRESSIVE EXCHANGES—then you'll have FILMS THAT WIN INSTANT POPULARITY WHEREVER SHOWN.

"THE BLAZED TRAIL" abounds with EXCELLENT ACTING, MASTERFUL STAGING and MATCHLESS PHOTOGRAPHY. **GET IT!** ROUGH-HOUSE FOR IT if you must.

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COMPLETE LIST OF

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ANTI-TRUST FILM EXCHANGE	79 So. Clark St., Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge St., Toronto, Ont.
BOSTON FILM RENTAL CO	132 Boylston St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO	309 Arcade Bldg., Dayton, Ohio.
CAPITOL FILM SERVICE	422 N. High St., Columbus, Ohio.
CHICAGO FILM EXCHANGE	602 Dooly Block, Salt Lake City, Utah.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
DIXIE FILM CO	720 Maison Blanche Bldg., New Orleans, La.
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE	1073 E. Madison St., Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 E. 14th St., New York City.
GREENE, W. E	228 Tremont St., Boston, Mass.
INDEPENDENT FILM EXCHANGE	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC STATES FILM EXCHANGE	734 S. Main St., Los Angeles, Cal.
PACIFIC FILM EXCHANGE	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO	61 W. 14th St., New York City.
PARAMOUNT FILM CO	428 Ninth St., N. W., Washington, D. C.
STEINER, WM., FILM EXCHANGE	110 4th Ave., New York City.
TOLEDO FILM EXCHANGE	319 Superior St., Toledo, Ohio.
UNITED MOTION PICTURE CO	112 Main St., Oklahoma City, Okla.
VICTOR FILM SERVICE	Prospect and Huron Sts., Cleveland, Ohio.
WAGNER FILM & AMUSEMENT CO	208 North 9th St., St. Louis, Mo.
WICHITA FILM & SUPPLY CO	Wichita, Kan.

This List, with necessary changes, will positively appear in The Moving Picture World each and every week

Step Lively! Get on NESTOR'S LIST. Don't wait for the Exhibitor to tell you to **GET ON**

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BE A MEMBER OF OUR LARGE MAILING LIST FAMILY

Chicago Notes.

On September 5, 1910, the offices of The Moving Picture World will move to enlarged quarters at 160 Washington street (Post Building), Suite 307. Telephone Main 3145.

The Moving Picture World having recognized that Chicago is the Western center for motion picture interests, decided to enlarge its offices and open them as headquarters to all manufacturers, renters, exhibitors visiting Chicago, where they will find a general bureau of information, desks and stationery to write their letters, catalogues, trade papers, photos, views, samples, etc. Everything free to the friends of The Moving Picture World and a courteous welcome at hand.

We are pleased to observe that the Lubin films are rapidly gaining in popularity throughout the West, and many exhibitors who heretofore would not show a Lubin are now asking for them. At the Orpheum Theater Lubin's "Shorty at the Shore" was well received and proved to be a regular scream.

Mr. Clark, of Rockford, Ill., paid a visit to the Windy City this week, and expressed himself as being well satisfied with the business done during the Summer months. Although his theater has a very simple "store front," Mr. Clark claims to have the best patronage of any exhibitor in his city, and he attributes his success to the quality of his pictures and the manner in which he exhibits them. According to his statement, the Mirror Screen with which he has equipped his theater, is worth more to him than the most elaborate lobby.

Among other Chicago visitors were Mr. Bommerschein, proprietor of the Lyric, at Streator; W. E. Soles, Vaudette Theater, Woodstock, and Mr. Sullivan, of Elgin, Ill.

Mr. Pyle, the very popular manager of the Standard Film Exchange, has resigned his position with that company and is now enjoying a well-earned vacation. Upon his return he intends to re-enter the film business, but is as yet undecided as to which particular branch he will take up.

The Essanay Manufacturing Company's genial manager, Mr. Kennedy, has resigned his position with that firm.

The decision of the judge on the fight pictures is still pending. Aaron Jones and Geo. K. Spoor, owners of the Illinois rights, exhibited the pictures at the Hughes Theater, on Madison street, just outside the city limits, and notwithstanding the distance, the films were shown to capacity houses, as the incessant talk of the newspapers has freely advertised the fight pictures, and perhaps more effectively

The Filmlogue Company of America, 315 Dearborn street, Chicago, Ill., is putting on the market a new patented frame which should be considered by any exhibitor having at heart the good of his business. The frame is a folding device, with hinges and locks, made of solid brass and protected by a heavy French plate glass. The interior of the frame is made into a sort of cushion on which composition letters, of different sizes, colors and styles are placed in rotation to form the words needed for the program or announcement. By closing the frame, the heavy glass presses the letters on the cushion and holds them firmly in place, from which they cannot be jarred. It is the most practical and the neatest sign offered, and anyone knowing his A B C can make the daily program in a few minutes. The same frame can be used for posters, photos or any other such advertising matters. The frame can be made to hang on the walls of the lobby or placed on easels and as it is ornamental it is sure to enhance the beauty of any modern lobby. The programing of the show is good policy, as it stimulates the interest of its patrons.

Miss M. A. Perrin, the talented instructress of the Filmlogue Company of America, left Sunday evening for California, her home State, on business for the above named company. We wish her a very pleasant trip and a safe return.

J. C. K.

AMONG THE SHOWS.

Along Lincoln avenue up as far north as Addison street there are six theaters, two of which are independent houses, the others featuring license realeases. The first in line is that owned by Mr. Geo. I. Wiley and known as Wiley's Theater. The seating capacity here is some 280 and all seats are so arranged as to give an excellent view of the screen from any position in the house. Mr. Wiley's program on the Sabbath is composed of historical and other educational pictures. On week days Mr. Wiley runs the regular releases of the licensed manufacturers.

About a block or two farther north lies Hydns' Theater. Mr. Hynds is the manager of this little house, which has a seating capacity of about 200, running licensed pictures. The Hynds' Theater, as the others, are not imposing structures, but they serve the purpose, giving a good exhibition of pictures and are all well equipped with fans and other means of artificial hot weather comforts.

The American Theater pays more attention to vaudeville than to pictures, but the two independent reels are well projected and much care is exercised in the presentation. Mr. Yost is the manager of this house and has a fine family patronage to draw from. His house is always packed to the last of the 600 seats and everything is provided for the comfort of his patrons. This is the only house along Lincoln avenue that has a pretentious front and lobby.

The Royal Theater, located at Belmont and Lincoln avenues, is a large picture house for this neighborhood. The seating capacity here is 940. A unique advertising novelty used by this house is a border of the trade-marks of the licensed manufacturers running around the outside of the building in addition to the many posters displayed in the lobby and on racks outside. J. L. Lederer, the manager of the Royal, has certainly built up a wonderful patronage and deserves much credit for his many novel schemes for publicity.

CORRECTION.

It is a rather hard task to keep in touch with the doings of all the moving picture theaters of a big city like Chicago, as changes are taking place daily.

When I prepared the notes on the Swanson Theater, the house was then in the hands of a receiver and everything was conducted on the cheapest scale, a rather poor policy, as, if the house had been properly managed the results would have been more satisfactory to the owners and creditors.

I am pleased to state that the receivership has been dissolved and that Mr. Mitchell, the manager, is now putting the house on its feet and intends to regain for it the old well-known reputation.

No more old licensed junk is shown, but only the cream from the independent manufacturers. Frames and easels for the posters have been purchased and Mr. Mitchell hopes to have installed by the end of the week his new $400 electric signs, and early in September the painters and decorators will get busy renovating the whole front and lobby.

Our best wishes are with Mr. Mitchell and we will be pleased to visit the place when the alterations are completed.

J. M. B.

SOUVENIRS.

On a five-cent admission you cannot give much of a souvenir, and people are becoming more or less tired of cheap little novelties. When the admission is five cents a good plan would be to give a coupon, and upon presentation of a certain number the person receives a premium. For instance, say that with each five-cent admission you give a coupon valued at two cents, when the person has accumulated 50 of them he or she would be entitled to a premium valued at $1, but which would only cost you about 50 cents. This plan would cost you one cent on each admission, while the customer would be receiving a two-cent value. Takita, Ogawa & Co., 166 Lake street, Chicago, have a fine collection of Japanese tea sets, rich vases, etc., real ornaments for the home, that can be bought very reasonably and exchanged for coupons in the above manner. An exhibitor can buy from this firm a set of 12 Japanese cups and saucers for $1, which could be given as a prize to the holder of 100 coupons. When a lady has saved about 50 coupons, she will be very anxious to get the remaining 50, and by asking her neighbors and friends to save them for her she will unconsciously be advertising your theater very effectively.

THE PIPE ORGAN.

We have always advocated and encouraged good music for motion pictures, as we believed and since have been gratified with the proofs from all over the country, that appropriate music enhances the value of the pictures. A poor actor, who cannot recite his part with the proper expressions, kills a play. It is the same with motion pictures, as they are silent, bad music kills the sentiments, while good sound effects bring out the impressions.

While encouraging appropriate music, we have already condemned the use of the pipe organ.

A pipe organ is a very good instrument and can be used

with a certain advantage in a few pictures, but as we have not enough of these religious films, it seems to us that the excessive cost of a pipe organ could be used to a better advantage. The Orpheum Theater of Chicago, considered the first house in the country for good music, has an organ, but it is a simple parlor organ placed next to the piano and used only for scenes calling for religious music. The Orpheum is devoting the monetary difference between a pipe organ and a parlor organ to the purchase of a larger assortment of traps for sound effects, and have now the most complete orchestra for a moving picture theater.

The pipe organ is sold to certain exhibitors as an advertisement or a drawing card, but we are not sure if the investment is a very profitable one, as, while many persons enjoy the soft notes pealed by a pipe organ, they also object to hear religious music played to accompany wild Western scenes, fights, murders, etc.

I do not wish to discredit the value of the pipe organ, but on Monday night when I left the Orpheum to visit the Alcazar, I failed to see where the pipe organ was drawing any extra patronage. The Alcazar with its pipe organ, its five-cent admission, had less patrons than the Orpheum with its ten-cent admission.

On Monday evening, August 22, I visited the Alcazar on Madison street, Chicago, and they played the pipe organ during the exhibition of the Selig film "Dora Thorne." It was very painful to hear the sweet notes of the pipe organ during the scene of jealousy, or when a lover fired a bullet at his rival, or while the two rivals were fighting, or again when the girl tried to commit suicide.

The pipe organ manufacturers have done their best for years to give to their instrument the tones of the celestial voices; it then seems out of place to use the church musical instrument, the instrument calling for peace on earth and good will, to accompany scenes depicting some of our social evils.

The pipe organ is a very fine instrument and can be made an attraction, but in this case it should be used for only certain scenes or to give music during the intermission.

The cocoanut shells when well worked give a very good effect of the trotting of horses, but a picture would be ruined if the drummer was to work his cocoanut shells from beginning to end. It is the same with the pipe organ; while it is delicious to hear in a religious scene, it is tiresome and out of place when played the whole length of the film.

A plain parlor organ will do your work just the same and use the extra money to complete your stock of traps so as to have sound effects for every scene of the picture. Lyman Howe made a fortune and is still the most popular exhibitor of motion pictures because he made it a study to give the best appropriate music and sound effects with the pictures. If Lyman Howe had abused the use of a pipe organ, he would be out of business by this time. J. M. B.

The Roby Theatre, an unpretentious little house on the west side of Chicago, has one notable feature that is well worth due mention. Over the front lobby is a beautiful art glass dome, which when illuminated at night presents a most unique and attractive sight.

A LIBEL ON THE BUSINESS.

The young man, who in the "Georgian," published at Atlanta, Ga., takes the moving pictures under his juvenile wing, should be removed from his desk forthwith, if our contemporary wishes to retain whatever reputation it may possess for common sense and editorial poise. In the issue of the "Georgian" for Thursday, July 7, the writer in question, who rejoices in the name of Percy H. Whiting, chuckles over the prohibition of the Jeffries-Johnson pictures in Atlanta, and then goes on to say: "The pictures that are sometimes shown in Atlanta are calculated to bring a blush to the most hardened cheek, to offer suggestions that demoralize young men, to tend to lead young women astray, and to make the work of the white slaver easy." There is more to the same effect which we will not insult our readers by quoting. It hardly needs the assurance of an exhibiting friend of The Moving Picture World at Atlanta to convince us that the quotation we give is an abominable libel on the business. Such pictures as the man Whiting refers to are not made by any reputable manufacturer, and are not shown by any exhibitor who has the best interests of the business at heart. Our exhibiting correspondent says: "The shows here in Atlanta are very high class, and we receive all the first run films and the very best of everything." We hope the "Georgian" will take notice of our rebuke and not allow its columns to be again used by these vicious libels on the moving pictures.

Eclair Films

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NONE BETTER MADE

For September 5th

A TWO-SUBJECT REEL

The Little Blind Girl

625 FEET

A soul-stirring drama of woman's love and sacrifice—thrilling—impelling—abounding in pathos!

The Lost Chance

400 FEET

As funny as a circus—a real mirth provoker!

CINES FILMS

NONE BETTER MADE

For September 16th

The Sacking of Rome

800 FEET

A stupendous production, enacted upon the original ground—vigorous—realististic beyond imagination!

Absolutely the Finest Films Manufactured. Don't Miss a Release. Order NOW!

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By F. H. RICHARDSON

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MANAGERS AND OPERATORS Don't Fail to Get —a Copy of—

NOTES FOR OPERATORS

Containing a volume of valuable information for Operators and Managers, condensed so you can see at a glance just what you want to know and which will eliminate 90 per cent. of your trouble. Without question the biggest lot of information you ever got for your money. Just the thing to fill that vacant spot in the projecting cab. Practical information that will give you the desired results on the screen. The value of this information to managers will be fully appreciated when they are called upon to do a turn in the cab. Highly recommended by experienced operators, a gold mine for the beginner, and first aid to the manager in emergency. All for the small sum of 20 cents, in stamps or silver, while they last.

J. W. BUICKEROOD,
131 West Twenty-fourth Street, New York City.

Correspondence.

A POPULAR CHICAGO THEATER.

Chicago, Ill., August 12, 1910.

Editor Moving Picture World:

Dear Sir.—One of the most enjoyable moving picture entertainments I ever had the pleasure of attending was last evening at the Orchard Theater, a very handsome house, on North avenue. In fact, I might say here that my friends and self find the Orchard the most satisfactory place in the city, not excepting the larger loop district houses, at which to see recent releases of the best manufacturers.

The house is clean, well ventilated and comfortable—in perfect order. While the capacity of 500 is always taxed to the utmost, the audiences, though of almost every nationality, are most well behaved and thoroughly enjoy the entertainments.

Last evening we had the usual three reels of film, one educational subject by Pathe Freres, one drama by the Vitagraph, and the Biograph release.

While standing outside the theater, in the rapidly increasing crowd awaiting an opportunity to enter, we heard unusual prolonged applause and cheers. As this took place during the running of the last reel, I determined to watch for the cause of such spontaneous approbation.

Need I say it was found in the Biograph's "A Salutary Lesson," occasioned by the scene where the life saver dashes through the surf to the rescue of the little girl, who, having strayed across the bay when the tide was out, awakens from a nap to find herself cut off from shore by the rapidly rising waters? Not since the Biograph's "Leather Stocking" have I seen an audience so wrought up by a moving picture.

The Orchard offers no vaudeville, but one must concede that the popularity of the place, evidenced every day by the waiting lines at the entrance, is proof positive that vaudeville is not a necessary adjunct of the moving picture theater.

Good music is a feature at the Orchard. A permanent singer, a pleasing baritone, adds materially to the program with his illustrated songs.

A fine screen, a competent operator and the best of recent releases, assures clear pictures—while the manner in which the Orchard is conducted and the unvarying courtesy and thoughtfulness of all the people connected therewith, makes it one of the most attractive moving picture theaters in Chicago.

O. DE PRE.

"WHY VAUDEVILLE WAS CALLED UPON."

Chicago, Ill., August 25, 1910.

Editors Moving Picture World:

Dear Sirs:—In answer to the article by Mr. C. W. Lawford, "Why Vaudeville Was Called Upon," published in your issue of August 27, I wish to state that vaudeville was called upon, because the motion picture industry had (and has still) too many exhibitors with a very poor knowledge of moving pictures, like Mr. Lawford, if he believes what he writes.

Mr. Lawford is wrong when he says that two years ago a party would say to another: "Let us go down to the moving pictures," and that to-day said party does not mention motion pictures, but vaudeville, and even asks: "How were the acts?" If we were to take a census of the motion picture theaters of two years ago and of to-day, we would find that at the very least 50 per cent. of the houses have thrown out vaudeville to show pictures only. In Chicago, in the district of the loop, we count ten motion picture houses. Two years ago they were all showing vaudeville. To-day one house, the Bijou, has discarded the pictures to stick to cheap vaudeville. Another house shows both vaudeville and pictures, while the balance of eight places show pictures only. The Gilmore, the Washington, the Senate, the Bell, the Garfield, the Elite, the Janet, the Orchard and many more of the Chicago houses have abandoned vaudeville. In the Windy City alone three-quarters of the houses are showing pictures only, so it is safe to say that fifty per cent. of the moving picture theaters of the United States have paid dearly for the folly of cheap vaudeville and have returned to the more sensible way of showing good pictures only. I have found that Detroit, Wilmington, Toledo, Cincinnati, Chester, Pittsburg, Baltimore, Indianapolis, Milwaukee and many other towns have followed the war against cheap vaudeville.

How can Mr. Lawford say that folks do not mention any more motion pictures when cheap vaudeville is dying out?

Mr. Lawford says; "To answer these questions intelligently and to appreciate the full meaning and value of such answers requires a deal of study and observation in the gentle art of human nature, both by the writer and his many readers. Speaking for the writer, eighteen years of experience before, and dealing with, that most fickle animal the public, I, unegotistically assume the responsibility for the answers, while you, as the reader, must exercise what intelligence God has seen fit to give you, together with your own knowledge acquired."

I do not see that it requires a deal of study and observation or eighteen years of experience, and as our friend Lawford tells me, as a reader, to exercise what intelligence God gave me, I am going to use such intelligence to show where Lawford is wrong.

Mr. Lawford says; "They easily tire of sameness, of stereotyped ways, abhorring ancient customs and continually demanding progress."

As all the manufacturers and renters will testify that the films after having made the tour of the circuit are not wanted, that repeaters are refused, the motion pictures cannot be accused of sameness, etc. On another hand, we know of vaudeville actors who have played the same parts for years. In a theater films are changed daily, while vaudeville is changed only twice a week, so the vaudeville should be accused of sameness and not the motion pictures.

I have seen vaudeville for thirty-five years of my life, in America, in London and in Paris. I have seen practically the same thing during these long years: An Irish jig—the fat German in a dialogue with an Irishman—very nearly the same songs—same dances—same trapeze acts—same instrument players—same jokes, etc.

On the other hand, I have followed the motion pictures for five years; every year it is something new, yes, every month, every week, every day, I see something new in the cinematographic theaters.

The wonderful stage founded by Moliere is a mere toy to motion pictures, at least at the point of view of Mr. Lawford, regarding ancient customs and asking for novelties. Most of the plays are staged from past centuries, and there is not a playhouse in the world able to give the realistic effects obtained by the moving pictures. The "Bear Hunting in Russia" by the Great Northern Film Company was a master production that no theater can show in the same manner. Yes, the stage of Drury Lane of London is large enough to paint a forest on canvas, but not the real woods of Russia and no real bears.

How about the "Logging" of the Essanay Film Manufacturing Company? Can you find a playhouse to show such a novelty, educational as well as interesting—the logs carried by the rivers through dams, etc.? Could a regular theater show us the waters of the river rushing down when the dams are opened? In this Essanay film we have not the old customs of Louis XIV. or of Louis XV., we have novelties; we have the customs of the New World; we are shown these woodmen who are so little known to the world in general.

Could a theater give us so much of a novelty and yet instructive lesson as "The Fly Pest" of Gaumont, "The Acrobatic Fly," etc.?

I have spent over thirty-five years of my life touring Europe and America, reading books and newspapers, listening to lectures, and all this with comparatively a very meagre general knowledge of this wide world. In less than five years the motion pictures have gratified my desire of knowing more of our planet, from East to West and from South to North. The motion pictures took me in every clime of this globe, showed me the different people, the different customs, showed me the ocean, the lakes, the rivers, the waterfalls, the mountains, the glaciers, the valleys, the fields, the farms, the villages, the towns, the big cities, the universal development of navigation, the steamers, the warships, even the canoe of the Indian, the railroads, the automobiles, the airships, telegraphy, wireless, telephone, etc. The motion pictures took me in clinic rooms where I saw some of the most remarkable surgical operations, took me in the offices, in the industrial plants, in the mills, in the factories, in the laboratories, where I witnessed some wonderful experiments, etc. And all this for the modest sum of five or ten cents, without having to spend days and months in railroads cars. The motion pictures showed me how tea, cotton, coffee, cocoa, etc., were cultivated and prepared for our general comfort. Well, the program is entirely too long to be enumerated in these lines, and the best I can say is "that motion pictures are the best encyclopedia ever offered to this world."

With such a list of novelties, of varieties, of originalities, I do not understand Mr. Lawford when he tells us that motion picture are flat, lack novelty, and require a stupid jig or a foolish Irish-German act to make them acceptable. The stage, with several centuries of experience, has been unable to show us the truth, as all that is shown in a playhouse is pure imagination, nothing novel, nothing original. It is a composition prepared by a playwright, a mere fiction; staged and acted by men and women who make it a business to be

unnatural, while the settings are painted on canvas from mere illusions, created by artists who never saw the scenes they try to depict.

Yet Mr. Lawford tells us that the stage giving only a very poor idea of nature does not need vaudeville as a drawing card, while the motion pictures, showing us on the screen real nature in its magnificence, must have vaudeville acts of the most silly character to draw in the crowds. In other words, Mr. Lawford in making such a statement seems to say that with our great educational system we are getting more dumb than ever and cannot understand the lessons taught us by motion pictures.

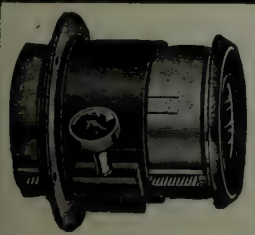
I have not the pleasure to know Mr. Lawford, but I can safely say that the inhabitants of the United States would have been very sorry if the exhibitors had replaced the admirable film of Gaumont called "The Poetry of the Waters" by a foolish Irish-German act. Yes, this "Poetry of the Waters" shows us the real ocean better than we can see it at Atlantic City, and the "Trawler Fishing in a Hurricane," also by Gaumont, shows us real boats tossed on high waves, real waves, waves that I had the pleasure to witness on a very stormy trip through the English channel, waves surpassing all imagination. Was it not a novelty for spectators to see on the screen boats nearly disappearing under such waves and waves surrounding the boats as high as mountains? I wish I had more time to quote more of these films as Selig, Pathe, Biograph, Essanay, Vitagraph, Eclair, Ambrosio, and many other manufacturers have shown us, novelties and originalities that cannot be duplicated on the stage, no matter the talent and experience of the managers.

To tell the truth, the cheap vaudeville was called upon by the pushcart men in the business in their ridiculous competition. That ilk did not look at the great opportunity before them; all they saw was a chance to beat out of business the legitimate showman, and so they adopted the cheap vaudeville, believing that if they could give a big program for little money, they would ruin their competitors. This time the pushcart man got his reward; he has been forced out of the game and to-day the honest and experienced showman is master of the situation, consequently cheap vaudeville is gradually expulsed from the moving picture theaters.

I do not claim a long experience. I talk from plain facts, and as I said, if we were to take a census of the moving picture theaters, we would see that at the present writing fifty per cent. of the houses have abandoned cheap vaudeville, to devote all their attention to good pictures, and we can predict that before another year vaudeville will be entirely banished, that vaudeville will be restored to the regular playhouses and the pictures will leave the vaudeville theaters. This reform is possible and will be accomplished now that the better classes are taking to motion pictures.

JOHN M. BRADLET.

Attorney-General O'Malley holds that exhibitions of the Jeffries-Johnson fight pictures are not a violation of the penal law of the State. Well, do the investors who were damaged by the crusade against them collect damages from the cranks or from the State?—Evening Telegram.



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CHAMPION FILMS.

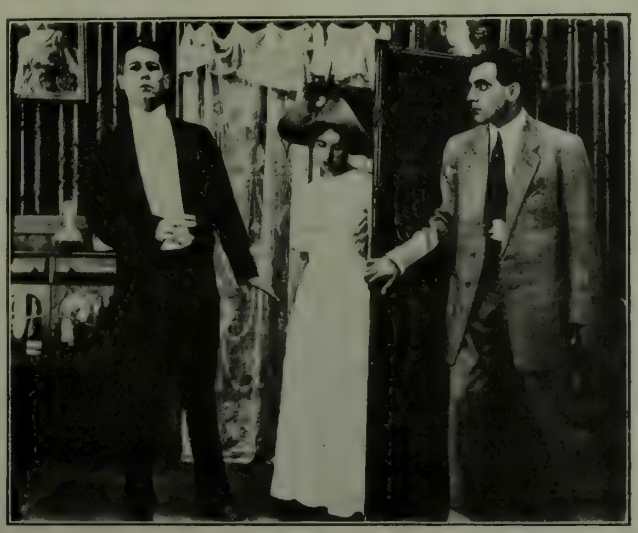
The bold statement of the manager of the Champion Film Company that he would stop at no expense to make "Champion films the best that the camera and art can produce" seems about to be realized. This concern has only issued nine so far, but each has been better than its predecessor. Talented actors, elaborate staging and good photography, plus a determination to succeed, form a combination that is bound to make good, and Champion is making good.



THE RICH MAN'S SISTER SPURNS THE YOUNG WIFE.
Scene from "His Indian Bride" (Champion).

POWERS PICTURE PLAYS

are becoming more and more popular with the exhibitor. The stories of this week's releases are all interesting episodes of daily life and portrayed by skilled actors. Particularly welcome to the exhibitor is the two-on-one Tuesday reel and the issue of September 6 is a lively comedy, "The Inconstant," and a very pretty love story, "The Girl Next Door."



THEY DISCOVER HELEN BEHIND THE SCREEN.
Scene from "The Matinee Idol" (Powers Picture Play).

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BIOGRAPH FILMS

TRADE MARK TRADE MARK

Released August 29th, 1910

THE MODERN PRODIGAL

A Story in Symbolism Showing the Egotism of Youth

What young man is there who has not during his adolescence promised for himself a great future, and how many examples have we not of the calamitous result of this ominous self-esteem. This Biograph subject teaches a lesson to young men, who leave their homes, with the know-it-all mien to set the world ablaze with their cleverness. Compare them as the tallow candle with the arc light—bright and luminous in their own sphere, but apparently snuffed out in proximity with the arc. The young man of this story leaves his country home exclaiming as he points city ward: "There, mother, is my sphere; there will I turn the world over." It is the same with him as it was with the son of old who was glad to get back and feed even among his father's swine. There has never been a more powerful sermon than this picture.

Approximate Length, 992 Feet

Released September 1st, 1910

THE AFFAIR OF AN EGG

A romantic country maiden writes a love message on an egg. The egg is served, and the young man before whom it is placed, seeks the writer. He finds her a spinster of uncertain age. The reason—egg has been in cold storage for more than twenty years.

Approximate Length, 295 Feet

MUGGSY BECOMES A HERO

Poor Muggsy gets into trouble again but as usual comes out of it with flying colors. He is about to see Mabel home from church when the pastor asks that he accompany two spinsters who had been accosted by tramps on their way to church. Muggsy performs the office of escort, meets the tramps and though he comes out of the mixup slightly disfigured, he lays the two tramps out.

Approximate Length, 693 Feet

BIOGRAPH COMPANY

Licensee of the Motion Picture Patents Co.

11 EAST 14th STREET :: NEW YORK

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.).

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, August 29.

Biograph—The Modern Prodigal (Dr.)	992
Lubin—The Stronger Sex (Dr.)	990
Pathe—Memento of the Past (Dr.)	636
Pathe—Kids Will Be Kids (Com.)	361
Selig—The Emigrant	995

Tuesday, August 30.

Edison—From Tyranny to Liberty (Dr.)	975
Gaumont—The Shepherd and the Maid (Dr.)	706
Gaumont—Ancient Castles of Austria (Scenic)	299
Vitagraph—Jean and the Calico Doll (Dr.)	970

Wednesday, August 31.

Essanay—You Stole My Purse (Com.)	475
Essanay—Who's Who (Com.)	525
Kalem—A Game with Fame (Dr.)	975
Pathe—Advertising for a Wife (Com.)	915
Urban—Buying a Beard (Com.)	495
Urban—A Cruise in the Mediterranean (Sc.)	420

Thursday, September 1.

Biograph—The Affair of an Egg (Dr.)	295
Biograph—Muggsy Becomes a Hero (Dr.)	693
Lubin—The Man Who Died (Dr.)	990
Melies—Won in the Fifth (Dr.)	950
Selig—The Road to Richmond (Dr.)	1000

Friday, September 2.

Edison—The Man Who Learned (Dr.)	990
Pathe—Saved from Ruin (Dr.)	682
Pathe—Deer Hunting in Celebes Islands (Sc.)	302
Kalem—White Man's Money the Indian's Curse	980
Vitagraph—A Life for a Life (Dr.)	995

Saturday, September 3.

Essanay—The Millionaire and the Ranch Girl	987
Gaumont—Unrequited Love (Dr.)	584
Gaumont—Calino Takes New Lodgings (Com.)	427
Pathe—Maggie Hoolihan Gets a Job (Com.)	930
Vitagraph—The Wrong Box (Com.)	985

Mr. Exhibitor

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STORIES OF THE FILMS

BIOGRAPH COMPANY.

THE MODERN PRODIGAL.—Egotism is the most dangerous quality man can cultivate, for it makes us overconfident of our strength of purpose. Self-esteem is a fault that rarely goes unpunished. How few of us realize what weaklings we are without the guiding hand of the Great Master of all. In the opening of this subject we find the callow youth as he points towards the city's spires, exclaiming to his dear old mother: "Mother, there in the big city is my sphere. There will I turn the world over." Off he goes cityward, ambitious and presumptious, and perhaps we may add reckless. Alas, the city's whirl is quite a change from the simple quiet life in the country and the youth falls a victim to the snares that beset the unsophisticated. After a bitter experience, he returns, and in symbolism we show him in the raiment of sin—a convict's suit. Approaching his old home, he sees there in front of the door the old chair in which sat his mother on the day of his departure. What a difference! On that day there shone the sunshine of hope; to-day, the clouds of despair. As he regards himself in his prison garb, he utters that penitential cry of the ancient prodigal, "I am no more worthy to be called thy son." Turning away, he staggers about exhausted to the pigsty, where he eats ravenously the husks upon which the swine feed. At this point we show the other side—the watchful father and his son. The father is the sheriff and has just received the notice of a convict's escape and a reward offered for his capture, the poor convict, meanwhile, being hounded from place to place by the pursuing guards. The sheriff's young son yields to temptation and is guilty of stealing apples and then lies about it. For this the father chastises him, so in the spirit of rebellion, he goes swimming with his playmates. Here he is guilty of disobedience and is made to suffer. Going beyond his depth, he is carried by the swift running current into the rapids. The boy's drowning seems inevitable, but the cries of his companions are heard by the fugitive, who is hiding in the bushes by the side of the stream, and at the risk of his life and liberty he plunges into the seething torrent and drags the child to safety just as the father rushes up, having been informed of the child's peril. Here is an awkward situation. He is torn by conflicting inclinations. As father of the rescued boy, he owes the fugitive an immeasurable debt of gratitude, but as sheriff it is his duty to arrest the convict. Here is where duty is unreasonable. However, there is no compromise where duty is concerned, and he is forced to perform it, odious though it be. At his home he leaves the prisoner in charge of his wife while he gets his carriage. The mother allowing maternal love to guide her feelings, feigns sleep that the prisoner may escape with a suit of civilian clothes, and return to his own despairing mother. As the poor unfortunate approaches his home, his mother, stretching forth her hands, exclaims: "My son was dead and is alive again; he was lost, and is found."

THE AFFAIR OF AN EGG.—Have you ever when you ordered "medium boiled in the shell," anticipated that these same hen products may hatch out a delightful romance? No? Well, here is an occasion of a near-romance—"near" because it was a trifle side-tracked. A romantic rustic maiden, while gathering the fruit of the nests for market, conceived the bright idea of sending a tender missive with her name and address on one of the eggs, relying upon Cupid delivering it to the affined one. But Cupid fell asleep at the switch, and the next we see of the egg is when it is served at a restaurant to a young man. Espying the writing thereon, he at once repairs to the address given. At this address he meets an old maid of fifty, fondling a cat. To his query she answers that the lady in question resides here and that she is the lady. No, this is not possible for the lady he asks for is the one whose name is written on the egg. Here is where the romance is scrambled, for she tells him that she wrote that when she was a girl many years ago. You see the poor maiden knew nothing of cold storage where the egg had reposed all those years.

MUGGSY BECOMES A HERO.—When we left Muggsy in our last subject he had just redeemed himself with his sweetheart Mabel. Hence it is that when Mabel is requested by mamma to accompany her to the church meeting, she sends him a note asking him to meet her after service and he may walk home with her. Muggsy is there on time all right, but fate conspires again. The sisters Frost, two spinsters, on their way to church, were accosted by a couple of burly tramps who frightened the poor old ladies so that they were afraid to make the return trip unaccompanied. So the pastor asks that some of the men escort them. Poor Muggsy is booked, much to his chagrin, and when the trio reach the deserted part of the road the tramps again appear. Muggsy assures the ladies of his protection, so to fear not. This declaration the tramps regard as a joke. Well the affair is on, and although Muggsy next appears in a torn, disheveled condition his opponents have to be carried bodily to the cooler—both knocked out. Mabel is justly proud of her Muggsy.

EDISON MFG. CO.

THE MAN WHO LEARNED.—The first scene shows the milking of the cows in the old, careless way, the milkers with unwashed hands and the cows just as they come from the pastures. Even the pails, beyond the casual scalding or washing out, are not in very perfect condition. A young man, the son-in-law of the proprietor of the old-fashioned dairy goods farm, protests against these conditions and against the poor pasturage the cows have. His father-in-law rather objects to the criticism of methods which have the sanction of precedent. He has carried on the business for thirty years in the same way and sees no sense in the new-fangled ideas. The quarrel grows in the kitchen of the farm house where an untidy maid is using dirty towels to wipe the cans, and finally reaches a climax when the younger man points out the shipping of the milk in an open wagon in the broiling sun without ice or protection. The father-in-law invites him to stop his criticism or leave the old farm. The young man accepts the latter invitation, and taking with him his young wife and baby, the latter the idol of the old man's heart, he goes away. The old man is obstinate even in the face of this separation.

City conditions and living do not agree with the little grandson and in a short time the child falls ill. The doctor is called in and rather shakes his head at the child's condition. Then we see the young mother on the street. She notices a sign which reads: "Old-Fashioned Dairy Goods." It recalls the old farm and the milk, and she thinks that possibly some would be good for the sick baby. She gets a pail from the storekeeper, and he ladles out from the open can some of the milk which she takes back to the little apartment. It doesn't seem any too clean being ladled out in this way, so she strains it and then feeling sure that it is all right gives it to the child.

And then the next scene shows us that the little one's condition is critical. The doctor, after asking what food has been given the child, makes a brief test and discovers that the milk is lacking in quality and not sanitary, and is probably responsible for the child's serious condition.

News of the child's illness then reaches the farm, and the old man, fairly beside himself with anxiety, forgets his quarrel, and packing up his things hurries off to the city. Arriving there he pushes past the anxious father, kisses the mother and bends over the bed of the little grandson. Then he demands of the doctor the cause of the child's illness. The doctor tells him it is the milk. The grandfather turns angrily upon the father with a demand to know why such milk was given the child. Of course, there is only one answer—the milk came from the old man's own farm and is a result of his unsanitary methods. The child's illness is directly traceable to his own obstinacy and carelessness and his unwillingness to learn modern ways. And then, at the hour of the crisis when the child must either live or pass away, the old man realizes his fault, and he kneels in thankfulness when the child's life is finally spared.

He returns to the old farm, and a little later the convalescent baby gets a characteristic note from "grandpa," inviting him to come and bring his father and mother with him to see some new things at the farm. The father refuses to go, but the mother takes the baby and we next see them back in the old kitchen, which is now clean and kept by a tidy maid, the slovenly one having transformed herself. Then follow successive scenes about the farm in which the cows have beautiful new pastures of picturesque value, rich in tall grass and running brooks. And in the dairy the milking is all done by white-suited men, whose hands have been carefully inspected, and the cows are sprayed, cleaned with vacuum cleaners, brushed and washed before the milking. The milk is never handled at all, but after being poured into the cans is sent on a trolley across to the strainer. From there it goes to the cooling machine and is bottled by another ingenious machine, which puts the caps on without the touch of a human hand. Even the bottles are cleaned and sterilized by machinery. Everything is white and clean and sanitary, and, as the mother writes, even the little grandson approves of the changes.

The picture ends with the coming of the young man, the baby's father, and with his recognition that the old man's apology has taken the best possible form. A reunited family brings the story to a close and shows us a healthy baby and a happy outcome of all the trials and troubles.

THE BIG SCOOP.—This film depicts the thrilling dramatic incident in the life of one Jim Connors, a crack reporter on one of the large New York dailies. Connors is immensely popular with all the newspaper fraternity, but unfortunately for himself he is addicted to the use of intoxicating liquors, which fact often incapacitates him from properly attending to his duties. The night city editor under whom he works is very patient with him at all times, till an infraction of the office rules is the last straw and Jim is summarily discharged by him.

We see Connor's home life. His wife and little girl are very fond of him, and it is a sad picture to see the beloved father and husband coming into his home in an intoxicated condition. When Connors tells his wife that he has been discharged she does not show as much anxiety over that fact as over his condition. The next day Connors comes to his proper senses and at the solicitation of his wife promises to give up drink. Having made this resolution, he calls on the city editor and asks to be reinstated. Thinking that this is the old story repeated, the editor refuses to put Jim back to work. Connors appeals to the managing editor—it is useless as he stands by his subordinate.

In a dejected mood Connors leaves the office. He strolls down to the business streets of New York and in an aimless sort of way reaches the banking section, hoping for some bit of information which might be of such value as to enable him to get a good story and place it with one of the papers. He has a fruitless afternoon and late that night is sitting in a cafe eating a light repast, when he overhears two men, evidently bankers, discussing in an earnest way some startling situation. As they rise to leave the place one of them loses a paper containing a lot of figures, and after their departure Connors picks up the paper. He can make nothing of the figures, but in the hope of something resulting follows the men from the cafe and through the banking streets of lower New York until they enter the side door of the Consolidated Trust Company. The door is closed immediately after their entrance, and Connors is prevented from seeing into the building by the shade being drawn just as he is about to look through the window.

The lateness of the hour and the anxiety of the men make him feel certain that he is on the trail of a big "scoop." His reporter's instinct makes him positive of it. He therefore determines to get into the bank in some way and raps loudly on the window. This brings the night watchman to the scene, who demands to know what he wants. Connors informs him that he has a document which belongs to the gentlemen who have just entered, and the watchman brings him into the bank.

In the upper room meanwhile the directors, the treasurer, the cashier and several officers of the bank are in consultation with the State examiner, who is examining the standing of the bank and the condition of its affairs with a view to suspending the business. Connors is ushered into this room, and the cashier and president are greatly relieved at finding the figures which they have lost. The excitement attendant upon the discussion of these very figures makes every one in the room lose sight of Connors. He realizes that his stay must be short, and he thinks rapidly. The telephone is on the table near the chair of the bank examiner, and he concludes that this will be a good means of hearing what is going on in the room without being personally present. Quickly cutting the end from a pen holder he inserts it under the hook of the telephone on which hangs the ear trumpet, thereby leaving the 'phone in operation. Replacing the trumpet, which is prevented from closing the connection by reason of the plug which he has inserted, Connors leaves the room. The bank switchboard is at the foot of the stairs on his way out, and he requests the watchman to allow him the privilege of telephoning to a friend. This the watchman at first refuses to do, but on Connors becoming graciously insistent he finally consents.

As the watchman proceeds on his rounds through the bank Connors hears what is going on in the room above, particularly what is said by the bank examiner, and the result is most startling. Fortunately the watchman does not return until he has heard the finish of the bank examiner's assertion that he will close the bank on the following morning at 10 o'clock. Adjusting the switchboard so that he can call the central office Connors rings up the office of the paper from which he has just been discharged and tells them he has a big "scoop" and will report to the office. At this juncture the watchman returns and he is forced to hang up the receiver. The message reaches the newspaper office where it causes great excitement for the reason that it is within twenty minutes of the hour at which the paper must go to press. A heated argument is precipitated between the night city editor and Jerry Smith, a close pal of Connors. The night city editor does not wish to stop the paper from going to press at the usual hour, and rather belittles the idea of Connors having a "scoop." Jerry Smith supports his friend in the matter, and the question of whether he will be given time or not is finally decided by the city editor allowing him until a few minutes of 1 o'clock to arrive at the office.

We now follow Jim Connors in his effort to get to the reporters' room on time. Flash scenes between the room and the action of Jim on the street make a very exciting story. Jim wins in the race and secures the big "scoop" for his paper. The night city editor and the managing editor are both present when he breathlessly announces the news which their paper alone will cast abroad in the early hours of that very morning.

Jim accepts the congratulations of his fellows but declines their proffered hospitality, and goes to his home and to the fond little wife who has been waiting all these hours for him. His long delay has made her worry and fear that perhaps Jim has again fallen from grace. She has given way to sleep, and her head is reclining on the table when Jim enters the room. She is at first doubtful when startled from her sleep, but the glad tidings which Jim gleefully imparts to her awakens her to a full realization of the welcome fact that her husband has "made good" in more ways than one.

KALEM FILMS

A GAME WITH FAME

Issued Wednesday, August 31st **Length, 975 Feet**

AN EMOTIONAL DRAMA

In this refined story Kalem Company presents its players in an ambitious effort that we believe will be thoroughly enjoyed and appreciated by our host of motion picture friends.

A TALE OF EVERYDAY LIFE

WHITE MAN'S MONEY THE INDIAN CURSE

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A CANADIAN INDIAN STORY

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Released Septemebr 9th

ALICE'S ADVENTURES IN WONDERLAND

A treat for young and old. The fanciful creations familiar to us from our own childhood are brought to life on the screen. Dear little Alice, beloved by thousands, is shown with all her strange acquaintances. All the quaint humor and spirit of the original illustrations have been retained.

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Release of Sept. 13th, A GREAT COMEDY BY ROY NORTON—"THE GREAT SECRET" a film of unusual merit

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EDISON MANUFACTURING CO. 72 Lakeside Ave., ORANGE, N. J.
90 Webster Ave., CHICAGO, ILL.

ALICE'S ADVENTURES IN WONDERLAND.—Alice and her big sister are sitting on the side of a hill overlooking the lake, the big sister busy with her book. Before long we see the little girl's eyes grow heavy and she finally begins to see things, the first being the rabbit, Alice's friend and guide in her travels. We see him take a watch out of his waistcoat pocket, look at it and then hurry on. Alice starts to her feet as it evidently flashes through her mind that she has never before seen a rabbit with either a waistcoat pocket or a watch to take out of it, and burning with curiosity she runs across the fields after it just in time to see it pop down a large rabbit hole under the hedge. In another minute Alice goes in after it, never once considering how in the world she can get out again.

Then the scene shifts and we see her falling down the rabbit hole. Either it is very deep or she falls very slowly, for she has plenty of time to look about her as she falls down, down, down. She wonders how many miles she has fallen, and thinks she must be getting somewhere near the center of the earth. Then suddenly she falls into a mysterious hall with doors all around it. The doors are all locked and when Alice goes all the way down one side and up the other, trying every door, she realizes that she cannot get out of the hall.

Suddenly then she comes upon the little three-legged glass table with nothing on it but a tiny key. She tries the key in all the doors of the hall, but alas! either there are no locks on the doors, or they are too small or too large. Then she notices a little door about fifteen inches high at the bottom of one of the big ones, tries the little golden key, and to her great delight it fits the lock. She opens the door and looks out through its passage into the loveliest little garden ever. She longs to get out of the dark hall, to wander among those beds of bright flowers and those cool fountains, but she cannot even get her head through the doorway.

Next we see her close the door and, returning to the table, lay the key on it. And then she discovers a mysterious bottle which bears the words "Drink Me." When she has taken a drink from the bottle she finds herself growing smaller and smaller, shutting up like a telescope. When she is ten inches high she can go through the little door, but now the key is high above her head on the table. The effect of Alice's change in size is very happily carried out and conveys the illusion perfectly.

Next we see her eat the wonderful cake which makes her grow tall enough so that she can get the key again. But then she does not stop growing, but keeps on until she fills the entire hall and begins to cry with grief at her inability to stop. She cries a whole pool of tears and incontinently tumbles into it. We see her splashing about and then crawling out of the pool as dry as if water were not wet at all. Then the rabbit reappears, very tiny compared to Alice now, and passes her, disappearing down the end of the hall. He leaves a little fan behind him, which Alice picks up and which has the same effect as the wonderful liquid in the bottle. She begins to grow small again and finally is able to pass through the little door into the beautiful garden.

Then follows the scene with the enormous puppy, who looks down at her with large, round eyes and seems to try to play with her. She is so tiny beside the puppy that he looks like an elephant. She takes up a stick to play with him and is almost sorry when he runs away and leaves her. She should have liked teaching him tricks very much, if she had only been the right size to do it.

Then she wanders on until she comes upon a little house about four feet high. While she stands looking at it and wondering what to do next a footman in livery suddenly comes out of the woods. She judges him a footman only because he is in livery; otherwise, judging from his face, she would call him a fish. He raps loudly at the door, which is opened by another footman in livery, with a round face and large eyes like a frog, and both footmen bow ceremoniously. The fish footman begins by producing from under his arm a great letter, an invitation from the Queen to the Duchess, after delivering which both footmen bow low and the fish man disappears into the woods, while the other sits down on the ground near the door staring stupidly into the sky.

At this moment the door of the house opens and a large plate comes skimming out straight at the footman's head. It just grazes his nose and breaks to pieces against one of the trees behind him. It is followed by several others which narrowly miss him, and Alice decides that she must go into the house and find out what it's all about. The little door leads right into a large kitchen full of smoke from one end to the other. The Duchess sits on a three-legged stool nursing the baby. The cook is leaning over the fire stirring a large cauldron which seems to be full of soup, and there certainly seems to be too much pepper in the soup for they all sneeze as the cook flourishes the pepper pot. In fact, the only people in the room that don't sneeze are the cook and the large cat which is sitting on the hearth grinning from ear to ear. It is Alice's first meeting with the Cheshire cat. Then suddenly the cook sets to work throwing everything within her reach at the Duchess and the baby,—fire-irons, dishes, saucepans and plates. The Duchess takes no notice of them even when they hit her, and the baby howls so much that it is impossible to say whether the blows hurt it or not. Then the Duchess gets up, throws the baby to Alice and disappears.

Then we see Alice carry the baby out into the woods when she suddenly realizes that some change has come over it. She looks down—it is neither more nor less than a pig. She feels that it would be quite absurd for her to carry it any farther, so she sets the little creature down and is quite relieved to see it trot away quietly into the woods. It has hardly disappeared from the scene when the Cheshire cat dimly appears upon the limb of a tree and smiles down at Alice. While Alice is talking to it the cat disappears and reappears again, which is very disconcerting to her.

In the next scene Alice has come to the house of the March Hare. There is a table set out under the tree, and the March Hare and the Hatter are having tea at it, a Dormouse sitting between them fast asleep. The other two are using it as a cushion, resting their elbows on it and talking over its head. The table is a large one but the three are all crowded together in one corner. They indicate that there is no room for Alice, but she indignantly tells them that there is room and sits down in a large armchair at one end of the table. It certainly is a mad tea party, for they drop everything into the teapot, and soon we see the Hatter take out his watch and look at it uneasily, shaking it now and then and holding it to his ear. Then we see him put butter in the works and indicate no when Alice protests that it is the best butter obtainable. As this fails to make the watch go, he dips it into his cup of tea and finally ends by putting it in the teapot. This is too much for Alice and she beats a retreat. The last she sees of the three, the March Hare and the Hatter are putting the Dormouse into the teapot after the watch.

Then comes the garden of roses and the croquet grounds of the King and Queen of Hearts, where we are introduced to their majesties and to the Knave with the family of Heart children. This scene is followed by a banquet at which the dastardly Knave steals the tarts and gets away with them, as told in the familiar rhyme. Although Alice is the only one to see him, she refuses to tell, even when summoned to the trial, which takes place in the next scene.

The first witness is the Mad Hatter, who nervously bites a piece out of his tea cup when called upon to testify and takes off his shoes instead of his hat in respect to their majesties. The cook with her pepper box is another witness. She makes them sneeze but refuses to give any valuable evidence. Then comes Alice, the last witness, who angers their majesties by her refusal to convict the Knave, and who protests at the idea of sentencing him without going through the formality of finishing the trial. She braves the angry Queen, who can plainly be seen ordering Alice's head cut off. Then, as in the book, Alice indicates that she doesn't care for them and that she knows that they are nothing but a pack of cards; at which sign the whole pack rises into the air, the people changing to real cards and coming flying down upon her and about her head. She tries to beat them off and in so doing wakes herself up to find herself again upon the hillside, with the big sister gently brushing away the dead leaves that have fluttered down on to her face.

ESSANAY FILM MFG. CO.

THE MILLIONAIRE AND THE RANCH GIRL.—Nellie Blair and her father, an invalid, are in hard circumstances, due to the long illness of the latter. They have mortgaged their ranch and the mortgage is held by a young millionaire in a distant city, a local agent, however, representing him. Howell, the agent, an unscrupulous and crafty schemer, loves Nellie, and having proposed to her unsuccessfully, finally resolves to make use of the mortgage which he, by law, may foreclose at any time.

Howell calls on the old man and insists on being paid. Blair deplores his lack of funds and begs for more time. Howell leaves, finally, with a half-way promise to let the matter stand for a few days, and on his way back to town encounters Nellie. He again presses his suit, but she scorns him, and when he turns on her with blazing eyes, showing her the mortgage and threatening her with the loss of her home, she brands him a coward and hurries away sobbing.

Some few days later Milton Rodd, the young millionaire, in his office in the city, receives word from Howell explaining in highly exaggerated terms the flat refusal of Blair to pay the mortgage. Rodd immediately writes Howell and in the body of the letter orders him to collect the mortgage, but adds a significant postscript to the effect: "But if they are financially unable to meet this, give them all the time they desire."

This letter plays an important part in Howell's campaign for the girl's hand, and presents a strong situation in the story. The crafty agent tears off the postscript and presents to Blair merely the body of the letter, which orders the agent to evict Blair and his daughter upon refusal to pay.

The next day the old man and his daughter are evicted, and are forced to take up their abode in a tent. Howell again comes on the scene with his promises and temptations, but Nellie orders him away.

Milton Rodd at this time suffers a breakdown from overwork, and is advised by his physician to go to the country for a rest. Having heard of the eviction of the Blairs, he resolves to make the ranch house his home during his vacation, and a few days later he is comfortably established on the premises. By a lucky accident Nellie and her father, out for a walk, come into the yard for a drink of water, and meet Rodd. Nellie refuses to speak to him, and Rodd learns their identity from one of his ranch hands.

Scenting trouble, and suspecting that something is not quite right, Rodd follows Nellie and her father to their tent, and though she again refuses to talk, he obtains sufficient information to be convinced that Howell was not on the square.

He learns the whole wicked scheme when he forces Howell to produce his letter and also the detached postscript. With this as proof of his own innocence, he forces Howell to accompany him to the Blairs' temporary abode and makes him confess to his evil scheming.

When Howell leaves, the girl expresses her gratefulness, and it is only too evident that a love affair is well started between them.

A DOG ON BUSINESS.—"Weary" William, who is hungry and obsessed with a desire to make some easy money, hits upon a really excellent idea. The inspiration comes when he finds a stray pup, which appears to be in about the same fix as he—hungry and homeless.

"Weary" appropriates the dog and plans his campaign. He finds that he needs more dogs, a bunch of dog collars and a sign. After he has corralled a score or more of canines with collars, each bearing the name "Rover," he gets busy with a sign which reads to the effect: "$100 reward for the return of my pet dog, bearing collar with the name 'Rover.' Mrs. Dogonyou, 22 Stung street." The sign is posted, and "Weary" lingers close by to await developments.

Things start immediately. A copper wanders by and reads the sign with interest. The hobo, unfearful, hurries back to his corral, selects a canine, and hurries back to the copper's beat. The limb of the law is easily roped in, pays five dollars for the dog, and hurries off to claim the reward.

"Weary" repeats his little game with a dozen or more pedestrians, among whom are a bevy of pretty girls, a baker, a banker, a sport with a tennis racquet, and a wandering Jew. When he has sold out he resolves to go around to 22 Stung street and watch the fun.

It is not long before the crowd arrives, scores of them, each dragging a pup and each confident of receiving the reward.

Imagine the crowd's dismay when they find that 22 is the number of an empty house!

The finish of the film is fast and furious, when the hungry bull pup, purchased by the Jew, catches him by the seat of the trousers and refuses to let go.

KALEM CO.

WHITE MAN'S MONEY, THE RED MAN'S CURSE.—The story is supposed to be located with an Indian tribe so situated in reference to the whites that they have become more or less affected by the white man's ways.

Two young bucks have made the usual Indian offers for the daughter of the chief, but the chief is not influenced by horses and robes and wants his daughter paid for in white man's money. The two Indian suitors naturally start out to get it. Their efforts result in the death of one and the jailing of the other.

The story is a study of the influence of the whites upon the redskins and the careful attention to details makes the picture of historical value.

A GAME WITH FAME.—It is the story of a young woman living in a country town who is so ambitious for a literary career that she forsakes her lover and her family, and goes to the city to take a position on a magazine. Her work catches on immediately and she quickly arises to a position of considerable importance in the Bohemian life of the big city. In the excitement of her successful career she utterly forgets the folks she left at home. Even her lover is overlooked in the excitement of the game and she becomes betrothed to a man of the world who is interested in her for her position rather than her personality. In the meantime the girl's eyes have been giving out and she becomes practically blind. New York specialists give up her case as hopeless and in her distress all her Bohemian friends desert her, even her new found fiance. She is then compelled to return to the country home, expecting that her own people will have no love left for her; but she meets with open arms instead of rebuffs and very quickly learns that her original loves were the best after all.

LUBIN MFG. CO.

THE STRONGER SEX.—Laura Jackson, left an orphan, comes to the city to obtain employment, but finds employers unsympathetic, and discovers that it is almost impossible for a woman to make a living wage. Her funds are getting low when a contrast between the two bulletins in front of an employment agency impresses her. A male stenographer is offered fifteen dollars and a girl but three. With her small savings she purchases a complete outfit, and as her own brother, sets forth to obtain employment. Her trim appearance is in her favor, and she not only quickly obtains employment, but she wins the love of the girl stenographer, and is forced to disclose her secret to the girl. The bookkeeper is jealous of the stenographer's love for the new clerk, and seeks to

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New York

obtain his dismissal by concealing some bills in the boy's pocket and reporting his loss. But the stenographer has overseen the action and sets matters straight. Desperate at discovery the bookkeeper aims a blow at his rival that fells Laura to the floor, and in her excitement the stenographer discloses the secret of her sex. Laura is sent to the hospital with concussion of the brain, but makes rapid recovery and returns to her position, now in the proper garments of her sex, to become a member of the firm through marriage with its head.

THE MAN WHO DIED.—James Jardine is wealthy, but he would willingly give his money to regain his health, though the best surgeons have pronounced his paralysis incurable. William Jardine, his graceless brother, comes as a self-invited guest and usurps to himself the rights of the household, and even comes to regard James as an intruder. He is rather well pleased when it is believed that the helpless man has rolled into the lake, and takes complete possession of his legacy. But James Jardine was not drowned. As he sat in his wheel chair a couple of automobilists, with alcoholic kindliness, decided to give the invalid a ride, and in raising him to put him into the car they knocked the chair into the lake. Soon they tired of their company and unceremoniously dumped him beside the road, where he is found by Dr. Griggs. Griggs tells Jardine that his paralysis is curable, and while the treatment is being given Jardine gives no hint to his brother. Love comes with health and Alice Griggs goes with him as his bride when he returns home. He is not a welcome visitor when he arrives, for Bill is riotously enjoying himself with some of his boon companions, and does not relish being turned out of the house with but a small allowance. But James is mindful of the many insults and annoyances and the time of reckoning has come.

GAUMONT.
(George Kleine.)

YVONNE'S SACRIFICE.—Yvonne, a fair maiden, and her widowed mother find lodging in cosy rooms among the middle class dwellers of Paris and soon become well acquainted with the people of the neighborhood.

Mother and daughter both fall in love with an elderly gentleman living in the apartments next to their's, but unfortunately for Yvonne, it is her mother whom the elderly gentleman loves. After we watch the progress of the courtship as carried on in several beautiful nooks of that great city the mother writes telling her daughter that she has made up her mind to marry her neighbor. Yvonne is overcome with grief and after a time makes up her mind to leave them and spend the rest of her life in a convent. After writing a short note of farewell to her mother we see her bravely packing up her few treasures and leaving the home.

FOUR LITTLE TAILORS.—The opening scene is in a tailor's shop, showing the four assistants more or less in love with their employer's daughter. After some time, the tailor says he will give his daughter to the one who shows himself to be the cleverest. Some very amusing incidents follow.

In keen competition we see them all trying to perform the most difficult tasks, in order to win the much-cherished reward. They attempt to sew without thread, and without a needle, and also to sew the wing of a fly. The last man, however, fulfills the desired tasks, and is duly accepted by the daughter.

The various feats accomplished during the contest are clever examples of trick photography. The sewing without thread and without needle are both shown greatly magnified.

"The man who leaves fancy devices and useless tricks alone, sticking to his trade, wins the bride," is the moral tacked to this story.

THE VOW; OR, JEPHTHAH'S DAUGHTER.—Jephthah, the ninth judge of the Israelites, a natural son of Gilead, of the tribe of Manasseh, was expelled from his home by his brothers, at the death of his father, on account of his illegitimate birth. He withdrew to the land of Tob, where he became the chief of a band of brigands. Later on, when the Israelites resolved to oppose the Ammonites, they invited Jephthah to become their commander. He accepted the invitation on condition that he should remain their ruler if he defeated the Ammonites. When setting forth against the enemy, Jephthah, who perhaps feared that the Lord would not favor him on account of his past, made a solemn vow to the Lord that if he returned victorious he would offer up for a burnt offering whatsoever first "came forth from the doors of his house" to meet him. When Jephthah's daughter, an only child, heard of her father's victory and return she rushed to meet him and was the first person to "come forth from Jephthah's house."

IN THE PYRENEES.—A combination of scenic and spectacular subjects most unusually and originally set forth.

Romantic scenes on the banks of mountain streams revealing fresh beauties of majestic nature at every turn.

The chiseling and modeling of rain and frost continuously presented in wonderful arched and fantastic designs.

Nestling among the trees at the foot of great hills are the picturesque huts of peasants and ruins of old castles.

A film which makes the audience wish it were of greater length.

THE SHEPHERD AND THE MAID.—A party of tourists go mountaineering one morning, and a lady of their number becomes separated from the others and falls down a cliff, without, however, any serious injury. Her cries are heard by a mountain shepherd, who, guided by the sound of her voice, finds her. He informs her father, and takes the girl back to the house at which she lives. The shepherd receives their thanks, but he has conceived a great liking for the young lady, which is returned. The separation proves unhappy for both. The last scene is forty years afterwards. They have not forgotten their parting and the vision of their one kiss rises before their eyes.

ANCIENT CASTLES OF AUSTRIA.—From Modling to Hinterbruhl by electric railway—a few moments' ride among a strange assembly of natural scenes immediately contrasted with works of a commercial nature. Castle of the Duke of Leichtenstein, a magnificent structure suggestive of the days of romantic knightbood; it is situated on a high cliff above a beautiful valley. Ruins of an old castle on a steep hillside overlooking a silver stream which flows between forest-covered banks. The Black Tower, another famous landmark of this vicinity; now only a few imperfect arches mark the place where once grandees and ladies fair were wont to gather.

URBAN-ECLIPSE.
(George Kleine.)

ESCAPE OF THE ROYALISTS.—Croche, a revolutionary spy, surprises a party of noblemen, who are planning flight. Overhearing their arrangements, he follows them unseen to the seashore. The beautiful daughter of a Revolutionist gives her jewels to the fugitives to assist their escape. Failing to arrest either of the men Croche seizes the girl, compelling a young officer to take her as prisoner to a neighboring inn. Impressed by her beauty, the officer assists her to escape.

Followed by a crowd of excited Revolutionists, Croche gives chase, captures the girl and drags her to prison. Her protector tells his story to the chief of police, imploring him to grant her freedom. He obtains a signed pardon, and permission to marry his protege. Returning to the prison, Croche finds our hero leading forth his captive in triumph.

BUYING A BEAR.—A happy party of holiday seekers get into a street brawl with a flower seller and consequently are taken in charge and trotted off to the police station. Owing to the absence of the chief inspector release is refused them under any pretext.

Shortly afterwards, some traveling showmen, accompanied by a bear, are brought in for the inspection of their papers. On learning the nature of the newcomers' calling, the friends offer a good sum for the exchange of costumes in order to get out of their predicament. The papers being found in order, they are duly set free, accompanied by the bear.

All would have gone well if the bear had behaved, but finding himself in strange hands he starts having high jinks of his own. Finally, the police once again interfere, and finding that the bear has imbibed rather too freely, procure a barrow on which he is taken without friends to the station.

On full explanation, the bear is restored to his original owners, who, after being severely rebuked, are set at liberty.

G. MELIES.

THE ROMANCE OF CIRCLE RANCH.—Getting his laundry from the Chinaman, "Honest Jim" spruces himself up in preparation to make a call on "Bess," with whom he is in love. Calling at Circle Ranch, her home, he finds Jack Rance making overtures to her father for "Bess'" hand. She greets Jim pleasantly, but she dislikes Jack; there is something about him which is distasteful to her and when her father intercedes for him she leaves the porch and hurries into the house.

She does not have to wait very long to see "Jim" and "Jack" in their true colors and make a choice between the two. The clergyman of the ranch settlement and the surrounding country comes to the post office where a crowd of cowboys are gathered to receive their mail. Jack approaches him saying, "Dance, d—n you, dance!" The minister refuses and Jack shoots a revolver at his feet and the godly man is obliged to do the light fantastic to the great amusement of the rest of the boys.

The next victim of the bully's pranks is the Chinese laundryman, whom Jack taunts, kicking over his basket of laundry, and, when the "chink" resents the insult, Jack makes a lunge at him which is intercepted by "Honest Jim," who knocks the bully down. Bess is a witness of these doings and then and there selects the better man.

Jack receives a letter announcing that he has won out in a claim for a mine and is now a rich man. At once he goes to Bess' father, shows him the letter. The father calls Bess in the room and Jack shows her the letter. She throws it upon the floor in disgust. Bess tells her father that she has made up her mind and will marry Jim. He tells her he will not consent to the match, she must marry Jack; then commands her to go to her room.

She decides to elope with Jim, sees the Chinaman passing the window and gives him a note telling Jim to meet her at the three-mile turn of the road, bring a clergyman and they will get married despite every opposition. The note is delivered. Jim gets "Sam Sing" to go for the clergyman. Glad to get square with Jack for his insults, Sam and the clergyman are only too glad to offer their services to the happy pair. All hands meet at the appointed place, the ceremony is nearly completed when Jack and Bess' father, who have discovered the girl's flight, are seen approaching in hot pursuit.

The eloping party jump on their horses and the marriage is consummated by the minister as they are riding at full gallop. The ride is a hot one and full of excitement. You can't help urging the horses on and you find yourself moving up and down with the motion of their pace; it is some ride, you must admit. When the horses are brought to a halt the father and Jack learn that Jim and Bess are one. The father, after all, is not displeased, forgives his daughter, welcomes Jim as his son-in-law while Jack slinks off, vanquished and smarting under the derisive laugh of the Chinaman and the smile of satisfaction beaming from the placid features of the parson.

WON IN THE FIFTH.—He has fought his last fight and the prize-ring will know the old pugilist no more. Knocked out by an organic disease, he is in a bad way not only physically but financially. He has an interesting daughter, a bright boy and a good wife who are well thought of by the people of the neighborhood in which they live, among whom is a young minister.

The doctor who attends the old boxer sees that nothing but a complete change to some warmer climate will benefit the patient and also recognizes that under the circumstances the change would be impossible unless someone comes to his assistance with the necessary money to defray the expense. The physician writes a note to the young clergyman telling him of his diagnosis of the case and his conclusions.

The young divine hastens to see the sick man. On his way he passes a theater in front of which there is this announcement: "$500 will be given to any middleweight who will meet the middleweight champion, Denny Dooley, and last five rounds; bout immediately after regular performance to-night." An idea comes to the minister, who has been a noted college athlete: If the worst comes to the worst, he will meet the champion and try to win the five hundred dollars and give them to the old pugilist to defray the expense of sending him away for treatment to some health resort.

Changing his general appearance, laying aside the evidences of his calling, the young man attends the show that evening and impatiently awaits the appearance of Denny Dooley. The manager announces the champion middleweight and makes the five hundred dollar offer to anyone who will meet him and last five rounds. The minister steps on the stage and says he would like to try. The contest begins and the first round is an even break. Round after round is fought; in the third the minister gets warmed up, shows his class, and in the fifth round gets one over on the jaw of his opponent, knocking him out, winning the bout and the five hundred dollars. The next day he goes to the sick man's home, presents him with the money, thus giving his friend a chance for health and life and gaining the gratitude of the family as well as the hand and heart of the daughter.

PATHE FRERES.

MEMENTO OF THE PAST.—The apple of her father's eye, the brightest thing her mother knows, little Violet's sudden illness and death are a shock to her parents that created sad havoc in their lives. Their love and tenderness for their child was their sheet anchor, and without her the sweetness of life is changed into bitterness and gall. He drowns his misery in drink while she slaves with her needle. Weary of the life, the woman at length decides to leave her husband. She is packing up a few articles of clothing when the man enters with a sneer on his lips and a jeer in his voice to mock at her. He makes no attempt to stay her until the sight of a toy, the doll which Violet had clasped in her arms as she lay dying, gives birth to another violent quarrel. Both claim this last memento of their child, and both clutch desperately at it, hate in their two faces drawn close together in the struggle, cruel malice and resentment betokened in their whole attitude—a pitiful sight indeed until the tension is suddenly and spontaneously broken by a sob, as the memory of their child touches some forgotten spring in the minds of both, making the hard faces to relax, the clutching fingers to straighten, and the lines of the mouth to soften, as husband and wife, with a sudden cry for mutual sympathy and forbearance, cling to each other in a close embrace.

KIDS WILL BE KIDS.—Dick and Lucy are cautioned by their parents, who are about to go out, to do their lessons and be good children. The two youngsters promise and open their books before them. The door, however, has scarcely shut, before they have commenced a series of somersaults, jumps and other startling acrobatic feats, which continue uninterruptedly until a ring is heard at the door. The parents have returned and when they enter the room they find the children with their heads buried in their books, hard at work at their studies.

ADVERTISING FOR A WIFE.—Louis Conroy thought when he inherited his father's comfortable fortune and took a little apartment of his own,

WATCH FOR IT

The Appeal of the Prairie

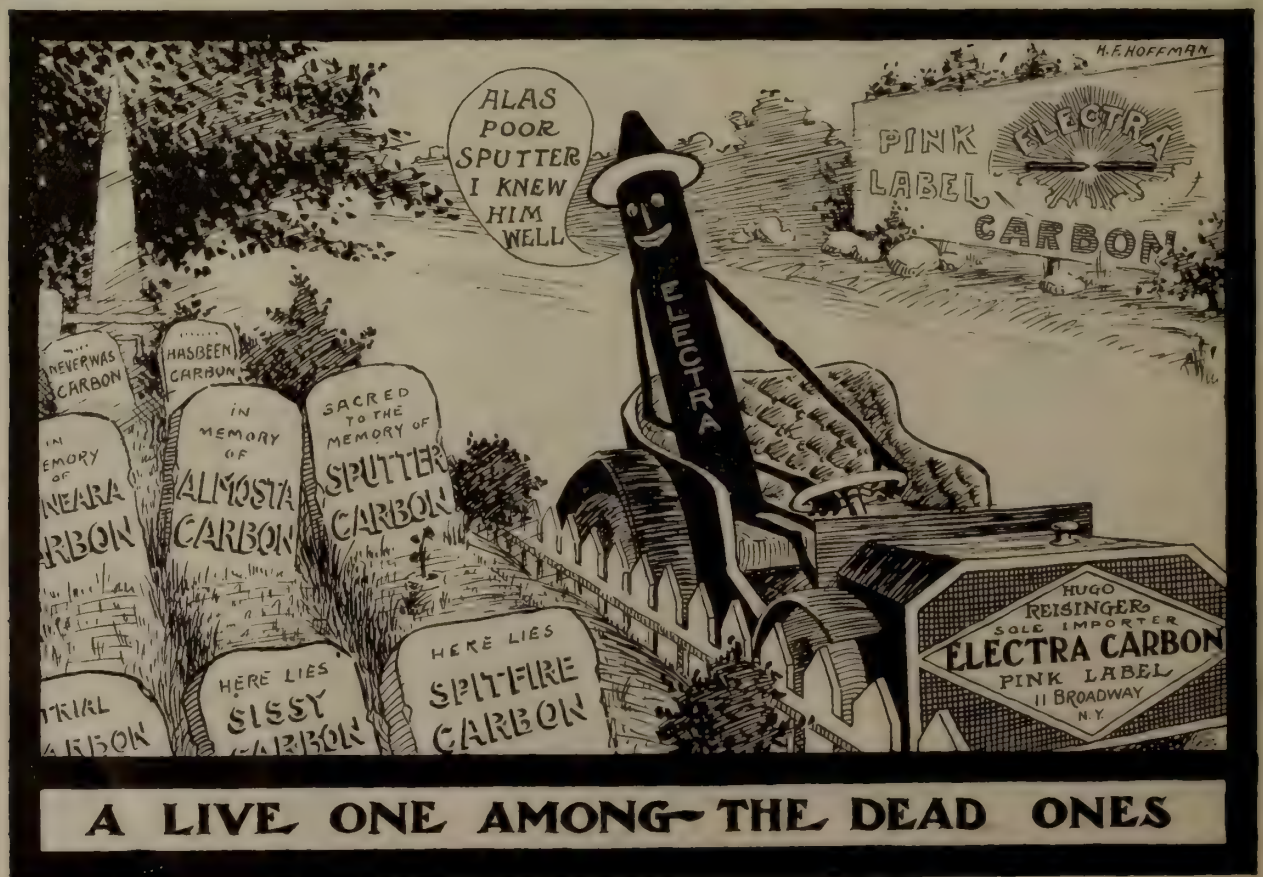
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PATHÉ FRÈRÉS

CHICAGO
35 Randolph St.



A LIVE ONE AMONG THE DEAD ONES

that he had everything that he could desire. But he was soon disillusioned, and found that he needed a wife to complete his happiness. Louis was a man of action, and the idea no sooner occurred to him, than he had written and taken to the local newspaper for insertion an ad. stating that applicants for the position of wife to a handsome, rich young man should apply the following day. True, on his way home it caused him to ponder when he saw a family of six boys, but they passed on their way quickly. Next day Jerome avenue was astir. All sorts and kinds of women were making for the Conroy apartment. Louis got a glimpse of them from the window, that was enough for him, and after a moment's thought he discovered a way to get rid of the surging mass of applicants. He burnt some cork and colored his hands and face. Entering his parlor, he asked for the first to be shown in. She did not at first see his face, but when she did, what an uproar there was. She rushed out and told the mob waiting outside that it was a colored man that had advertised; and the way they left that house would have done credit to a rat pursued by a terrier. One colored woman remained, however, and she was now shown in and was delighted to find his visage to be jet black. Falling on him and kissing him, she noticed that white appeared where she kissed him, and his trickery being thus exposed she left after administering a few blows of no gentle character. Mary, the maid, ascertaining that he had been unable to select a wife, came to the conclusion that it was up to her, so, disguising herself in a cloak and heavy veil, she entered the porlor. Louis was at once attracted by her pretty figure, and when she fetched his pipe and lit a match for him, he came to the conclusion that he had obtained the right girl. When he discovered who she was, it did not alter his opinion, and he gave her the ring he had purchased in anticipation of getting engaged to someone that day.

SAVED FROM RUIN.—John Mortimer is staying with his wife, Marian, and her sister Beatrice at Monte Carlo, and is fast ruining himself at the gambling tables. Claud Charlton is a great admirer of Marian, and one day, seeing her husband lose his fortune at the Casino, he despatches a note to her that if she will meet him he will advance her husband sufficient to set him on his feet. Beatrice, who has noticed Claud's attitude towards her sister, is suspicious when the note comes by messenger, and opens it. Heartbroken at learning of her brother-in-law's misfortune, she decides to keep the appointment herself. At the appointed time, heavily veiled, she meets Claud, but a gust of wind allows her partially concealed face to be seen, and Claud, greatly surprised, hears the whole story. He is generous hearted enough to reassure the trembling girl, and advances Mortimer the money for the sake of one whom he says he has found to be an angel in disguise and whom he decides to marry.

MAGGIE HOOLIHAN GETS A JOB.—Maggie Hoolihan, fresh landed from Ellis Island, having just come over from one of the little villages in the remote west of Ireland, was anxious to immediately commence to make her fortune, so she applied at Mr. Jinks' house in Jersey City for a job as maid. Having a very strong recommendation from the priest of her native village, she was soon installed in this position. While the family are out she incidentally brushes Jinks' coat with the carpet sweeper and drops it in the street. This attracts the attention of Officer Clancy, who, looking up, sees her fresh rosy cheeks. It does not take him long to make up his mind to go in, and the two soon become fast friends, and Maggie invites him to stay to supper. This was her undoing, for the Jinks family returns, find Clancy and Maggie sitting in the parlor eating the succulent meal that they had returned to partake of, and it took but a few moments for Jinks to throw them both out. Clancy then uses his influence to get Maggie a job, and takes her first to a laundry, where she soon has to leave in a hurry when she hurts another employee with her hot iron and also ruins some very fancy lingerie. Thinking to keep her under his own eye, he next gets the captain of the precinct to give her a job as scrubwoman at the station house, but when she unlocks the cell doors and allows the prisoners to escape, it is easy to see that this is not her sphere. Finally Clancy decides to marry her and to give her a permanent job for life, and he accordingly takes her to his home and introduces her to his children, only ten in all not counting the dog. Here she settles down and looking after this family keeps her busy, while she leaves it to Clancy to get together the fortune she hoped to make.

SELIG POLYSCOPE CO.

THE EMIGRANT.—"The Emigrant" will be offered with the hope and the confidence that it will serve as another strong "friend maker" for the Diamond S trade-mark. In this picture Selig has gone to the steerage of a trans-Atlantic liner to take up the first threads of his story. He follows a party of emigrants to Chicago, where they are being unloaded from a railroad train and sent to their respective destinations. One of their number wearing an identification card in his hat which bears the information that he is "L. Jacoby, going to Omaha, Neb.," becomes confused and is lost in the crowd.

Realizing that he is alone—a stranger in a strange land, and being unable to make himself understood by word of mouth, he wanders through the city until he chances to meet a stranger who will stop long enough to read his card and put him on his way. The stranger is kind. The traveler gives him his last few dollars to pay for transportation to Omaha. He is taken to an overhead railway and shoved aboard the train.

He turns to thank his benefactor and finds himself alone, speeding over the city in an "L" train—his new-found friend and his money gone. We meet him again at the "L" terminus. Heartsick and weary, he takes up his aimless wandering; he is attacked and injured by a gang of street hoodlums when two good Samaritans, in the persons of a big-hearted Irishwoman and her son, take him, wounded and bleeding, into their home, where they nurse him back to health and give him his first insight into true Americanism.

He has become a good and respected citizen of our United States; adversity has set a heavy hand upon his Irish benefactress and her son. He repays them in a way that will make you glad.

VITAGRAPH COMPANY.

A LIFE FOR A LIFE.—A strange attachment, akin to love, has been formed by a convict for a rat which he has caught and tamed and of which he has grown very fond. It is the only living thing he cares for and which cares for him, and in the solitude of his cell the companionship of the rodent gives the poor fellow a great deal of comfort and pleasure.

One of the keepers of the prison sees the prisoner playing with the rat, rushes into the cell, dashes the animal to the floor and kills it. The convict seizes the keeper by the throat, strangles and almost kills him. He is brought before the warden and placed in solitary confinement.

A visiting clergyman, a friend of the warden, is escorted through the prison, in company with the warden's wife and child. When they enter the cell of the convict placed in solitary confinement they find him morose and sullen, grieving over the loss of his friend and companion and the injustice of the whole human race. The clergyman speaks to him kindly and the warden's little daughter sympathizes with him, while her mother looks at him with pity.

His heart is somewhat mellowed by these evidences of consideration, and when the clergyman visits his cell the second time, by permission of the warden, the whole spirit of the man seems to have undergone a change and his huge frame is convulsed in tears that seem to wash out and purify his soul. He seems a changed being, and soon the warden makes him a "trusty" and gives him the care of his garden and freedom of the prison grounds. While caring for the flowers he often meets the warden's little girl, who has become very fond of him, and he idolizes her, looking upon her as a visiting angel whenever she comes near; his gratitude for the kindness shown him is sincere and he longs to show it in his own limited way.

Through an unforeseen event an opportunity presents itself wherein the convict shows the sincerity and depths of his loyalty to those who have befriended him. The warden's house catches fire and his little daughter, who is in the house, is unable to escape from the flames. Would-be rescuers attempt to penetrate the flames and are driven back by the blaze and smoke.

The convict sees the burning home, runs to the scene and, heedless of himself, penetrates the blazing building and saves the child, just as the father reaches his home and is prevented from rushing into the mouth of certain death. The warden clasps his child to his breast and the convict hero falls unconscious into the arms of the guards. He is carried to the hospital, and when he has recovered consciousness the warden and his daughter call at the hospital to see him. The warden thanks him for the life of his child and commends him for his bravery and unselfish deed. The little daughter throws her arms around the poor fellow's neck and the sick man tenderly strokes her head and declares he was willing to lose his own life that she might live.

THE WRONG BOX.—Mistakes are common, especially when a young man is in love, like the one in this story. His girl's parents arrange a reception and dance. In accord with the proper caper he buys some cut flowers for her and orders them sent to his house. Then he goes to a gents' furnishing store and buys himself a suit of pajamas, taking them home with him in a box.

He places the box on a chair in his room, and when the box of cut flowers is sent from the florist's they are placed on another chair. Taking his coat off, he throws it on the chair holding the box of flowers, entirely covering the box. He calls a messenger boy and tells him to take the flowers to the young lady's home. The boy, seeing only one box, naturally picks up the one in sight, containing the pajamas, and delivers them to the young lady with the young man's note saying he hopes she will wear them for his sake.

When the adored one opens the box and recognizes its contents you can readily see the young man's finish. She goes to the reception without him, accepting the attentions of another young man, and refuses to notice or listen to the apologies of the young fellow who sent the wrong box. He cannot understand her treatment of him at all, and she leads him a merry dance which makes him look and feel like a monkey.



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July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997
July 11—What the Daisy Said (Dr.).....987
July 14—A Child's Faith (Dr.).....986
July 18—A Flash of Light (Dr.).....998
July 21—As the Bells Rang Out (Dr.).....457
July 21—Serious Sixteen (Com.).....535
July 25—The Call to Arms (Dr.).....994
July 28—Unexpected Help (Dr.).....968
Aug. 1—An Arcadian Maid (Dr.).....984
Aug. 4—Her Father's Pride (Dr.).....996
Aug. 15—The Usurer (Dr.).....994
Aug. 18—When We Were in Our 'Teens.....475
Aug. 18—An Old Story With a New Ending....512
Aug. 22—The Sorrows of the Unfaithful (Dr.) 994
Aug. 25—Wilful Peggy (Dr.) 997
Aug. 29—The Modern Prodigal (Dr.).....992
Sept. 1—The Affair of an Egg (Dr.).....295
Sept. 1—Muggsy Becomes a Hero (Dr.).....693

EDISON CO.

July 15—How Bumptious Papered the Parlor (Com.) 820
July 19—The Old Love and the New (Dr.)....995
July 22—A Frontier Hero (Dr.).....
July 22—Lazy Farmer Brown Comedy (Com.)....
July 26—Peg Woffington (Dr.).....990
July 29—An Unexpected Reward (Dr.).....750
July 29—Bumptious as an Aviator (Com.).....250
Aug. 2—With Bridges Burned (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Edu.)...325
Aug. 5—The Moths and the Flame (Com.)....675
Aug. 9—The Lady and the Burglar (Dr.).....950
Aug. 12—The Attack on the Mill (Dr.).....1000
Aug. 16—His New Family (Dr.).....1000
Aug. 19—How the Squire Was Captured (Com.)
Aug. 19—Bumptious Takes Up Automobiling (C.)
Aug. 23—Love and the Law (Dr.).....1000
Aug. 26—The Valet's Vindication (Dr.).....995
Aug. 30—From Tyranny to Liberty (Dr.) 975
Sept. 2—The Man Who Learned (Dr.).....990
Sept. 6—The Big Scoop (Dr.).....1000
Sept. 9—Alice's Adventures in Wonderland (Co).995
Sept. 13—The Great Secret (Com.).....990

ESSANAY FILM CO.

July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....
July 20—The Thief (Dr.).....992
July 23—The Desperado (Com.).....1000
July 27—A Fair Exchange (Com.).....635
July 27—A Personal Matter (Com.).....344
July 30—Broncho Billy's Redemption (Dr.).....950
Aug. 3—Mulcahy's Raid (Com.).....550
Aug. 3—A College Chicken (Com.).....448
Aug. 6—Under Western Skies (Dr.).....1000
Aug. 10—Up-to-Date Servants (Com.).....827
Aug. 13—The Girl on Triple X (Dr.).....950
Aug. 17—The Count that Counted (Com.).....973
Aug. 20—The Dumb Half Breed's Defence (Dr.)
Aug. 24—Take Me Out to The Ball Game (Com.) 990
Aug. 27—The Deputy's Love (Dr.) .....
Aug. 31—You Stole My Purse (Com.).....475
Aug. 31—Who's Who (Com.).....525
Sept. 3—The Millionaire and the Ranch Girl...987

KALEM CO.

July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880
July 13—Grandmother (Dr.) 985
July 15—Corporal Truman's War Story (Dr.)..910
July 20—Haunted by Conscience (Dr.).....995
July 22—Brave Hearts (Dr.).....900
July 27—A Daughter of Dixie (Dr.).....900
July 29—Pure Gold (Dr.).....960
Aug. 3—A Colonial Belle (Dr.).....955
Aug. 5—The Legend of Scar-Face (Dr.).....875
Aug. 10—The Borrowed Baby (Com.).....905
Aug. 31—A Game with Fame (Dr.).....975
Sept. 2—White Man's Money the Indian's Curse (Dr.) 980
Aug. 12—The Call of the Blood (Dr.).....940
Aug. 17—The Perversity of Fate (Dr.).....970
Aug. 19—True to His Trust (Dr.).....822
Aug. 19—Running Fire (Com.).....175
Aug. 24—The Romany Wife (Dr.) 980
Aug. 26—The Canadian Moonshiners (Dr.) 975

LUBIN MFG. CO.

June 30—Faith Lost and Won.....960
July 4—His Child's Captive (Dr.).....950
July 7—Ferdie's Vacation (Com.).....95c
July 11—The Highbinders (Dr.).....635
July 11—The Almighty Dollar (Com.).....350
July 14—The Adopted Daughter (Dr.).....980
July 18—Rosemary for Remembrance (Dr.)....960
July 21—John Graham's Gold (Dr.).....925
July 25—The Stepdaughter (Dr.).....900
July 28—Wife's Mamma (Com.).....870
Aug. 1—Three Hearts (Dr.) 960
Aug. 4—Ah Sing and the Greasers (Com.)....840
Aug. 8—The Heart of a Sioux (Dr.).....980
Aug. 11—A Change of Heart (Dr.).....970
Aug. 15—The District Attorney's Triumph (Dr.).775
Aug. 15—The Duck Farm 225
Aug. 18—Shorty at the Shore (Com.).....990
Aug. 22—Cowboy Chivalry 990
Aug. 25—The Anarchist's Grip (Dr.) 500
Aug. 25—The Dream Pill (Com.) 480
Aug. 29—The Stronger Sex (Dr.).....990
Sept. 1—The Man Who Died (Dr.).....990

GAUMONT.

G. Kleine.

Aug. 2—An Ancient Mariner (Com.).....431
Aug. 2—The Ace of Hearts (Dr.).....554
Aug. 6—The Lord's Prayer (Biblical).....470
Aug. 6—Teneriffe, the Gem of the Canaries (Scenic) 505
Aug. 9—Picturesque Waters of Italy (Scenic).417
Aug. 9—The Water Cure (Com.).....448
Aug. 13—Entombed Alive (Dr.).....880
Aug. 13—Drifts of Snow in Chamonix Valley (Scenic) 105
Aug. 16—The Estrangement (Dr.).....657
Aug. 16—Across Russian Poland (Scenic).....338
Aug. 20—Refusing a Mansion.....581
Aug. 20—Buying a Mother-in-Law (Com.).....374
Aug. 23—Neighbors or Yvonne's Sacrifice (Dr.)..486
Aug. 23—Four Little Tailors (Com.) 506
Aug. 27—The Vow or Jephthah's Daughter (Dr.) 868
Aug. 27—In the Pyrenees (Scenic) 122
Aug. 30—The Shepherd and the Maid (Dr.).....706
Aug. 30—Ancient Castles of Austria (Sc.).....299
Sept. 3—Unrequited Love (Dr.).....584
Sept. 3—Calino Takes New Lodgings (Com.)...427

URBAN-ECLIPSE.

G. Kleine.

July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415
July 20—Through the Enemy's Line (Dr.).....550
July 20—Pekin, the Walled City (Scenic).....440
July 27—The Art Lover's Strategy (Dr.).....580
July 27—Mexican Domain (Scenic).....325
Aug. 3—Witch of Carabosse.....630
Aug. 3—Camel and Horse Racing in Egypt (Scenic) 355
Aug. 10—The Silent Witness (Dr.).....540
Aug. 10—On the Banks of the Zuyder Zee, Holland (Scenic) 378
Aug. 17—The Rival Serenaders (Com.).....575
Aug. 17—Paris, Viewed from the Eiffel Tower (Scenic) 375
Aug. 24—Shipbuilding of Toulson, France (Educ.) 296
Aug. 24—Escape of the Royalists (Dr.) 670
Aug. 31—Buying a Beard (Com.).....495
Aug. 31—A Cruise in the Mediterranean (Sc.)..420

G. MELIES.

July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950
July 21—A Postal Substitute (Dr.).....950
July 28—The Woman in the Case (Dr.).....950
Aug. 4—Mrs. Bargainday's Baby (Com.).....950
Aug. 11—The Return of To-wa-wa (Dr.).....950
Aug. 18—Her Winning Way (Com.).....950
Aug. 25—The Romance of Circle Ranch (Dr.)..950
Sept. 2—Won in the Fifth 950
Sept. 8—Baseball, That's All (Com.).....950

PATHE FRERES.

Aug. 5—No Rest for the Weary (Com.).....361
Aug. 6—The Latest Fashion in Skirts (Com.)..715
Aug. 6—Fiftieth Anniversary of Yokohama (Scenic) 243
Aug. 8—Troubles of a Flirt (Dr.).....776
Aug. 8—Jewish Types in Russia (Edu.).....207
Aug. 10—Her Photograph (Com.).....623
Aug. 10—The "Ibis" (Edu.).....374
Aug. 12—The Red Girl and the Child (Dr.)....925
Aug. 13—Oliver Twist (Dr.).....928
Aug. 15—Max Has to Change (Com.).....476
Aug. 15—Back to Life After 2,000 Years (C.)..462
Aug. 17—A Cheyenne Brave (Dr.).....938
Aug. 19—A Short-Lived Triumph (Com.).....794
Aug. 19—The Eriks (Com.).....197
Aug. 20—The Shepherd's Dog (Dr.).....699
Aug. 20—A School in New Guinea (Scenic)....285
Aug. 22—A Miscalculation (Com.) 554
Aug. 22—Butter Making in Normandy (Educ.)..440
Aug. 24—Troubles of a Policeman (Com.) 810
Aug. 24—Scenes in Norway (Scenic) 154
Aug. 26—The Lover's Well (Dr.) 985
Aug. 27—The Castaway's Return (Dr.) 633
Aug. 27—How Jack Won His Bride (Com.).....354
Aug. 29—Memento of the Past (Dr.).....636
Aug. 29—Kids Will Be Kids (Com.).....361
Aug. 31—Advertising for a Wife (Com.).....915
Sept. 2—Saved from Ruin (Dr.).....682
Sept. 2—Deer Hunting in Celebes Islands (Sc.).302
Sept. 3—Maggie Hoolihan Gets a Job (Com.)...930

SELIG POLYSCOPE CO.

July 18—The Phoenix (Dr.).....1000
July 21—Mazeppa (Dr.) 995
July 25—A Mad Dog Scare 990
July 25—A Sleep-Walking Cure (Com.).....810
July 28—The Cowboy's Stratagem (Dr.).....995
Aug. 1—Her First Long Dress (Com.).....640
Aug. 1—Shrimps (Edu.).....360
Aug. 4—The Law of the West (Dr.).....1000
Aug. 8—Forgiven (Dr.).....995
Aug. 11—Lost in the Soudan (Dr.).....1000
Aug. 15—Willie (Com.).....975
Aug. 18—Human Hearts (Dr.).....1000
Aug. 22—Dora Thorne (Dr.).....900
Aug. 25—The Indian Raiders (Dr.).....1000
Aug. 29—The Emigrant 995
Sept. 1—The Road to Richmond (Dr.).....1000
Sept. 5—Led by Little Hands (Dr.).....
Sept. 5—The New Moving Picture Operator (C.)

VITAGRAPH COMPANY.

July 15—Her Uncle's Will (Dr.).....995
July 16—A Broken Symphony (Dr.).....998
July 19—Twa Hieland Lads (Com.).....988
July 22—Davy Jones and Capt. Bragg (Com.)..935
July 23—Hako's Sacrifice (Dr.).....995
July 26—Uncle Tom's Cabin—Part I. (Dr.).....935
July 29—Uncle Tom's Cabin—Part II. (Dr.)...1000
July 30—Uncle Tom's Cabin—Part III. (Dr.)..
Aug. 2—An Unfair Game (Dr.).....990
Aug. 5—The Wooing O't (Com.).....980
Aug. 6—Her Mother's Wedding Gown (Dr.)..1015
Aug. 9—The Death of Michael Grady (Com.).935
Aug. 12—Mrs. Barrington's House Party (Dr.).977
Aug. 13—The Turn of the Balance (Dr.).....980
Aug. 16—Daisies (Dr.) 995
Aug. 19—Back to Nature (Dr.).....970
Aug. 20—Under the Old Apple Tree (Com.)....995
Aug. 23—The Three Cherry Pits (Dr.).....995
Aug. 26—The Men Haters' Club (Com.).....985
Aug. 27—Rose Leaves (Dr.).....995
Aug. 30—Jean and the Calico Doll (Dr.).....970
Sept. 2—A Life for a Life (Dr.).....995
Sept. 3—The Wrong Box (Com.).....985

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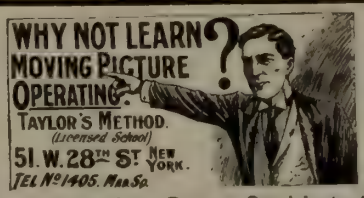
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THE MINISTER'S SPEECH.—How the eloquent words of a statesman came nearly being destined solely for the ear of a hobby horse is laughingly depicted in this subject. The carefully prepared speech is rehearsed, and the manuscript, among other papers, set upon the table, where it attracts the attention of the minister's little son, who utilizes it into a cocked hat for his hobby horse. The minister, in evening dress, gathers up his papers hurriedly, jumps into his automobile and rushes into the Chamber of Deputies, where he is greeted as the guest of honor. He makes a few introductory remarks, meanwhile fumbling around for his speech. To his horror, it is not there, and he flees precipitately, rushes home in his auto, and after a frantic search finds the treasured manuscript bedecking the hobby horse. He flies back to the hall, delivers the speech and covers himself with glory.

CONSCIENCE OF A CHILD.—A prowler, entering a handsome residence, is looking about for portable booty, when he discovers a little girl asleep on a divan. Quietly he purloins money and jewelry. The child awakes, and while surprised at seeing the man, is unafraid; and her little heart touched by the haggard appearance of the miscreant, she brings forth bread and wine, which the poor unfortunate, driven into wrongdoing through privation rather than desire, hungrily stows away. While he is eating and drinking the child is overcome by sleep, and, touched by her innocence and purity, the man gently lays her on the divan, kisses her, and replacing the articles he had intended stealing, exits, resolved to lead a better life.

NEW YORK MOTION PICTURE CO.

BISON.

DAN, THE ARIZONA SCOUT.—Dan, a typical Western scout, handsome and dashing, loved an Indian princess who reciprocated his affection. He is horrified to behold her in the distance endeavoring to rebuff the too ardent suit of an enamored chief. In backing away she falls over the cliff. Plunging the spurs into his horse's flanks, Dan dashes madly to the scene, and finds her huddled in a moaning heap. Tenderly he ministers to her, places her on his steed and leads her away to her camp, where she recites to her father, brothers and assembled braves the incidents that have befallen. Dan is welcomed, and the Indians resume their interrupted duties and sports. Later Dan and his sweetheart are enjoying a ride together when her disappointed suitor at the head of a hostile band attacks him. A terrific struggle ensues, but Dan is overpowered and left unconscious while the princess is carried away. When Dan comes to his senses he starts in pursuit, and under cover of the night overpowers her guardian, mounts her on his horse in front of him and gallops away, hotly pursued by the Indians. An exciting chase follows and as the lovers seem to be doomed to capture the princess' warriors are met and the tables turned. Dan marries his sweetheart, and the Indians indulge in a joyous dance.

THE NIGHT RUSTLERS.—A Chinese cook spies upon two rustlers, who discover and bind him to a tree by the roadside. The horse of the night herder is then stolen and the entire herd of cattle rustled away. The herder awakes and starts in pursuit on foot. Nearly dying of thirst, he falls unconscious within a few feet of water. The rancher's daughter finds the Chinaman the next morning and releases him; the alarm is given, the cowboys start in pursuit, accompanied by the girl, who is in love with the night herder, and a brilliant display of horsemanship is given. The night herder is found and the girl stops and revives him while the boys swoop down upon the rustlers, who are captured and turned over to the sheriff. The last scene shows the herder and the girl sitting on the bars of the corral, where he is shyly making love. Her father and mother come on the scene and the latter is shocked, but her husband pantomimically persuades her to leave the lovers in peace.

AMBROSIO

THE FISHERMAN'S CRIME.—John Burk, a former sea captain, has dissipated his savings and is forced to become a fisherman. A debtor calls and notifies him that he shall force the sale of Burk's cottage unless the debt is paid. Burk notes that the man carries a heavy purse, and plans to secure it. The man must cross the river on the ferry, and Burk runs ahead, invites the ferryman into a saloon and plies him with liquor till he is intoxicated. Disguising himself, he takes the place of the ferryman, and when the debtor arrives he is unsuspicious. Midway across the stream he attacks his passenger, robs him and throws him overboard. To divert suspicion he places the empty wallet at the side of the ferryman, who is slumbering on the bank. The latter is arrested and the circumstantial evidence against him indicates his conviction, when Burk, in a fit of remorse, confesses to the police.

TWEEDLE DUM'S FORGED BANKNOTE.—Tweedle Dum succumbs to the great temptation of a banknote of large denomination and steals it from the hand of a man who is holding it loosely. After ordering a lordly feast he is informed by the waiter, who is a detective, that the note is counterfeit. In a panic he escapes and flies down the street, where in his frantic haste he encounters all kinds of amusing mishaps. The face of the waiter-detective is always appearing before him, and he is almost distracted when he comes upon a boy who is distributing the banknotes, which are nothing but clever advertisements. He falls upon the youth and in the melee both are badly punished.

CHAMPION.

HIS INDIAN BRIDE.—Harvey Kingston falls in love with and marries a beautiful Indian school teacher, despite the bitter opposition of his family, bringing her to his home in New York. His proud and angry mother plans a mock reception. She invites all her friends and prepares them with knives, hatchets, forks and other kitchen implements; and, at the entrance of the young couple, gives the signal, and they all begin a war dance about the astonished and trembling groom and bride. The father, touched by the cruelty of the situation and the wonderful beauty and innate refinement of his Indian daughter-in-law, interferes in his wife's malicious insult and orders the guests from the house. He then acknowledges the union of his son and the Indian girl and compels his wife and daughter to do likewise. Because of the bitterness of his mother and sister toward his wife, Kingston furnishes an establishment of his own and duly installs his young bride therein. His family visits him at times, and the Indian girl often visits her father-in-law. The worth of the Indian girl is made apparent from the first, and when she jeopardizes her own unsullied reputation to save that of her husband's sister, whom she discovers in an intrigue, she keeps the secret even when, led by circumstances, the husband suspects her. Again when she telegraphs her brother to bring on sufficient money to New York to save the elder Kingston from financial ruin, she is once more suspected by her husband; and still she will not speak. She also forbids the father to tell. She yearns for a love that trusts. Urged on by his mother and sister, he openly accuses his faithful young wife, and she, without a word of accusation against him, nor of vindication for herself, goes back with her brother to her Indian home. Conscience-smitten, his sister confesses her part in the intrigue, and even his mother relents, and they all assist him eagerly when he prepares to go after his wife. A good wife will always open her arms to a penitent husband, especially when that husband kneels before her and kisses the hem of her skirt. That is what Harvey Kingston did, and so would you and any honest man do the same. And his Indian bride took him back.

NESTOR

THE BLAZED TRAIL.—Again he had been refused, and this time George Martins knew it was final. If only Nellie could have trusted him—the cowboy felt sure it would make another man of him, that he could turn over a new page, so even Nellie Arnold would be proud of him.

These gloomy thoughts gave him no excuse for beating his horse, at least so thought the girl's brother, Frank, who at once took the disappointed suitor to task. The result was a quarrel, which might have ended rather seriously for George had Nellie not interfered and sent her brother about his business, while the cowboy rode away, and thence out of the State.

A year passed. Nellie in the meantime had married Jack Saunders and gone with him to his father's ranch, not far from where George Martins had settled. George follows Saunders from a bank and stealing from the house a large sum of money rides rapidly away.

It was this very speed that attracted the attention of Nellie as she rode up to find her husband's parents in wild consternation at the theft. A bag of oats, however, gave her an idea. Her pony, she felt sure, would be able to keep the stranger in sight, and by blazing each turn of the road with oats, the boys could easily follow, capture the thief and get back her husband's money—so, snatching up the oats, she darted after him. Ere the third turn in the road was reached, however, George had observed that he was being followed. Dismounting behind the bushes, he held his gun in readiness for his pursuer; but, as she dashed up, he was dumfounded to behold his old sweetheart. Quickly Nellie told him of her marriage to Jack Saunders, and implored him for his own sake to give her the money, so she might save him from the posse by blazing his way back to the ranch. Humbly and gratefully he complied with her request and hastened off in the opposite direction, while Nellie, true to her promise, led the boys back to their starting point, where, by showing her husband the recovered money, she prevailed upon him to abandon further pursuit.

ECLAIR.

THE LOST CHANCE.—The hero of this farcical story is a convict whom we first see as he laboriously creeps into the mattress of his hard cell be. Shortly afterwards two wardens enter and not noticing the presence of the prisoner, hang the mattress across the window sill to air. It slips out, and falls on several other mattresses. The wardens rush out, but too late to seize the prisoner, who adroitly slips out of their way through the fanlight of a baker's shop, into a huge dough trough. It happens that at this moment the Mayor visits the baker and orders the biggest loaf the oven will hold for a village fete. The dough with our friend is quickly transferred to the oven, and after a period emerges in the shape of an elaborate loaf of bread, which is hastily carried to the Mayor's fete. Here it excites general admiration until cut open, when the prisoner is discovered. The latter manages to make good his escape, and overcomes the officer who overtakes him and forces him to change clothes. Then he helps to capture the runaway. Unfortunately, nothing that the official can say will persuade his "comrades" that it is not his duty to go in the van with the prisoner in order to give evidence of his capture, and he is driven back to the prison where his disguise, alas, is soon seen through, and a return to his cell quickly ordered.

THE SACKING OF ROME.—In this film are depicted the various scenes leading up to, and during, the sacking of Rome, many hundred years ago. Enacted upon the original ground, and amidst beautiful scenery and grim old castles, the subject is one which should appeal to every class of audience. The actual assault upon the walls of the city, in which the attacking force scale the walls with ladders, is an exciting affair, and the hand-to-hand fighting when once they have got into the city, is full of incident.

A stupendous production exposing the gigantic plot and the effective sacking of the great Roman capital.

THE LITTLE BLIND GIRL.—Aunt Luzanne, after her sister's death, has taken care of her little niece, a poor blind girl; in fact, she has become a second mother to the stricken child. Good hearted Luzanne secretly loves her brother-in-law, the blind girl's father, and upon learning that he is about to take another wife, she decides to leave his home, as she cannot bear to see another in possession of his heart and hearth. She finally leaves the house, after a touching farewell to the dear child whom she has grown to love so well. After Luzanne's departure, so strange and sudden, the unfortunate child's father guesses the true reason for the step she has taken, but it is now too late, he has pledged his word to another.

The bride-to-be tries hard to win the affection of the little blind girl, as she is anxious to take the place of Luzanne and become a good mother to the poor child, but the poor little thing cannot bear the thought of having a stranger in the house, and as she longs for her aunt, she decides to leave her father's house and join Luzanne. Luzanne accordingly agrees to meet the child at a certain railway station, and being there at the appointed time is terrorized to behold the blind girl crossing the tracks, just as an express train dashes round the curve; it seems the poor girl is lost! But Luzanne, all her love for the child welling up in her heart, rushes forward and succeeds in dragging the child to safety just as the flying monster crashes by. The father and his betrothed, having missed the child, have followed and have beheld the heroic rescue from a little distance, and the sight of so brave a deed brings out all the nobility of the young woman's nature. Luzanne endeavors to flee to escape their thanks, but the bride soon to be will not have it; she takes Luzanne's hand, and placing it in that of her betrothed, she tells them that she has decided that she will be the one to depart as she cannot bring herself to stand between these three who love each other and their happiness, and that her reward will be the knowledge that it is she who has been able to render them happy in each other's love. Before either can offer any protest, she boards a departing train and is whisked out of sight. Surely the grateful tears of the little child are a tender tribute to her greatness of soul!

YANKEE

JUDGE YE NOT IN HASTE.—A yacht is wrecked off coast and the sole survivor, the owner, is saved. He is taken care of in the home of the Walls, simple and honest fisher folk. Grace Wall had been the belle of the settlement but notwithstanding her score of suitors, she chose for her life's companion, Dave Wall, a sturdy type of American coast fisherman, her senior in years. Their few years of wedded life had been one long honeymoon and if ever a marriage was planned in Heaven, their's was the one. Devotedly attached to each other and with an infant child to complete their happiness, not a cloud had marred their married life. This was the home that sheltered, and the family that succored the yachtsman during his convalescence from his injuries and the exhaustion in his battle with the merciless sea.

While the husband attended to his daily duties, the yachtsman read to the young wife. Only a short time before the wreck she had been obliged to physically protect herself from the advances of a scoundrel—during the absence of her husband from their home. Scorned and resentful this villain meted out a terrible punishment. His warped mind conceived the idea that the friendly relations between the rescued yachtsman and the young wife are of another character. He seeks out the husband and suggests to him that the young wife is in love with the man who had accepted his hospitality. Wall would have been less of a man had he not almost choked the breath from the body of the villain, and would

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have succeeded but for the interference of his companion fisherman. But sad to relate the devil protects his own, for when Wall forces the cur to prove his statement or have his worthless carcass fed to the fishes, he allows full play to his imagination and tells Wall a story that would arouse jealousy in the most calm of men. How our eyes deceive us—circumstantial evidence has made thousands of innocent appear guilty, and so it was when John following the advice of his false friend, spies upon his wife and finds her in the arms of the man he rescued from a watery grave. Broken hearted, Wall drives his wife and her supposed lover from his home.

His wife being seen in the arms of the yachtsman was due to her meeting with an accident. A misstep wrenched her ankle and in falling she was caught in the arms of the yachtsman. Generations of Puritanical blood flowed in the veins of this unreasoning husband, and the letters of explanation sent him by the misjudged wife were destroyed unopened.

With the spirit that martyrs are made of, this suffering wife never lost courage, strong in the knowledge of her innocence she continued to write to her husband in the hopes that eventually justice would be done her. Refusing the help of the man who had innocently been instrumental in her separation from all she held dear, she supported herself by her needle and led a blameless life.

The mills of the gods grind slow but sure and justice will not be denied—for the mother makes a final appeal and sends it to the daughter, who must now be old enough to understand and able to influence her father. That no time is lost in begging the wife and mother to return and that she received the welcome request with gratification and thanks to God is a foregone conclusion.

ATLAS.

THE SNORER.—New York hotels are not noted for their modest rates and the action of the guests of the one our snorer selected for his abode, in bodily ejecting him for disturbing their slumber, was surely excusable and warranted in view of the facts. A turkish bath was his next place for attack—he got his bath, and to use a popular expression of the day, he got the goat of his fellow bathers

But how is a stranger to know that the public parks are used as a resting place for our guardians of the peace and that their meditations must not be disturbed under penalty of the law. Lawbreakers must suffer the consequences of their misdeeds and Snorer was promptly arrested for disturbing the peace. But innocence is mighty and right will prevail and after a short incarceration Snorer was promptly discharged—the entire reserves in the station house participating, assisted by the captain and lieutenant. If any one of them missed getting a good punch or kick in on our Snorer, it was purely an oversight. Some kindly and well meaning citizen not knowing the enormity of Snorer's past offenses, assisted him to the hospital. There his cuts and bruises were ably dressed and treated and as rest is an important factor in the recovery of one's health, the Snorer was introduced to the comforts of a nice sleep-compelling bed, much to his gratification. Mistakes will happen and the doctor had diagnosed his case incorrectly. His trouble lay in his respiratory organs—and this was not that kind of a hospital, therefore Mr. Snorer was firmly if not gently forced to seek proper treatment. So interested were the inmates in his case that each and every one of them assisted in his departure. In fact, several were so thoughtful they volunteered the use of their crutches—which they were obliged to throw after the late patient, Snorer's haste being great. We are told there is no rest on this earth for the weary. Snorer after his many recent experiences quite agreed with the statement. However, every cloud has a silver lining and A. Snorer bethought himself of that ancient and comforting motto, "Requiestant in peace," and a happy thought occurred to him. Where do we all at last find rest? Why in the cemetery of course, and thereto our exhausted hero hied himself, but the departed ones arose in their wrath and drove the interloper from their rightful domain.

THANHOUSER COMPANY.

AN ASSISTED ELOPEMENT.—Glade and Sears are next door neighbors, and old friends. Glade has a daughter, while Sears has a son. The young people have never met, being away at school while the old folks have been cementing their friendship. As the two men own adjoining places, they believe that the best thing for the younger people to do is to get married. So they try to bring this about.

Gladys Glade and Charlie Sears meet on the train while they are returning home and start a flirtation. Perhaps they would have married in the end, if the old folks had not "butted in." As it is, they lose all interest in each other.

Then the fathers try another tack. They decide to be bitter enemies in public, hoping that opposition will bring the children together. The new plan works like a charm, and Gladys and Charlie, realizing their parents' shortcomings, decide to elope. They do so, much to the satisfaction of Glade and Sears.

A FRESH START.—Jim, an expert chauffeur, is discharged from a garage, for insobriety. Penniless and being unable to obtain a new situation, he takes to the road, a common tramp. At one house where he applies for food, he is harshly refused, and is about to turn away and try his luck elsewhere, when little Marie, the daughter of the house, comes to his assistance and orders the butler to at once give him the food he requires. She also picks a rose for him from the garden.

Jim strolls into a nearby park and sits on a bench to enjoy his lunch. He is about to take a drink from the ever present flask, which he takes from his pocket, when the sight of the rose, which the sweet faced little girl gave him, inspires him with a desire to reform. He throws the flask from him, and refreshed by the lunch, he starts out with a new ambition to face the world.

Little Marie also visits the park with her parents. While viewing the wonderful Zoo it contains she is seen and recognized by Jim. While admiring the little girl and viewing her enjoyment over the wonders of the Zoo, Jim notices that two evil looking men are apparently shadowing the little one and her parents. Jim's suspicions are aroused, and he determines to watch closely the actions of the mysterious pair. He finds that they have arranged with a chauffeur to assist in carrying off little Marie and holding her for a ransom. Seizing an opportune moment, Jim forces the plotting chauffeur to turn over his auto, and disguised in the other man's coat, cap and goggles, he calmly awaits the conspirators.

When the two wicked men return, after having successfully enticed Marie away from her parents, they give the driver of their auto directions as to where to drive. Jim simply nods assent and drives quickly off, but instead of taking them to the destination they directed, he lands them safe at the police station, where they are quickly taken into custody. Here Marie is united to her parents, whom she easily persuades to offer her rescuer a life position.

POWERS CO.

THE MATINEE IDOL.—After searching unsuccessfully all morning, George Tremaine, an actor out of employment, falls asleep on a park bench. He is rescued from the clutches of a policeman by Mrs. Durand, a wealthy society woman, who moved by his destitute appearance gives him money. Ten years later Tremaine has become highly successful in his art and is a matinee idol and a courted pet of society. Helen Durand, a beautiful stage struck amateur actress, becomes madly infatuated with him and writes him a letter, begging him to make an appointment. She also encloses her photograph. Tremaine, struck by the beauty of her face, invites her to call, promising that if she shows talent to give her a chance. Helen arrives and in a very amusing scene attempts to act. Tremaine's valet announces some gentlemen callers and Tremaine, not wishing the girl to meet any men while in his place, tells her to hide behind a screen until the men leave. Among the callers is Walter Hawley, the fiance of Helen. The men have several drinks when one discovers the girl behind the screen. Before Tremaine can interfere the screen is pulled aside, but luckily Helen turns her back and Hawley does not recognize her.

Tremaine denounces the men for their impertinence and requests them to leave the room and they do so. Helen comes out frightened and ashamed and is about to leave when Hawley returns to apologize for the actions of his friends. He sees Helen and is about to fight when she explains that it is her fault alone. Hawley takes Helen home and tells her parents of her folly. Mr. Durand grabs his cane and prepares to go to give Tremaine a thrashing. His wife follows and enters Tremaine's room in time to prevent a fight between her husband and the actor. Tremaine recognizes in Mrs. Durand the kind lady who years previous had saved him from hunger and arrest. He expresses his regret and promises that he will cure the girl of her infatuation for him. The next evening Mrs. Durand gives a dinner to which Tremaine is invited. After dinner he pretends to be very drunk and acts in a disgraceful manner, until Helen, thoroughly disgusted, orders him to leave the house. Tremaine goes home and we see him in his room tearing the portrait of the only girl he really loved.

THE GIRL NEXT DOOR.—Through an amusing mistake of their laundryman, White, a handsome young artist, becomes acquainted with his next door neighbor, Lillian, a beautiful dancing girl. The artist helps his neighbor with money when the landlady threatens to evict her. White falls in love with Lillian and paints her portrait from memory. The dancer loves White but she accepts the attention of Grandville, a wealthy man, who has promised Lillian a leading part in a show. A fight between the two men follows when White discovers Grandville visiting his sweetheart and the two lovers separate. The girl is about to marry Grandville, she comes to the artist's studio to bid him good-bye, but when she uncovers accidentally the portrait of herself that the artist has painted from memory, she tears up the rich man's proposal and the lovers are happily united.

THE INCONSTANT.—Charlie Chase is a gay boy who loves ladies and many of them. Mrs. Hunt is a beautiful widow with two lovely daughters, Carrie and Susie. Charlie meets Carrie and falls desperately in love with her, proposes and is accepted. Then he meets Susie. He decides that he likes Susie very much and he is caught flirting with her by Carrie, who breaks her engagement with him. Susie accepts Charlie and they are very happy until the charming widow mother comes on the scene. All off with Susie, Charlie falls in love with mother and then follows a series of comical situations.

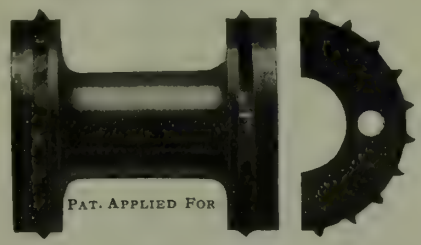
CAPITOL FILM CO.

THE MESSENGER BOY'S SWEETHEART.—Nell, a little city waif, is selling papers on a street corner. She begs of Mr. Livingston to buy a paper. He pushes her roughly aside and her papers are scattered on the sidewalk. Dick, a messenger boy, happens on the scene, picks up Nell's papers and in his boyish way tries to comfort her.

We next find Mr. Livingston at the home of Edith Travers, a wealthy society girl. He professes his love for Edith, but she refuses him.

A little later we find Livingston in need of ready money. He conceives the idea of sending

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INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

Aug. 1—The Soldier's Honor 635
Aug. 1—She Surveys Her Son-in-law.....410
Aug. 8—The Buried Man of Tebessa (Dr.).....677
Aug. 8—Competition of the Police and Guard Dogs (Scenic) 258
Aug. 15—The Colonel's Boot (Com.).....670
Aug. 15—The Monkey Showman of Djibah.....330
Aug. 22—Musette's Caprice 660
Aug. 22—The Firemen of Cairo.....350
Aug. 29—Fantastic Furniture (Com.) 566
Aug. 29—An Unexpected Servant (Com.) 437
Sept. 5—The Little Blind Girl (Dr.).....625
Sept. 5—The Last Chance (Com.).....400
Sept. 12—The Sacking of Rome (Dr.).....800

GREAT NORTHERN FILM COMPANY.

July 16—The Prodigal Son (Dr.) .....
July 23—The Stolen Policeman (Com.).....410
July 23—The Elopement (Com.).....468
July 23—Fabian Cleaning Chimney (Dr.).....
July 30—For the Sake of a Child (Dr.).....
July 30—Fabian Arranging Curtain Rods (Com.)
Aug. 6—Magdalene (Dr.).....
Aug. 13—The Stolen Policeman (Com.).....
Aug. 13—The Life Boat.....
Aug. 27—A Society Sinner (Dr.).....
Aug. 27—Fabian's Hollow Tooth (Com.).....
Sept. 3—The Little Drummer Boy (Dr.).....
Sept. 3—Fabian Hunting Rats (Com.).....

"IMP."

June 30—Game for Two.....998
July 4—Fallen Idol 1000
July 7—Call of Circus 997
July 11—Old Heads and Young Hearts.....998
July 14—Saloon Next Door 1000
July 18—Summertime 993
July 21—The Mistake 996
July 25—Two Maids 1000
July 28—Bear Ye One Another's Burdens.....1000
Aug. 1—Irony of Fate.....995
Aug. 4—Yankeeanna 982
Aug. 8—Once Upon a Time.....984
Aug. 11—Hoodoo Alarm Clock.....994
Aug. 15—Among the Roses (Dr.).....990
Aug. 18—Senator's Double (Dr.).....995
Aug. 22—The Taming of Jane (Com.).....960
Aug. 25—For the Sunday Edition (Dr.).....990
Aug. 29—The Widow (Com.) .....app. 1000
Sept. 1—The Right Girl (Dr.) .....app. 1000
Sept. 5—You Saved My Life (Com.).....
Sept. 8—A Sister's Sacrifice (Dr.).....

LUX FILMS.

July 8—The Money Lender's Son (Dr.).....586
July 8—Must Be Without Incumbrance (Com.).429
July 15—The Greatest of These Is Charity (D.).540
July 15—Bill's Serenade (Com.) 468
July 22—A Devoted Little Brother (Dr.).....550
July 22—Ma's New Dog (Com.).....344
Aug. 18—Only a Bunch of Flowers (Dr.).....596
Aug. 18—That Typist Again (Com.).....380
Aug. 25—The Aerobrat's Son (Com.) .....app. 450
Aug. 25—The Chemist's Mistake (Dr.) ....app. 450
Sept. 1—Aunt Tabitha's Monkey (Com.).....350
Sept. 1—A Selfish Man's Lesson (Dr.).....603

NESTOR FILM COMPANY.

July 4—A Soldier's Sacrifice (Dr.).....
July 11—The Call of the West (Dr.).....990
July 20—Back in the Mountains (Dr.).....985
July 27—A True Pal (Dr.) 999
Aug. 3—Sons of the West (Dr.).....975
Aug. 10—Hearts of Gold (Dr.).....990
Aug. 17—Why Dad Was Held Up (Com.).....
Aug. 24—In the Black Hills (Dr.) 960
Aug. 31—The Blazed Trail (Dr.).....989

NEW YORK MOTION PICTURE CO.
("Bison.")

July 16—Red Fern and the Kid.....988
July 19—A Message of the Sea.....1000
July 22—Black Pete's Reformation.....957
July 26—Love in Mexico.....984
July 29—In the Wild West.....995
Aug. 2—A Miner's Sweetheart.....1000
Aug. 5—A Cowboy's Generosity.....988
Aug. 9—A True Country Heart.....1000
Aug. 12—The Prairie Postmistress.....945
Aug. 16—A Woman's Better Nature.....1000
Aug. 19—The Redmen's Persecution 970
Aug. 23—The Mascot of Company D.....961
Aug. 26—Kit Carson 990
Aug. 30—Dan, the Arizona Scout (Dr.).....992
Sept. 2—The Night Rustlers (Dr.).....1000

ITALA.
(By N. Y. M. P. Co.)

July 16—The Voice of the Blood.....250
July 16—Mother-in-Law, Son-in-Law and Tangle foot 750
July 23—A Cannon Duel.....500
July 26—Let Us Die Together.....500
July 30—The Two Bears.....693
July 30—Where Can We Hang this Picture?....307
Aug. 6—Louisa Miller 1000
Aug. 13—A Cloud 700
Aug. 13—Papa's Cane 300
Aug. 20—Agnes Visconti 1000
Aug. 27—Foolshead in the Lion's Cage.....622
Aug. 27—An Enemy of the Dust.....382
Sept. 3—The Nestal 1000

AMBROSIO.
(By N. Y. M. P. Co.)

July 27—The Room of the Secret.....1000
Aug. 3—The Glove 800
Aug. 3—Fricot Drinks a Bottle of Horse Embrocation 200
Aug. 10—Truth Beyond Reach of Justice.....500
Aug. 10—A Favor Admission to a Play.....500
Aug. 17—The Hump's Secret.....500
Aug. 17—Tweedle Dum Has Missed His Train..500
Aug. 24—A Fatal Vengeance 570
Aug. 24—Fricot's Bobbing Powder 382
Aug. 31—The Fisherman's Crime (Dr.).....668
Aug. 31—Tweedle Dum's Forged Bank Note....297

POWERS PICTURE PLAYS.

July 30—A Little Confederate (Dr.).....
July 9—The Abyss 965
Aug. 2—Her Private Secretary (Dr.).....
Aug. 6—His Baby's Shirt (Dr.).....
Aug. 6—Almost a Hero (Com.).....
Aug. 9—A Man's Way (Dr.).....
Aug. 13—Winning a Husband (Dr.).....
Aug. 13—Madame Claire (Com.).....
Aug. 16—The Sewing Girl (Dr.).....
Aug. 20—A Woman's Power (Dr.).....
Aug. 23—The Gunsmith (Dr.).....
Aug. 23—The Deceivers (Com.).....
Aug. 27—The Mail Carrier (Dr.) .....
Aug. 30—The Burlesque Queen (Com.).....
Aug. 30—The Horse Shoer's Girl (Com. dr.)...
Sept. 3—The Matinee Idol (Dr.).....
Sept. 6—The Girl Next Door (Dr.).....
Sept. 6—The Inconstant (Com.) .....

THANHOUSER COMPANY.

July 12—The Lucky Shot (Dr.) 1000
July 15—The Converted Deacon (Dr.) 1000
July 19—The Girls of the Ghetto (Dr.).....1000
July 22—The Playwright's Love (Dr.).....1000
July 26—Uncle Tom's Cabin (Dr.)).....1000
July 29—The Mermaid (Com.) 1000
Aug. 2—Jenk's Day Off (Com.).....1000
Aug. 5—The Restoration (Dr.).....1000
Aug. 9—The Mad Hermit (Dr.).....1000
Aug. 12—Lena Rivers (Dr.).....1000
Aug. 16—The Girl Reporter (Dr.).....1000
Aug. 19—She Stoops to Conquer (Com.).....1000
Aug. 23—A Dainty Politician (Dr.) 1000
Aug. 26—The Latchkey (Dr.) 1000
Aug. 30—An Assisted Elopement (Dr.).....1000
Sept. 2—A Fresh Start (Dr.) 1000

SALES CO.—FILM D'ART.

July 7—Jemmy 805
July 14—The End of a Dynasty.....920
July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hidden Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles Le Temeraire.....518
Aug. 18—Carmen 995
Aug. 25—In the Day of the First Christians..1000
Sept. 1—King of One Day 975
Sept. 8—The Minister's Speech.....500
Sept. 8—The Conscience of a Child.....500

DEFENDER FILM CO.

July 8—The Girl Strike Leader (Dr.).....1000
July 15—A Bridegroom's Mishaps.....
July 15—Retribution 1024
July 22—Repaid with Interest.....1000
Aug. 6—Indian Squaw's Sacrifice (Dr.).....
Aug. 13—Shanghaied .....
Aug. 11—Indian Squaw's Sacrifice.....
Aug. 18—Shanghaied .....
Aug. 25—Hazing a New Scholar (Dr.) .....
Sept. 1—Great Marshall Jewel Case (Dr.).....
Sept. 1—That Letter from Teddy.....

CHAMPION.

July 13—The Abernathy Kids 1000
July 20—Romance of an Anvil (Dr.) 1000
July 27—Cowboy and the Squaw (Dr.) 1000
Aug. 3—Spitfire (Dr.) 900
Aug. 10—Hermit of the Rockies 900
Aug. 17—Cowboy's Pledge (Dr.) 900
Aug. 24—The Sheriff and His Son (Dr.) 900
Aug. 31—The Cowboy and the Easterner.....1000

YANKEE FILM COMPANY.

June 27—Heroine of Pawnee Junction.....960
July 4—A Ghetto Seamstress.....950
July 11—The Pirate's Dower.....965
July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975
Aug. 22—The Gang Leader's Reform (Dr.).....990
Aug. 29—Who Killed John Dare (Dr.) .....
Sept. 5—Judge Ye Not in Haste (Dr.).....900

ATLAS FILM COMPANY.

July 6—That Little German Band.....640
—Police Maneuver.....200
July 13—Clergyman and His Ward.....935
July 20—Only a Hobo.....485
—Levi Family at Coney Island.....480
July 27—Prospector's Treasure.....650
—The Kissing Bug.....280
Aug. 3—The Rest Cure.....966
Aug. 10—The Animated Scarecrow.....500
Aug. 10—The Wrong Bag.....500
Aug. 17—Count of Noaccount.....
Aug. 24—The Tale of the Hot Dog.....725
Aug. 24—A Bully's Waterloo.....200
Aug. 31—Unsophisticated Book Agent (Com.)..450
Aug. 31—Turning the Tables (Dr.) 450
Sept. 7—The Snorer (Com.).....952

CAPITOL FILM CO.

Sept. 10—The Messenger Boy's Sweetheart.....



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MONTGOMERY
The Moving Picture Man
Grand Theatre, Jacksonville, Fla.

Edith a note, signing the name of her brother, who is out of town, telling her that he has returned in trouble, and for her to send at once all the money she has to a deserted house on a lonely country road.

He comes to her home in advance of the note to see how his scheme works. Edith is in great distress on reading the note and phones for a messenger. Dick is sent to answer her call. She gives him the money to take to the directed spot.

Little Nell, on passing Edith's home selling her daily papers, sees Livingston hurrying away in his auto, suspects something is wrong, and climbing on the back of the auto rides away. Dick is speeding along the country road when he is overtaken by Livingston in his auto. The auto collides with the messenger boy and Dick is thrown to the ground unconscious, Nell still clinging to the auto. Livingston takes the money from the messenger, puts it in his overcoat pocket, placing the coat on the rear seat of his auto, and as he speeds away little Nell jumps from the car, taking Livingston's coat with her. Dick revives and Nell gives him the money. They return to Edith's home with it. Dick and Nell by this time have fallen in love with each other, and five years later show them coming from the little church around the corner happily married.

IMP

YOU SAVED MY LIFE.—An actor in action that is not all acting is rather a remarkable sight, and when he loves both on the stage and off simultaneously, and when he is observed making love to the make-believe sweetheart on the stage, by the real, sure enough sweetheart who does not understand that love making in a play is only play, and very far removed from the sacred course of true devotion, there is quite a healthy complication. A young leading actor saves a youth's life, by catching him just in time to save him from what might reasonably be a fatal fall over a precipice, and to reward him the young man promises to intercede with the father of the girl who causes the actor chap sundry heart throbs and a little soul-anguish. But all good intentions do not materialize—and the young man fails in his ambassadorial mission. The Summer comes on, and to fill in the time the actor decides to apply for a position in a moving picture studio. While he is making the eternal vow to a girl in the scene, he is detected by his sweetheart, and is renounced forever. In still another scene, his friend whose life he had saved discovers him tied to a tree, soon to be burned to death. He borrows a shotgun and starts to shoot everybody to save his friend from what purports to be a horrible death. After the excitment subsides, the actor explains that he is simply posing for the pictures. Things commence to go right again, as things do when they tire of going wrong. It appears that the father's refusal to consent to his daughter's marriage is based on the fact that the girl has an older and ugly sister, who is unable to secure a lover or a husband; so as a reward for having saved his life, the young man offers to marry the sister, so that the actor can marry "the sister's" sister. The wedding bells send forth a double peal, and four that are but two face this crazy old world for better or for worse, 'till death do them part.

A SISTER'S SACRIFICE.—The old tale of youth to youth, the answer of young blood to young blood's call, however often re-enacted, is ever fresh and appealing. Gay, silver-toned, light-headed and light-footed youth was never meant to mate with hoary senility, and never does as long as the right of the things of men prevail. One who has seen the Spring and the Summer—and even part of the Autumn, the blear harbinger of the dismal Winter fast approaching—fade and join the mighty caravan of the dead months that make the past, one who has long quaffed the world's bowl of transient joy and its accompanying sorrow, loves a young girl, and loving her reneats the sad irony of things, as of old. Her brother is in financial difficulties, and agrees to repay a large sum of money within a few days. Just at this time the old man's son arrives home from a journey, and at their first meeting falls in love with the maid, in the manner of one strong with the pulse and throb of life, and the lust of Spring. The old man goes away on a vacation, but he has previously made a proposal to the girl whereby her brother's prospects may be redeemed. The girl comes to the old man's house to accept the proposal, providing he gives her ten thousand dollars to pay her brother's debts. The son receives the girl and the message, and decides to fulfill his father's promise. Suddenly the brother discovers that his sister is about to sacrifice her life for his sake, and determines to stop the marriage. Upon his arrival the sister tells him she is not sacrificing her life, but really loves—the young man—and the ceremony takes place, and the old truism that youth shall be given to youth is once more borne out.

LUX FILMS.

A SELFISH MAN'S LESSON.—How Thomas Arnold was cured of his great selfishness by a dream is dramatically told in this film. After refusing aid to his nephew, who is in distress, the latter's wife and child needing food and clothing, he enjoys a sumptuous dinner and falls asleep to dream that he himself is in poverty and realizes the pangs of hunger, etc. Awakening to find that it is only a dream, he determines to make amends and goes to offer hospitality to those who are in distress.

AUNT TABITHA'S MONKEY.—Aunt and her pet monkey, Toto, are rudely awakened from their hitherto peaceful existence by unruly neighbors whose noises are too much for the weak nerves of the monk. Complaints to the housekeeper are without avail and only serve to rouse the ire of the young people who are responsible for the trouble. For a "lark" these mischievous youngsters resolve to dislodge the monkey from his high estate and place one of their number in the room to impersonate the ape. The amusing incidents that follow are irresistibly funny and are well worth seeing.

GREAT NORTHERN.

THE LITTLE DRUMMER BOY.—A little drummer boy wandering from camp gets into the hands of the enemy. He is asked where Napoleon's army is located, but proudly answers that a French soldier is never a traitor. The commander, admirning the boy's pluck, questions him no further. The boy tries to escape, but is caught and brought back again. He hears the officers discussing a plan of attack, and rushes across the camp to a trumpeter, who is sleeping. Seizing a bugle he blows an alarm, which prepares Napoleon's troops for the attack. The little drummer boy, however, is shot. He sees his Emperor, salutes him and falls dead. Bareheaded, Napoleon stoops over the boy and with his own hands places a medal for the highest award of bravery on the breast of the brave boy.

DEFENDER

GREAT MARSHALL JEWEL CASE.—Crime cannot be imbedded so deep in the nature or heart that kindness and a helping hand cannot eradicate it. No obstacle, though it be as huge as Olympia, can be a bar to the onward battle for a better life, if the aspiration is inspired by love. So it is with until she is as proficient as her teacher; a willing Ruth, a girl surrounded from childhood with vice and crime; taught the finer arts of the underworld tool of her father, who is one of the greatest criminals of his time, until kindness and love awaken the good that has never had a chance to develop in her nature. She battles with the inherent tendency toward evil, becomes master of her mind and turns from a life of crime forever. An act of kindness shown her has changed the whole nature of the girl, and she casts to the wind the training of her childhood. Dick Starr. Ruth's father, reading in the daily paper that Broker Marshall will exhibit the family jewels, his wedding gift to his handsome bride-to-be, exclaims in the most assuring tones that the jewels will be his by morning. He immediately plans the robbery, in which Ruth, against her will, must play the most prominent part. Under protest and threat, she is led to the Marshall mansion at midnight by her father and his confederate, and forced to enter through a porch window, and rob the safe. The jewels are there; Ruth brings them out for inspection, and their brilliancy so dazzles her that the peril of the situation is completely forgotten. Broker Marshall, having been disturbed in slumber by the noise downstairs, enters to find Ruth still in bewilderment at the fascinating jewels. Seizing the revolver Ruth had laid on the table, Marshall surprises her and goes to the 'phone to inform the police, but hesitates, and on second thought decides to pardon Ruth and offer her the opportunity to reform. She kneels, kisses his hand, and begs forgiveness. Leaving the mansion, she meets her father (Dick Starr) and his accomplice waiting for the jewels. The disappointment so wraughts her father that in his anger he commands the girl to be gone forever. The accomplice pleads in the girl's behalf, and is answered by a punch that fells him. Things happen fast. It is discovered that the jewels were stolen even after Ruth was detected. It develops that the theft was committed by Marshall's prospective brother-in-law, who had first seen the gems at the family exhibition. The bride-to-be, when informed that the jewels are gone, breaks the engagement, and Marshall, dejected and morose as a result of the unhappy trend of events, goes away for a while. The months join the dead past and a year speeds by. Then one day Marshall, searching for food and drink after a strenuous ride on the trail in a wild part of the country, stops at a shanty and once again sees Ruth, and his aching heart goes out to her. Their griefs and woes are forgotten in their mutual love, and a great peace steals into their hearts.

THAT LETTER FROM TEDDY.—Women have often deceived men, and letters have often deceived them. But sometimes a note will deceive a man into believing that his spouse is deceiving him, and then, of course, the last act is an apology—on his part. A young benedict, upon leaving home in the morning, observes a messenger boy hand a note to his wife, and his thoughts at once become troubled. Upon a pretext of having forgotten something, he returns to the house, and while his wife is searching for the missing article, he peruses the note, which purports to come from a lover, telling that he will be there that morning, and signed, "Lovingly, Teddy." After that he gives up all intention of going to business and skulks aroud in the bushes adjacent to the house. Soon a young man, with a hand-grip, enters the house, and he sees his wife caress and embrace him. He flies into the house, and—well, it has happened before; he is introduced to his unknown brother-in-law, and he is deceived in thinking that he was.

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, August 29.

Eclair—Fantastic Furniture (Com.).....503
Eclair—An Unexpected Servant (Com.) 437
Imp—The Widow (Com.) 1000
Yankee—Who Killed John Dare (Dr.) .....

Tuesday, August 30.

Bison—Dan, the Arizona Scout (Dr.).....992
Powers—The Burlesque Queen (Com.).....
Powers—The Horse Shoer's Girl (Com. dr.)...
Thanhouser—An Assisted Elopement (Dr.).....1000

Wednesday, August 31.

Ambrosio—The Fisherman's Crime (Dr.).....668
Ambrosio—Tweedle Dum's Forged Bank Note...297
Atlas—Unsophisticated Book Agent (Com.).....450
Atlas—Turning the Tables (Dr.).....450
Champion—The Cowboy and the Easterner....1000
Nestor—The Blazed Trail (Dr.).....989

Thursday, September 1.

Defender—Great Marshall Jewel Case (Dr.)....
Defender—That Letter from Teddy.....
Film d'Art—King of One Day 975
Imp—The Right Girl (Dr.).....1000
Lux—Aunt Tabitha's Monkey (Com.).....350
Lux—A Selfish Man's Lesson (Dr.).....603

Friday, September 2.

Bison—The Night Rustlers (Dr.).....1000
Thanhouser—A Fresh Start (Dr.) 1000

Saturday, September 3.

Great Northern—The Little Drummer Boy (Dr.)
Great Northern—Fabian Hunting Rats (Com.)..
Itala—The Vestal 1000
Powers—The Matinee Idol (Dr.) .....

INDEPENDENT FILMS.

The following films have been released by the Empire Film Company, 150 East Fourteenth street, corner Third avenue, New York.

Aug. 15—The Colonel's Boot (Eclair).....670
Aug. 15—Monkey Showman of Djibal (Eclair)..333
Aug. 15—Among the Roses (Imp).....997
Aug. 15—The Heroic Coward (Yankee)..... 980
Aug. 16—A Woman's Better Nature (Bison)...1000
Aug. 16—The Girl Reporter (Than.).....970
Aug. 16—The Sewing Girl (Powers).....950
Aug. 17—A Cowboy's Pledge (Champion).....947
Aug. 17—Count of No Account (Atlas).....925
Aug. 17—Tweedledum Has Missed a Train (Am.)548
Aug. 17—The Hump's Secret (Ambrosio).....498
Aug. 17—Why Dad Was Held Up (Nestor)....948
Aug. 18—Senator's Double (Imp).....995
Aug. 18—Carmen (Film d'Art).....999
Aug. 18—Shanghaied (Defender) 855
Aug. 19—The Redmen's Persecution (Bison)....970
Aug. 19—She Stoops to Conquer (Than.).....1000
Aug. 20—A Woman's Power (Powers).....965
Aug. 20—Robinson Crusoe (Great Northern)....900
Aug. 20—Agnes Visconti (Itala) 1029
Aug. 22—Taming of Jane (Imp.).....990
Aug. 22—Gang Leader's Reform (Yankee)....992
Aug. 22—Musette's Caprice (Eclair).....671
Aug. 22—Firemen at Cairo (Eclair).....377
Aug. 23—Mascot of Company D (Bison).....961
Aug. 23—Dainty Politician (Than.).....960
Aug. 23—The Gunsmith (Powers) 613
Aug. 23—The Deceivers (Powers) 374
Aug. 24—Sheriff and His Son (Champion).....900
Aug. 24—Bully's Waterloo (Atlas) 193
Aug. 24—Tale of a Hot Dog (Atlas).....694
Aug. 24—Fricot's Itching Powder (Amb.).....378
Aug. 24—A Fatal Vengeance (Amb.).....571
Aug. 24—In the Black Hills (Nestor).....951
Aug. 25—For the Sunday Edition (Imp) (d'Art).995
Aug. 25—In the Time of the French Revolution.1000
Aug. 25—Hazing a New Scholar (Defender).....915
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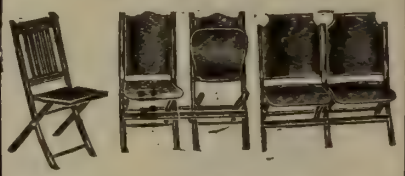
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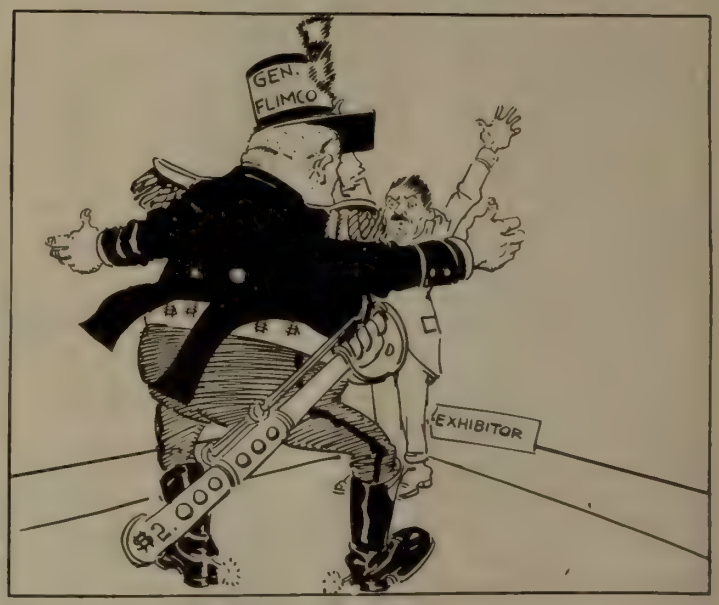
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N. M. 62 - Care Moving Picture World

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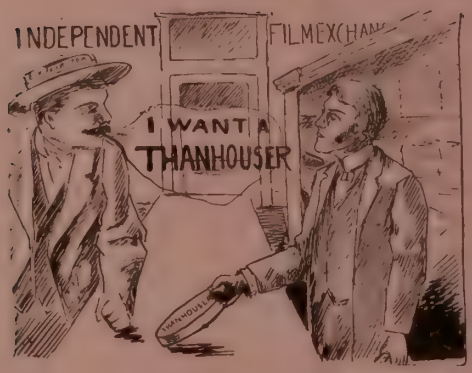
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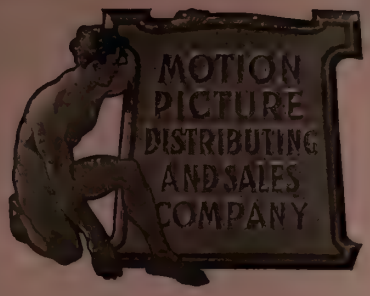
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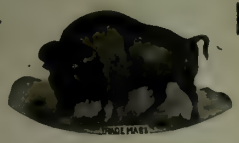
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Vol. 7 SEPTEMBER 10, 1910 No. 11

Summary of the Week.

Spirit Photography and the Picture 564
The Wordless Play and the Silent Drama 565
Pictorialism and the Picture 566
Cherry Kearton and His Work 567
An Esthetic Tragedy—"Jephthah's Daughter" 568
Variety and Originality 569
Liberty—Its Application to the Picture 570
Notes from Washington, D. C. 570
"Man-About-Town" on the Exhibitor and the Exchange 571
A Notable Kalem Indian Picture 572
"Lux Graphicus" on Films that Please the Young 573
Comments on the Films 574
Some Notable Coming Productions 576-577
Operators' Column, by F. H. Richardson 578
Chicago Notes, by John M. Bradlet 583
Correspondence: Who Called Upon Vaudeville—The Music and the Show—The Picture in Washington.. 584
Among the Exhibitors 593

Consolidation of Rental Interests.

Recent changes in the rental situation at St. Louis, Mo., have led to the formation of the Swanson-Crawford Film Company, of 200 North Seventh street, St. Louis. The new combination includes the St. Louis Film Company, the Western Film Exchange, the O. T. Crawford Film Company and the Wagner Film and Amusement Company, resulting in the formation of probably the largest Independent film rental company in the country. Thus, in this connection, Independent exhibitors may fully rely upon a service of exceptional size, influence and equipment. The company announces that they are buying from three to five prints of all the leading Independent brands of film on the market—eighteen in number. This puts them in the position of buying about eighty-five new reels weekly. The company also announces that it has 10,000 reels to start with.

The combination of the Swanson-Crawford-Western-Wagner exchanges is a master stroke of diplomacy and expediency and gives to the St. Louis exhibitor an exchange with more buying capacity and more available reels than any other in the country. The Missourian is credited with a "show me" prudence in regard to innovations, but after the decisive step towards concentration by the General Film Company it did not take long for diplomat Swanson to convince his business associates that combination and not competition was the life of business. Now the Missourian can "show us" a thing or two. St. Louis is reputed to be more of a picture center than any city of its size. It has many fine picture theaters that represent large investments. Now with a film service from only two large corporations competing on quality, St. Louis exhibitors can be assured of an adequate service and absolute freedom from conflicting programs. It is an ideal money-making condition for the exhibitor as well as the exchange and we understand that the exhibitors are highly satisfied with the conditions and the prospects.

This amalgamation of four great exchanges of the West is an event of considerable importance to the Independent side of the business, and should do a vast deal towards promoting the success of Independent pictures in St. Louis and the surrounding district. The company intend, we believe, to have an Eastern office in New York City. Meanwhile, we want to congratulate the moving spirits of the concern for the promptness with which they have faced a difficult situation. The rental side of the Independent business has naturally been weak for some time past, and now that it has been strengthened by the formation of the Swanson-Crawford Film Company, it should give films of reputable, high-class Independent manufacturers, a chance of finding their way into the hands of exhibitors, and thence to the inspection of the public.

There is only one more combination needed to more satisfactorily promote the picture possibilities in the South. That is a pooling of interests or corportation taking in the Morgan Exchange, of Kansas City; the Bijou Film and Amusement Company, of Kansas City; the Texas Film Exchange, Dallas, Texas; the Dixie Film Company, Louisiana; the Sunny South Film Exchange, Atlanta, Ga., and possibly the Cincinnati Film Exchange, Cincinnati, Ohio. As long ago as April, 1908, we predicted, nay advised a combination on the lines of the General Film Company as a solution of the film service problem. It really is a natural evolution of the business. We are now glad to see that the Independent forces are not averse to profiting from the example set by the business sagacity of their competitors and we again predict that as soon as other sections of the country note the benefits of combination or co-operation as exemplified in St. Louis and Boston, other centers of film distribution will follow suit.

Spirit Photography and the Picture.

A Neglected Branch of the Industry.

Professor William James died the other day. The Professor, like many other learned men of science, was interested in occultism. He believed, as many other men of science do, that the spirits of the departed revisit the glimses of the moon, and manifest themselves in some way or other to the living. Thousands of people all over the world believe the same thing, which is roughly the basis of what is known as spiritualism. "There is no death," says the well-known line; "what seems so is transition"—a very comfortable doctrine which we desire to treat with all reverence and respect. It is not for us in this place to discuss such a matter at any length.

Now, for very many years what is known as spiritualism has been intimately associated with photography; that is, photography of the stationary kind. For the last quarter of a century or more it has been sought to prove by the agency of the photographic plate that, unlike Mr. James J. Jeffries, the pugilist, people did "come back." That is to say, the spirits of the departed, assuming something like the kind of corporeal existence they had when they were living, came back to earth, and though not visible to the human eye, could be photographed through a photographic lens on to a sensitive plate. We have many of these alleged spirit photographs in our possession. Frankly, they are just clever fakes or frauds produced by double exposure or combination printing, or some other trick of the skilful photographer in league with the media to dupe the believer in spiritualism into thinking that he really has got a photograph of his dear departed in the spiritual form. This sort of thing is going on in New York City and other parts of the world at this very moment.

We do not want to pursue this matter at length, but as we perceive that there is a recrudescence of interest in spirit photography, we thought that some aspects of the matter suggested by the moving picture might illumine in these pages. Last year this time, we may remark, there was an outbreak of interest in New York City in spirit photography, and we had the opportunity, in another publication, of nailing down the fraud and the lie, for such it is. What we desire to ask is: What are the spirit photographers about that they are neglecting the moving picture in their business? The sensitive media on rollable celluloid is the same as on plates, namely, bromide of silver, therefore the spirit forms are just as capable of impressing themselves in a moving picture camera as on films or plates in an ordinary camera. Spirits, we know, or rather are told, float round about us. We have seen stationary photographs of alleged angel forms floating in the atmosphere. These would make very nice moving pictures. We must confess that in the stationary photographs of these spirits we have found field for much disappointment. They do not show the "life," the actuality, that we should like to see in the image of a spirit. They look very flat and unreal. But, consider now, what a great power the moving picture camera would be to the spirit photographer! He could show every movement of the dear creature, as he or it came into the room. There would be its entrance, its movements round the living being, for these spirits generally attach themselves to living persons. Then there would be all its movements in the presence of the living sitter. Finally, as the spirit takes its departure back to spirit land, its ghostly movements could be followed by the camera and the film. Realism! We should just think so! And then, when you make a positive and put it in your projector! How magnificent, how awe-inspiring to see on the screen a moving picture of these visitors from the other world—angels, children, dead-and-gone relatives, celebrities of the past hundreds of years—for the spiritualists claim that Napoleon, Julius Cæsar, John Knox, and most of the great figures of history come back to us—how wonderful it would be to see on the moving picture screen, in a five-cent theater, these truly wonderful films! Fancy by the aid of spiritualistic media working right here in New York City, to be able to put our relatives who have gone before us, and the great personages of history, on the moving picture screen. The mind reels at the prospect!

So let our spirit photographic friends get real busy. The ordinary spirit photograph, it is true, is believed in by many, yet there exists incredulity or skepticism in the minds of those who refuse to be misled by these alleged manifestations of false and spurious science. For we need hardly assure the reader that the pictures of spirits, so-called, coming back to us convince no level-headed and sensible person. If even there were such things as spirits round about us, it has not been demonstrated that bromide of silver is sufficiently sensitive as to be able to photograph them. In other words, spirit photography is a fraud and an imposture.

We are writing this article, of course, chiefly, as our French friends say, *pour rire*. Nevertheless, we have some serious object in putting these ideas on record. The spirit photographers, in fine, have overlooked the moving picture camera as an agency for carrying out their malpractices. We are not inciting them to take up this kind of work; we are only surprised they have not done so. For all that, as there is little in the current annals of moving picture or photographic work that escapes our observation, should it ever result that the spirit photograph ever appears in moving picture form, we should have something to say on the subject. Meanwhile, dear Professor James, why don't you redeem your promise and reappear to your sorrowing friends or send a message to them? A number of our spirit photographic friends who have gone, promised us that after they had left this vale of tears they would reappear to us in the form of psychic images on our plates or films. We have taken many hundreds of negatives since those promises were made and their promises are still unredeemed. Perhaps this is because we are too materialistic; not sufficiently sympathetic or sensitive; or not on a sufficiently high plane of what-do-you-call-it? We know not, reader. Do you?

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The Wordless Play and the Silent Drama.

Second (and Concluding) Article.

By Thomas Bedding, F.R.P.S.

In the Moving Picture World of August 13, we traced the historical connection between the wordless play and the silent drama. We pointed out that the first-named, which is a play performed by living people who do not speak, but depend upon action entirely for their interpretation of the plot, might be regarded as the precursor of the moving picture, which is a photograph of people enacting a wordless play. Clearly, then, the moving picture, to our minds, is the logical development of the wordless play.

Until recently the wordless play, or pantomime, has fallen somewhat into desuetude. The whirligig of time, however, has brought its revenges. The taste of the public for the silent drama, or moving picture, seems to have led to a revival of public interest in wordless plays. In other parlance, people having got so much habituated to silent moving pictures, have been prepared or educated up to receive with the greatest favor revivals of wordless plays performed by living people, such as were at one time popular.

When we last wrote, we drew attention to the fact that Mme. Pilar-Morin and her own specially trained company were to present the wordless play of *L'Enfant Prodigue* before the most fashionable audience in America at Bar Harbor, Maine. The play was duly produced accompanied by suitable music. It will interest our readers to know that it was a triumphant success. Fourteen curtain calls greeted Pilar-Morin. There were speeches, congratulations galore, and altogether the occasion was indeed a great one for the wordless play. It had "come back."

The "New York Times" last Sunday observed that "moving and talking pictures will never supplant opera and drama in its natural form. They may greatly increase the demand for musical and dramatic art by cultivating the taste of the multitude. That is something worth doing." That something has been done and is being done. We have all along contended that the moving picture was a tremendously educative force—educating the masses of the people up to the acceptance of, the insistence upon, and the understanding of, well-written, well-acted plays. The moving picture, in fact, has taught the public the value of action in the play, the value of a plot, the value of a clear story. We have not the smallest doubt that it was practically due to the educational effect of the moving picture that the Bar Harbor experiment of *L'Enfant Prodigue* was such a conspicuous success. Here you have a play in which there is not a word uttered. It is action, action, action all the time. Evidently the moving picture not merely improves the taste of the masses, but also that of the classes.

We said in our August 13 article that we should watch the result of this experiment at Bar Harbor with great interest. We are still in the same mood of interest and expectancy. On Friday, September 9, next, *L'Enfant Prodigue* is to be presented at the Liberty Theater, Forty-second street, New York City, by Pilar-Morin and the company which offered the play to the Bar Harbor audience. Thus the New York public will have an opportunity of studying the highest form of wordless play or silent drama acting. We should like to see a great attendance of moving picture people at this performance. We should like to see picture producers and moving picture actors and actresses present in great numbers. They will probably learn something from the presentation of a piece which has been in daily preparation for a period of over ten weeks, before it was offered to the public. We had an opportunity of seeing its final rehearsal. We had never before seen such highly artistic and finished acting; such perfect interpretations of an author's meaning; such an effective demonstration of "silent drama" acting.

The revival of *L'Enfant Prodigue* will assuredly give rise to the renascence of the wordless play. In our former article we enumerated several of these plays: the Pierrots; La Poupee; the great ballets such as we have at the New York Hippodrome. All these are wordless plays, in that complete reliance for getting the effect desired at "over the footlights" is placed upon action, and action only. The voice does not help the performer in the elucidation of the story and plot. It is all pure pantomime. If such a revival comes about its influence can clearly be traced to the work of Pilar-Morin and her well-trained and gifted associates. Frankly, we should like to see these wordless plays "catch on." For if they are popular we think they will have a favorable reflex action on the moving picture, inasmuch as manufacturers and producers will probably have to respond to a public desire for the very highest class of acting.

It cannot be pretended that in all cases the moving pictures that are issued in such large numbers from the manufactories depict the very best acting. Too often the "acting" is of an amateurish character. The wordless actor or actress is himself or herself placed right in front of the public and is therefore himself or herself instantly judged by his or her bad or good acting. In the moving picture, of course, you only have the actors' or actresses' photographs. For all that, the average moving-picture audience is just as critical of the photographic performer as of the real one. They are as appreciative or as depreciative as occasion calls for. The public, in short, are unerring judges of acting. They know the good from the bad and seldom mistake the one for the other. In *L'Enfant Prodigue*, on September 9, the public will see some of the finest acting in the world. We hope the play will be filmed, so that it may stand as an object-lesson of what acting in a moving picture should be.

L'Enfant Prodigue is only a six-part play. Besides Pilar-Morin herself, Miss Nelly Grant, who is in the cast, is a well-known moving picture actress, and so is Mr. H. Scarborough. The two remaining characters are filled by a well-known actor and actress. There are three scenes in the play, which is supposed to be enacted in France, let us say a hundred or so years ago. We may regard it as a Gallic version of the Biblical story, "The Prodigal Son." In the French version Pierrot, Jr., quits his home for the sake of a girl who throws him over for a rich baron. Then the saddened boy returns home to be disowned by his parents. He, however, redeems himself in their eyes by enlisting in the French army. The curtain falls on a little scene showing the young soldier waving the French tricolor. This is the barest outline of the plot which is unfolded in three acts. Wormser's beautiful music accompanies each and every action and movement in the play.

Pictorialism and the Picture.

A Biograph Pastoral.

Last week there was printed in our columns an article on the sentiment of the picture. We gave a definition of what sentiment is in regard to the subject. Sentiment, briefly described, is simply feeling. It was reasoned out that the successful maker of moving pictures must necessarily have the sentiment of the picture strongly developed. He must, in short, feel the picture. In other words, feeling, artistic, pictorial quality must distinguish his picture. From the sentiment of the picture to the pictorialism of the picture is only a short step. Indeed, we go so far as to say that sentiment and pictorialism are convertible terms: one thing means the other. Your picture maker, whether in stationary or moving picture photography, clearly feels the sentiment of the result shown in his work.

The more attentive of our readers know by this that we are always on the alert to exalt the pictorial aspect of the moving picture. In the MOVING PICTURE WORLD of June 25 we published an article headed "The Qualitative Picture: The Influence of the French School of Picture Making." This article, we are pleased to learn, attracted widespread attention, and has set many of the manufacturers, especially those new in the game, to considering what a moving *picture* is or should be, in contradistinction to the mere moving picture *photograph*.

The two things, as we have pointed out over and over again, are by no means identical. A photograph may be just a photograph: that is, a cartographical transcript of the original, or in simpler words, a mere map; or it may be a picture; that is to say, it complies with the definite laws of composition, balance, and all the rest of the elements that go to make up a picture of any kind. These are the elements that we desire to see in the moving picture. Fortunately, here and there, they are becoming increasingly perceptible.

In order to illustrate what we mean by pictorialism in the moving picture (if we may use a somewhat tautological term), we have chosen almost at random from a forthcoming Biograph release entitled "A Summer Idyl" a few enlargements from parts of the film. These are reproduced in this article. Here, it seems to us, as we look on these prints, that the photographer and his associates in the production of the work must have felt the sentiment of the picture. The result is that we have a series of very charming little rustic studies, quite naturalistic in effect, full of atmosphere and, above all things, of simplicity. There is, it will be perceived, a noticeable absence of staginess and theatricality. We



"A Summer Idyl" Biograph
The Artist Meets the Young Shepherdess.



"A Summer Idyl" Biograph
He Seeks and Obtains Employment on the Farm.

who write this are not unfamiliar with farm life. Moreover, we have made many photographs of such subjects. Had we made the photographs illustrated in this Biograph release, then we should have felt that we had produced something pictorial.

The stage director is an important personage around any film manufacturing plant, but the day is not far distant when the art director will also collaborate in the production. The position may not—evidently does not—exist in the majority of instances; but it will have to be created and filled by competent men.

The Biograph Company is noted for its great attention to the selection of its subjects. Millions of people throughout the world have got to look upon the Biograph picture as in a class by itself. Its technique is uniformly good. These illustrations show the Biograph picture in a somewhat new aspect; that is to say, they are a departure from refined comedy *a la mode* which is associated with the company's reputation. Never, in our experience, is anything so restful to the eye in a moving picture house as a pictorial nature subject such as is illustrated on this page. Around us as we write this article are a number of photographs: portraits, groups, and the like. But upon one photograph in particular we never tire of gazing. We mean a simple plowing scene, and in this Biograph picture we have a similar theme pictorially treated. Such a subject in a moving picture theater always arrests attention. We remember how, last December, when the Kinemacolor subjects were shown at Madison Square Garden, the loudest applause was given for a scene from farm life. All this goes to prove that in making pictorial subjects from outdoor life the film makers have an almost inexhaustible stock to draw from and which never fail to please audiences.

It is not alone the artistic quality of the pictured scenes in this Biograph film that appeals to us. Besides being satisfying to the eye, they are instructive to the mind. The opportunity has been seized upon to represent the various duties of the up-to-date and prosperous farmer in a way that is refreshing and educational to the city dweller; and not only to the city man, but the pictures will convey new ideas to other less favored tillers of the soil. It might even be classed as an educational film.

The web of interest which connects the varying scenes in "A Summer Idyl" is a story so simple that it would



"A SUMMER IDYL" Biograph

INTERESTING SCENES OF FARM LIFE WITH CUPID IN ATTENDANCE.

hardly have appealed to the average producer. A city man of Bohemian proclivities is rejected by the coquettish woman of his choice. He hikes to the country to forget his sorrow and meets and falls in love with the daughter of a well-to-do farmer. To continue his wooing he seeks and obtains employment on the farm, and here the photographer shows us many interesting views of farm life, with Cupid in attendance. But the city girl relents and learning her lover's address sends him a coy note which brings him back to the city's whirl. And for the happiness of the plain country lass and her old granddad it was perhaps just as well.

The unusual ending, with no broken hearts and no remorse, is rather a novelty in such pictured stories, but it seems all the more real in that it is just what we would think would be the most natural thing to happen. Which is another point in favor of this true to life picture of the emotions and occupations of mankind.

Cherry Kearton and His Work.

The World Famous Moving Picture Photographer of Animals Visits New York.

The last time we met Cherry Kearton, some nine years ago, was in the office of the renowned photographic optician, the late T. R. Dallmeyer, in London Dallmeyer, the prince of good fellows, and the then head of the old established optical house which bore. and still bears, his name, always took a strong personal interest in the special needs of scientific photographers At that time, Kearton, with his brother Richard, was reaping fame in the photography of natural history subjects. Rare birds, animals, insects, fishes and the like were the things he photographed. No difficulty was too great; no time too long; no position too ordinarily inaccessible for the intrepid Keartons. To swing down the face of a cliff with the angry waters tossing on the rocks hundreds of feet below, to point the camera at a bird in its nest, was quite an ordinary thing for these men to do. In fact, they are probably the most daring and intrepid photographers of the time. Both brothers are honored by the personal friendship of Colonel Roosevelt, who just before vacating the Presidential chair, invited Richard Kearton to the White House at Washington. Now, he is in friendly converse with Cherry Kearton, who at the moment is in this country on a short business visit. Colonel Roosevelt, as all the world knows, abhors the "nature fakir" and the photography of "nature fakes." The Keartons stand for pure unfaked photographs of natural history subjects. All their work has been naturalistic, viz.: true to nature. That is why Colonel Roosevelt, good man, likes these men.

Then, Cherry Kearton was in Africa when Mr. Roosevelt was going through his memorable shooting experiences. He made many moving pictures of the Colonel and his adventures. These and others were shown in

this country a few months ago. The transition of Cherry Kearton from stationary photography to moving picture photography was, of course, inevitable. And when we came across his name in this connection some time ago, we were glad. Here in this city we have a small collection of the Kearton's' natural history books, illustrated by their photographs. They make fascinating reading. But it was only the other day that we saw one of Kearton's moving pictures, although for the last few years he has been doing some splendid work with the moving picture camera in Africa and elsewhere This picture was the pursuit and the slaughter of a lion by the Masai, an African tribe. Here you see the king of animals being hunted and speared to death. In the last scene of all he puts up a fight, but he is no match for the spear-armed savages. Kearton took this moving picture of the killing of a lion, when he was suffering from fever and had been foodless for several days.

The moving picture photographer in Africa runs just as much risk as a sportsman armed with a rifle. One lion bit a piece off the corner of Kearton's camera and then (fortunately) got away. Kearton has photographed most of the fauna of East Africa, including hippopotami and other fearful wild things. He was accompanied by a little fox terrier, who showed that he had no more fear of a lion than a cat has of a mouse. We are not going to spoil Kearton's story of his African wanderings. He has written a book, to which Colonel Roosevelt kindly supplies the introduction. The book purports to be written by the fox terrier. This is a novel idea and will probably succeed.

Mr. Kearton's immediate mission in this country is to supervise the preparation for exhibition of some African moving pictures which he did for Buffalo Jones recently. Later on, he is to go to India to make moving pictures of the fauna of that amazing land of adventure. These pictures will probably be seen on the moving picture screen in due course, probably through the agency of the Selig Polyscope Company.

The moving picture work which Kearton undertakes is not of the usual studio kind. He does not confine his efforts to the "peaceful State" of New Jersey, or to recording the movements of the bucking broncho from a respectable distance out in the West. He faces danger, lives among it and apparently thrives on it. Fever, hunger, discomfort, the slaughter of savage animals: these are the conditions under which Kearton does his work. But he is absolutely fearless. He graduated by taking photographs neck deep in water, or down the face of a precipitous cliff. All this was good training for moving picture work in the African jungles. Kearton survives all this so well that he will probably go on to the end of the chapter where danger lies. For once the "call of the East" gets hold of a man, he is lost to the charms of Broadway and the London Strand.

What would you think of a flashlight photograph of an active lion a few feet from you? This is one of the little performances which Kearton is proud of. We have seen the print. It was so good that we coveted the possession of one. We have it.

Cherry Kearton is quite young. He is forty, and looks thirty. He is full of enthusiasm for hazardous moving picture work. A specimen of the breezy, unaffected Englishman prepared to go anywhere and do anything if his heart is in the work. We wish him success in his future endeavors.

On his return from the West, Colonel Roosevelt is to make an inspection of Mr. Kearton's latest African films. These are to be shown, we believe, at a special function of the New York Press Club within the next few days.

An Esthetic Tragedy.

By Louis Reeves Harrison.

Whoever selected the scenes of "Jepthah's Daughter" (Gaumont) has the esthetic faculty developed to an extraordinary degree.

The theme of the play is well known. The whole history of Jepthah is given in Judges xi.-xii. He was a judge and chieftain who went forth against the Ammonites vowing a burnt offering of whatever came forth from his house to meet him if he returned victorious, and the first to come was his only child. She bravely consents, and the vow is fulfilled. It is a very noble tragedy, large enough for grand opera, and it is handled in strict accordance with the philosophy of good taste. One scene after another of resplendent beauty is flashed upon the screen until it is filled to overflowing. There are so many, and they are so varied, gorgeous interiors, palaces, pavilions, streets, temples, exquisite lake vistas and flowering woodlands, that one deeply regrets the space limitations. It is an epicurean feast for anyone having a sense of the beautiful and it seemed to me that the crowning glory of the picture was the sombre scene shown where the victim of a father's hasty vow is being rowed back from the mountains where she has passed two months' respite in prayer. In the distance is the sable mountain lifting its head against the dying sunlight, typifying the situation—the light of this young life is about to be extinguished—and in the foreground is the slowly moving boat bringing the victim. One can see her fluttering robes of death as she occasionally appears, a powerful stimulus to the imagination.

I confess that these ancient religious rites arouse a feeling of repulsion, the fanatical belief in sacrificing the lives of innocents is morally symbolic without conveying a lesson. Another Jepthah has just won a great victory on the Cotton Exchange, cleaning up some ten millions of dollars in a short time. Within easy reach of his commiseration are thousands of suffering women and children, some of them dying from lack of food and fresh air. What percentage of his ten millions will they get? The high priests of the modern Jepthah are disheartening misfortune and withering want. The altars of human vanity still run red with the blood of innocents.

I am not very much in sympathy with these plays of other days, except when their historical value contains a living idea; we are too busy with our own problems. But, whenever a picture play has some great merit, I am only too glad to appreciate what well deserves praise.

Infinite pains were taken in setting this Gaumont tragedy, not only tremendous labor in presenting such a brilliant spectacle, but a quality of selective taste was shown that entitles it to high rank among such productions. So far as exquisite selective taste is concerned, the pictured story of Jepthah's daughter is in the front rank, the very first and foremost of the file. I cannot, at this moment, recall any that surpass it in scenic loveliness and strict adherence to the doctrine of taste. In that respect it may be pronounced a masterpiece.

Better than the immediate effect of such a production is the light it throws on the landscape of motion picture possibilities. Each one of the scenes is a thing of beauty, slightly marred by too much theatrical effect, too much strutting on the part of actors, too much bandy-legged super with the wooden spear, and this scenic beauty is in no place inappropriate. A particular spot seemed to have been chosen for the central action, for the grand painting, and the miniatures are all in agreement with it, each exactly suitable for its purpose. Therein lies the secret of success in setting a pictured play. The

elusive quality of the *mis en scene* is harmony. The Gaumont tragedy has it, but most of our own lack it.

In referring to French acting, complaining of its artificiality, I am not directing my remarks to this particular play, but embrace nearly all I have seen. I have lived too long in France and associated too closely with French people not to know that Paris is the home of the dramatic art, and nearly every man, woman and child in the gay capital is a born actor. That is the trouble with them. Acting has become traditional, transmitted from age to age, regulated by accepted models, so conventional that Rostand was needed to shake the old edifice to its foundations and show his own people that they must keep pace with the times.

American motion picture actors are more inclined to independence. The French are natural actors, the Americans natural men and women.

A few of our act*ors* in moving pictures have no equals in France. As to the actresses, the French women are remarkable for their elegance, for grace of movement, for sharp intensity and for exquisite taste in costuming.

The American women in the pictured scenes are superior in natural beauty, and—I am speaking of the best—have that delightful personality which reaches out into the hearts of spectators. The French women are charming. The American women are lovable.

The interiors as well as the exteriors of the Gaumont picture are beyond comparison with our own. That is the case with nearly all French interiors. I am not referring to actual interiors in French homes. You may roam the world and find none equal to those of Fifth avenue and Newport, and the American woman is a born decorator of her home. In these picture plays, the French give attention to minute details while our producers slam on a lot of stage furniture very unlike the real thing and neglect the little graces that give a room the restful spirit of home life.

The acting in this particular play is above the average. The roles of Jepthah and his daughter are well assigned. The former is played with great dignity and the latter with grace, feeling and delicate appreciation of the exacting role. There is little or no opportunity for the minor characters, but they are grouped in tremendous masses and with great skill.

"Jepthah's Daughter" is an important step in the evolution of the silent drama.

Variety and Originality.

By W. S. Buckwalter.

The qualities of variety and originality are essential to the continued success of the moving picture. Variety, it has been said, is the spice of life, and of course there cannot be any variety without originality. It cannot be said truthfully that the moving picture has of late been suffering from an excess of these desirable qualities. From more than one exhibitor comes the sad plaint that there is a sameness, a monotony in subjects, distinctly harmful to the moving picture in its aspiration to popular favor. With a profound appreciation of the splendid services which, almost without exception, the associated manufacturers have rendered to the moving picture, it must be admitted that the grievance of the exhibitor is not without foundation. Now that the moving picture, it is to be hoped, has finally parted company with its humbler companions of old, the penny arcade, the merry-go-round and the dance hall, and is finding its way into the favor of wider and better circles, more will be demanded of it than ever before, especially in the matter of variety and originality. From my own observations and from the experiences of exhibitors who have spoken to me on the subject, I am inclined to believe that the fault lies in equal division between the domestic and foreign film makers. I think we see altogether too much of the French policeman and his "brother-in-arms," the Paris *roue*. Now there is no doubt about it, the "gendarme" is everlastingly funny to the Frenchmen, and justly so. The subtle, volatile wit of Paris loves to laugh at anything or anybody with pretensions to seriousness. The "gendarme" has been the target of the French humorist, cartoonist and paragrapher for centuries. He abounds in comic opera, which, indeed, would scarcely be complete without its French edition of Foxy Quiller. This fine French wit, alas, has never been imported into this country, and I fear it could never live on our soil. The exhibitor who depends for his prosperity on the public cannot be expected to educate the American people to the height of this "funny policeman" business at his own expense, not, at any rate, with the film rentals now prevailing.

Another platitude which could be easily dispensed with is the cheap melodrama, and here our American film makers are more to blame than our Gallic friends. I am under no delusions in this respect. Cheap melodrama, to be sure, is as unassailable an institution as pie in Boston or scrapple in Philadelphia, but there are "temples of art" where this sort of thing is specialized to the furthest limit, where villains in fearful dress suits are handcuffed at the end of the last act and the hero squeezes the blushing bride to his arms. Why render this "take-back-your-gold" variety of the cheap drama into moving pictures? No one is disposed to deny that a great deal of virtue resides in factory girls, laundresses, blacksmiths, etc., etc., and the everlasting demonstration of it on the stage of the moving picture is apt to get tiresome.

The chase, the mother-in-law joke, the mischievous boy, "comedies" with displays of lingerie or bodily deformity as chief features are entitled to a vacation, which may begin at once and last forever. If the moving picture cannot outgrow all this stupidity, old and stale as it now is, it cannot hope to expand into wider and more ambitious fields. Of this kind the public will indeed get tired, but of the pictures that show variety and originality and do not assume that man is but a badly finished monkey the public will get tired only when human nature ceases to delight in the theater.

A splendid beginning has been made, the associated film makers being especially entitled to credit, though one or two of the independent concerns have also shown a tendency in the right direction. There should be no lagging or turning back.

Everybody in the moving picture industry knows which company turns out the most popular films to-day. And what is the cause of this success? The company has been bold and daring enough to crack the time-worn moulds labeled "drama" or "comedy" and to cast moulds of its own. It has given us men, women and children as they lived in the past or now live in the present, instead of a lot of old threadbare stage dummies. Any path but the old and trodden one is good. Originality is desirable at almost any price. Imitation is the bane of the industry, the annoyance of the exhibitor and the exchange, and, as the Irishman said, "the most successful imitation is the worst failure."

John Pelzer, the popular sales manager of the Edison Manufacturing Company, started out on a business trip on September 1 to cover the principal cities as far west as Omaha. His itinerary covers twenty cities and the exhibitors and exchanges therein will all receive a call from the Edison representative, who is one of the best posted men in the business.

LIBERTY.

Looking through the window of the room in which the writer sits penning his thoughts for readers of the Moving Picture World, he is compelled to behold Bartholdi's Statue of Liberty silhouetted against the sky by day, and bearing her beacon light torch by night. With this emblem ever before him, his readers in these pages need never fear that his writings will lack in "freedom's true ring." In the last issue of The World, Lux Graphicus asks for a definition of "Infallible." He asks a hard question. I wish, too, he might have asked the meaning of "Liberty." An answer thereto would make easier the purpose I have in view in expressing a few thoughts under this head.

It is often helpful to find out anything in a **positive,** by proving what it is not in a strong **negative.** Under this rule we learn that liberty is not license. There was a time when the "riff-raff" of certain parts of Europe, hearing that America was a "Free Country" governed by "Liberty" which in their blind ignorance they supposed to be license, hurried to the "Land of the Free" in droves; Anarchists, Nihilists, Black Hands and everything else; for in America could they not "do as you please"? For a time they made matters interesting in many countries and in many ways; at least one King in Europe and one President in America fell as victims to this misguided interpretation of "Liberty." The best positive definition of "Liberty" the writer knows, came to him in a very peculiar way. Two men were fighting when one accidentally hit an innocent passer-by on the nose; the latter retaliated by administering a severe punishment upon the fighter, who claimed immunity in this being a "free country." "Yes," replied the victim, "but I will have you know that 'the freedom of your fist ends where my nose begins.'"

Truth in a nutshell! Liberty is "our rights," and our rights cease where the next man's rights begin, and vice-versa; whereas license respects no man's rights. Here, if you please, Lux Graphicus, is one—yet incomplete—definition of "Infallible": The man who knows and practices true liberty is infallible.

But what has this to do with moving pictures? Simply this, that the careful use and observance of the true principles of liberty are those which in the majority of instances will solve many vexatious problems and answer many questions. We all know that even as "men rush where angels fear to tread" and as "undesirable citizens" rushed to these shores, so many "undesirables" rushed into the moving picture business and by their undue "License" wrought much evil. But true "Liberty" established herself in the moving picture business and they were thwarted; as a result there is a marked growth of development within and toleration without the realm of the moving picture profession and better results in every way are the daily experiences of both makers, exhibitors and the public.

Liberty promises contentment and enjoyment, with the cultivation of the highest virtues and the education of the people; where there is no liberty there is ignorance; where the light of liberty sheds her benign rays, there education and culture are the illuminating forces of light.

At the dedication of the above named famous statue the orator of the day said: "When Franklin drew the lightning from the clouds he little dreamed that in the evolution of science his discovery would illuminate the torch of 'Liberty' enlightening the world." This was only twenty-four years ago, and to-day in the further "evolution of science" we have that same light shining the liberty-giving knowledge daily to millions of people by its use when concentrated in moving picture power. We are aiming high; Liberty is our **watchword** and Liberty our **inspiration,** and when we have reached her zenith we shall be infallible.

NOTES FROM WASHINGTON, D. C.

A. J. Brylawski, who operates a chain of motion picture houses in Washington, is always doing something to place his theaters to the fore. His latest movement is the introduction of an organ accompaniment at the Colonial, which with the piano makes very beautiful music. He has succeeded in securing two of our best organists, so there is no lack of the artistic. These are Armand Gumprecht, formerly organist of St. Patrick's Church, and Edward Robinson, of Mount Vernon Church. This new departure in the line of music has been attracting additional crowds to the Colonial. Good and appropriate music is a strong point in Mr. Brylawski's management. He maintains at the Cosmos the largest orchestra to be found at any of the moving picture houses. This is under the direction of John B. Bovello, who gives artistic finish to the selections rendered as well as to the excerpts that accompany the various themes of a picture play. It was just the other day that Mr. Bovello made no less than twelve changes in the course of a motion drama, each strain fitting in beautifully with the emotions of the story. This harmonious effect has been the talk of the town.

The Lyman H. Howe travelogues at the Columbia Theater drew large crowds. "Roosevelt in Egypt" was one of the chief attractions of the program on Sunday night, especially now that the Colonel is creating such a stir in politics in our own country. "Paris Before and During the Flood" was especially interesting and depicted the French capital in peaceful and turbulent scenes. Mr. Howe has certainly a passion for water scenes and he is also aware of the fascination that such scenes have upon the audience, for he never loses an opportunity of throwing upon his screen, lakes, rivers, cascades, falls, and the ever-changing ocean. The swish and splash sounds which accompany these pictures make them most realistic.

A theater here that has solved the problem of lighting the house during the display of its pictures, without destroying the clearness of the pictures upon the screen, is the Plaza. By the use of subdued colors over the electric bulbs, the lights are kept burning all the time and there is no conflict with the light from the operating machine. The theater is therefore not thrown into the darkness practiced by most managers during the exhibition of pictures. The music at this theater also adds to its attractions. W. H.

THE EMIGRANT.

An Excellent Selig Comedy.

It would have gladdened Selig's heart if he had heard the uproarious applause awarded to this clever comedy in Keith's Theater. Usually the audiences at this house are most phlegmatic and rarely applaud the finest specimens of photography or acting. We often feel disappointed at this theater as the spectators seem so unappreciative. The story of "The Emigrant" starts out in a pathetic vein, relieved here and there by a touch of comedy; the development is adroitly worked out by sharp contrasts of comedy and pathos and the climax is a bit of brilliant comedy. We noticed several people sitting near us who laughed until the tears ran down their cheeks. As a sample of the kind of film that is in most demand we point to "The Emigrant" and congratulate the producer.

THE SIMPSON SOLAR SCREEN.

Seeing one of these screens in use for the first time this week at the Comet Theater, we were surprised at the effect. While the side and ceiling lights were brilliant enough to enable us to read a newspaper, the picture on the screen was perfectly clear. In fact, it seemed less tiresome to the eyes than where almost total darkness makes the work of the eye more arduous. The proprietor of the Comet was enthusiastic over his purchase and said that the screen was well worth the little extra cost. The agitation by the authorities in several cities to light up the theater will be easily complied with if a screen is installed that permits the house lights being turned on. At present we know of only two that will do this—the Mirror Screen, and Simpson's Solar Screen.

HAVE CAPTURED THE MASSES AND CLASSES.

After a very quiet Summer season the theaters are again taking on new life, and by the first of the coming week will all be open for business. This Summer has seen a rich harvest for the motion picture and vaudeville theaters, and although several new ones have recently opened all have done excellent business.

Motion pictures have captured the masses and also the classes. It is difficult to hire a man to work at any great distance from a picture theater for fear a new film will be put on and he will not see it. Vaudeville is a good second. In the meantime the legitimate suffers.

NEW EDISON TITLES.

Beginning with "Alice's Adventures in Wonderland," released September 9, and on each subsequent release, Edison films will be shown with an entirely new form of title. The main title and each sub-title will be enclosed in a simple but very characteristic frame so that an Edison film can be recognized at any stage of its showing. Criticism has been made in the past that because of their inconspicuous titles it was difficult for anyone not in the trade to distinguish an Edison picture. With the new style of title it will take the public but a very short time to become familiar with the design and thus always recognize the picture as an Edison.



The leaves are fast falling from the trees of Summer pastimes and they will soon present a stark and bare appearance. People are returning from the Summer resorts in larger number for such an early period than for many years. It has been an "off" season and amusement managers both at the seaside and in the mountains complain of unsatisfactory business. The moving picture people, who are looked upon as the most striking human thermometers of success and failure, are among the most sincere mourners. All agree that the weather has been responsible for the conditions. There has been but little real Summer and when there was a likely looking period the heat was so intense that the people would not think of going into buildings or under tents to see pictures. Rainy days have also been numerous and such weather in the country is a hard knock to the pictures. In the cities rainy and stormy weather frequently prove a benefit to the picture theaters, especially in cases of sudden storms and where nickelodeons have quite a transient patronage. The people will run into the places for shelter and consider the nickel or dime left at the box office, money well spent, as they keep dry and find pleasing entertainment while waiting for the storm to blow over. Not so in the Summer resorts. When dark clouds are hovering the people cling to the shelter of their homes and the hotels, and the picture houses do not figure as sheltering places as in the cities. Taking the country as a whole there were less moving picture places by from 30 to 40 per cent. at the Summer resorts this season than there were a year ago and there was almost a similar percentage of more places in the cities that kept open throughout the season than were open last Summer. This is attributed to many reasons, notably that the Summer was late in opening, that the weather in the city was, with but few exceptions, quite mild, and many owners of houses had their places fitted up since last year for Summer business.

Re-openings of the city picture houses have been quite brisk during the past week, particularly in New York City. The number of new places is large and the approaching Fall will show a surprising increase in picture houses over the list of any preceding year. It is also noticeable that many theatrical men who either entirely, or in part, control or conduct regular show houses are opening picture theaters to be conducted entirely independent of their other holdings.

Much interest is evinced in the outcome of the approaching season. Some predict that vaudeville will be more prominently than ever identified with the picture houses. Others contend that, aside from the large theaters that have turned to the picture field but have retained a sufficient amount of vaudeville to relieve the monotony, as they call it, vaudeville will be more limited than last season. The performers, however, are looking forward to a good season. Many agencies are now in existence which make a specialty of gathering vaudeville talent for moving picture houses and their managers are responsible for the glowing hopes entertained by the people who do the vaudeville turns. We will soon see who has best defined the situation. After the first Monday of September New York City will have almost its full quota of amusement places in operation.

Here is a letter I received this week:

"Man-About-Town: To settle a discussion will you kindly express your opinion as to whether the General Films Company, which is absorbing the licensed film exchanges, is doing so because the number of exhibitors is growing less and a plan of gradual consolidation has been framed to meet the conditions?"

After receiving this letter I went out on a tour of investigation in quarters where the kind of information required to answer the correspondent could be found. I cannot see that the conditions spoken of exist. There has really been no decrease in the number of exhibitors. I do not know that there has been made public by the General Films Company a declaration of its policies. Nearly all of what has been said or published regarding them has in the main sprung from conjecture and such is the case at the present time. It is no easy matter to form an idea of what the company referred to intends doing by what it has done, nor can anything of a prospective nature be gleaned to aid in forming the idea. I feel confident in stating this: Consolidation does not seem to be the objective point at this time. All the acquired exchanges in Philadelphia and in New York City, with one exception, are still doing business at the old stands. I have in mind two places where consolidations were effected (in Rochester and Chicago), and from what I can learn in connection with them the conditions existing in the respective exchanges forced consolidation. By this I mean that a struggle in competition was going on and the revenues were not near what they should be on the capital invested and the time and labor spent; and I am reliably informed the change was welcomed by all the exchanges concerned.

It has been pointed out that the General Films Company clearly showed its hand in St. Louis, where two exchanges went out of existence and a third one was created to take their places. Many are laboring under a mistaken idea of the St. Louis situation because they think the licensed exchange now in existence there is controlled by the General Films Company. How this false idea took root is quite plain. The present exchange is owned by the Yale people, the same company that operates an exchange in Kansas City, Mo. That exchange is now controlled by the General Films Company. The St. Louis exchange is not and its operation is entirely independent of the Kansas City place. The facts as I have been able to glean them are that the Motion Picture Patents Company cancelled the licenses of two exchanges in St. Louis, charging violation of rules under the contracts. This left the city without a licensed exchange and immediately afterward the Yale Company applied for and was granted a license. It is therefore clear that the two former exchanges were not absorbed and had no successor, the Yale exchange being an entirely new venture, and as the General Films Company does not own it, or control it, the matter really has no bearing in support of the consolidation discussion.

I will agree with many others that the handwriting on the wall indicates a gradual consolidation of exchanges in many quarters, but I am convinced that some time must elapse before it can be accomplished. Anyone acquainted with the film exchange business knows the task involved in properly conducting a film exchange having considerable business and the gigantic task involved in merging with that business the operations of one or more other exchanges. It may be an easy matter to consolidate exchanges, but the great task is in systemizing, regulating and properly conducting the affairs after the consolidation has been effected. It is not a matter of days or weeks, but months—and many of them.

One of the most popular film exchange managers in the East was J. A. Willis. Some time ago he managed the Kleine Optical exchange in New Orleans, La., and when George Kleine sold out that exchange Mr. Willis was transferred to New York City, where he managed Mr. Kleine's exchange there. I visited that place a few days ago and expected to see the usual beaming countenance of Mr. Willis and get a grasp from his ever welcoming hand, but I was doomed to disappointment. I found the gentleman had again pulled up stakes and departed. This time he struck out for the West. He has gone to Cincinnati, Ohio, to manage an exchange there controlled by the General Films Company. I am informed that the change is in the nature of a personal advancement for the worthy gentleman. I take this occasion to express the hope that it is. Mr. Willis is an indefatigable worker, sincere and conscientious, and has the happy faculty of making friendships quickly and retaining them. His position in the New York exchange is now occupied by Mr. Hancock, Mr. Willis' former assistant. He is a young man of much promise and is said to be managing the exchange with flattering success.

Well, here is to the opening of the Fall and Winter season, that it may be fully as successful as it promises to be, and at its close may the croakers who are continually bemoaning the wane of the moving pictures be so effectually squelched by the results that they will welcome oblivion and stay there.



"THE CONSPIRACY OF PONTIAC" Kalem

This impressive picture shows Chief Pontiac inciting the other chiefs and warriors to revolt. They plan an attack on the city of Detroit under cover of a flag of truce. But their treacherous plot is revealed to the commander of the fort by an Indian girl whom he had befriended. The Indians attempt the massacre, but are surprised and defeated. The Kalem people have taken the synopsis of this spectacular play from Francis Parkman's "History of the Indian Wars"; therefore the film is an important addition to the historical and educational usefulness of the picture. It will be issued on September 23rd, and we believe it to be the finest and most spectacular Indian subject the Kalem people have yet produced.

THE COMET AND THE SOLAR SCREEN.

As a relief from the combination programs in the Fourteenth street houses I entered one evening the Comet, an all-picture show, on Third avenue, near Twelfth street. Inspection of the front prepared me for some, but not all, of the varying emotions experienced within—but of that later. The Comet draws its patronage from the East Side tenement district. When I entered it, it was filled with men, women and children, and I had to wait my turn for a seat. Meanwhile I observed many attractive features. The aisles are wide, and the seats comfortable. An exit corridor is partitioned off from the auditorium which allows patrons to depart without interfering with the vision of others. The ventilating system is excellent, and although the house was crowded, the atmosphere was agreeable. This was further purified by an obliging usher who meandered up and down the aisles spraying them with some sweet scented liquid. Most noticeable was the amount of diffused light throughout the auditorium. Seated about the middle of the hall I found that I could comfortably read a page of the "Moving Picture World." Yet, with all this illumination, the picture on the screen was brilliant. The brilliancy was due to the fact that a Simpson Solar Screen was in use. Now this Solar Screen seems to us to have one great drawback: its brightness reveals the blemishes of junk films to a most alarming extent —for this is what was running as we took our seat. It was a Vitagraph picture. I knew this because of the Eagle trademark. This was followed by a Selig similarly identified. But, talk about your junk! They must have been at least two years old. and so scratched and patched that it was hardly possible to tell what the picture was about. Surely the exchange that furnishes such miserable junk to any exhibitor deserves the severest censure. There is no excuse whatever for the toleration of such example of greed and carelessness. The two junk films were followed by a Powers picture play: "Her Private Secretary." This was about a week old and photographically showed up well on the screen. The story was clean and well acted and received the applause of the audience, as also did an Itala comedy which followed. Then came another junk reel, and we sought out the manager to learn that the service was two Independent reels of a week old and three commercials. Now the proprietor would be money in pocket if he would discard those commercial reels and substitute a third reel, if he must have it, of Independent film.



"Backward, turn backward, oh, Time in your flight; make me a child again, just for to-night!" If I had as many dollars in my pocket as times that this refrain of an old-time ballad runs through my head in the course of my moving picture experiences, I should be a wealthy man, I should, with a swell automobile and an aeroplane. I would invite all my friends to a corking good dinner at the Cafe Martin, Broadway and Madison Square—my favorite eating place in little old New York, when I am not broke. But, as I am mostly broke, me for the Cafe Des Enfants: Child's, to wit! I saw the other day that the President of the United States told the world what he would do if he had an income of $5,000,000 a year. Well, I told you what I would do if I had a similar sum. Without exaggeration I would have that annual income if each of my aspirations to be a child again were represented by one dollar.

* * *

The desire to be young again was never so strong upon me as the other day when I sat and watched an old friend of mine on the screen: Robinson Crusoe. Lor' bless me! How my mind went back to the days when I sat in my little attic at home following Mr. Crusoe's adventures on the desert island. What an impression that book made on me; what an impression it has made upon the minds of many millions of other children. I would give something to revert to the frame of mind when the printed book has all the charm of romance; when the unreal is real, when right always triumphs over might, vice is vanquished, virtue victorious, beauty rewards the brave and everybody lives happily ever afterwards!

* * *

"Life is sweet," it is said, "at two and twenty." It may not be sweet at twelve; but it is trusting; it is trustful; it is all credulous. Why, there is hardly a man Jack of us who at twelve did not believe that Robinson Crusoe actually met with the adventures which Defoe describes. Millions of children are believing the same thing this moment. Let them go on believing. It is well to have a few illusions, preferably in life's early stages. Mine began to disappear somewhere in the early twenties, when the same Robinson Crusoe was transferred to the British stage. What I saw was not a bit like the book. Robinson was generally an opulent young woman in pink fleshings, and Friday was the funny man. The stern verisimilitude of the story has never been treated on the British stage. Poor Robinson was generally a pantomime or a burlesque hero. So away went all the illusions of boyhood.

* * *

I was disappointed in one omission from the Great Northern film. This was the well-known scene in the book where Robinson comes across some mysterious footprints in the sands. These he subsequently identifies, if I remember aright, as belonging to the man Friday. In the pantomimes, operas, etc., that have been built around the story of Robinson, this was always made a great feature. Never mind, the picture will surely please the children all over the country. When you do that, as I have pointed out before, you are making the staunchest possible adherents of the moving picture theater. And now, by a forced association of ideas, comes Buffalo Bill, another idol of youth to be perpetuated, I hope, on the moving picture screen.

* * *

Oh! Blow it! Twenty-four years have passed since I saw Colonel Cody and his troupe in London. Life was sweet, then, at two and twenty! The Colonel was the rage of London. And after this long span of years, I find him still the rage of America, beloved by young and old, especially the young. I am pleased to learn that the Colonel and his troupe have been filmed by my friend Craft. Three reels of the Buffalo Bill-Pawnee Bill Wild West shows, with Indians, cowboys, cowgirls, Mexicans, Cossacks and hundreds of horsemen in their great riding exhibitions, are to be shown on the moving picture screen. State rights for these films are available and I hope they will be taken up all over the country for a long time to come.

Subjects such as these are of perennial interest, especially to the young. We read much of the pernicious influence of the dime novel. After all, the dime novel is not half so bad as it is represented to be. It inculcates a love of daring and adventure in the minds of the young. Were it not that boys' minds are fed with a love of adventure by books, there would be very little real adventure in the world. The profession of the sea is largely recruited by means of books, and I can quite imagine that a study of these Buffalo Bill pictures will implant a love of adventure, horsemanship and the like in many a youthful mind. So that, strictly as recruiting agencies for a love of outdoor life, of the horse and of personal bravery, the influence of these pictures is not to be despised.

* * *

Colonel Cody has certainly had a great career. I was interested in reading in "The Billboard" an authentic account of it by Frank Winch, who is in a position to tell the world the truth about the adventurous Colonel's life. The Colonel is a fine figure of a man and is by way of being something of a universal hero, with nothing derogatory to his name. There is not a boy in the land who does not know of him by reputation. There is probably not a boy in the land who would not be delighted to see the pictures of him and his troupe on the moving picture screen. I hope every boy will.

* * *

So, as I have said, I wish I were a boy again so that I could enter into the spirit of these pictures with all a boy's zest. For the boy is not troubled with any considerations of probability, verisimilitude, truthfulness or the like. His young mind is not confused or perplexed by doubts as to whether the thing written or shown really happened or did not happen. To him Colonel Cody is an immortal hero, and he is not allowed to associate the Colonel's name with sordid matters of commercialism, age, retirement, State rights and the like. Happy boy, happy in your simplicity, enthusiasm and ignorance! Long live Robinson Crusoe! Long live Colonel Cody! "Backward, turn backward, oh, Time in your flight; make me a child again, just for to-night!"

WILL MAKE MOVING PICTURES OF BRAIN.

"We are to take moving pictures of the brain at work This will be the next step in scientific development, and it will mean mercy and proper treatment for so-called criminals and justice for self-willed criminals. To the normal man it will bring more than any prophecy, for it will determine his capacity for education and will show him the boundary at which he should stop.

"Soon we will be able to know the histology of the brain and modify it by a standard which may be easily established. Then we need have no more foot-free fools or supereducated car conductors."

This is a statement made by Dr. Max Baff, psychologist, of Clark University, Worcester, Mass.

The discovery of this great solution of the problem of crime, education and matrimony is due to experiments that have just been concluded by a body of earnest investigators, who have combined the Roentgen ray, or X-ray, with the cinematograph and have found they can take moving pictures of the internal organs of the living human body.

Will Test Criminals.

"We shall be able to decide with the addition of enlarged moving pictures of the brain, whether or not the miserable person squirming in a cell on a charge of murder is really fit to be freed on the ground of irresponsibility," declares Dr. Baff. "If we have the X-ray and the tamillamicroscopia, which my friends in Buenos Ayres are perfecting, we shall be able to codify the histology of the mind.

"In other words, once we have known the movements of the brain when the cells are magnified 5,000 times, we shall know something of how and why certain offspring of certain couples are imbecile, while certain couples of similar cases produce children of worth."



"The Modern Prodigal" (Biograph).—A modern application of the old story of the prodigal son, representing a young man of these times going to the city, there to fall a victim to its alluring snares. Escaping in prison garb, he seeks his home, and, like the prodigal of old, eats ravenously the husks which are thrown to the swine. He saves the sheriff's child from drowning, but the sheriff does his duty and arrests him. However, the sheriff's wife, yielding to her maternal instincts, allows him to escape and return to his own mother. For dramatic reasons, perhaps, it is well not to quarrel with the author for putting the onus of the young man's downfall upon the city. It had to be placed somewhere, yet is hardly fair to thus again brand the city as a region of crime and a home of criminals.

"The Stronger Sex" (Lubin).—Whether this film is intended to call attention to the disparity in wages paid men and women for the same work, or whether it is intended as a criticism upon the way men manage their business, does not appear from the film itself. But it does both very effectively. There are some dramatic incidents, notably the one where the sex of the stenographer is disclosed. But aside from these points the picture does not rise above the usual Lubin quality.

"Memento of the Past" (Pathe).—The most striking feature in this picture is the facial expressions which betoken such malignity and hate on the part of both husband and wife. The story of disagreement is not new; and the fact that a child's toy brings them together again has been many times repeated; but the acting here is unusual, and the control of the facial expressions is remarkable. Then comes the relaxation, the return to sanity and the sweeping away of the past and its bitterness. It can all be read in the two faces and is as graphic as it would be if the spoken words could be heard.

"Kids Will Be Kids" (Pathe).—Yes, kids will be kids, and perhaps the operator has reproduced a scene which is common in more than one home, or will be before long. Not all children perform such marvels of acrobatic agility, but they probably do leave their tasks as soon as authority is removed.

"The Emigrant" (Selig).—While not all emigrants receive the treatment accorded the hero of this tale, undoubtedly some do, and perhaps this film will exert an influence in their behalf which will be beneficial to all alike. The scenes in the steerage are well worth seeing, and the method of sending them across the continent will be recognized as accurate by those who have seen it done many times. For those in the country, away from the big centers where these emigrants congregate, this picture will be a revelation. Perhaps they have never realized the actual cruelties to which these emigrants are subjected many times. If not, here is a faithful transcript of the story. The heart interest, supplied by the benevolent Irishwoman and her son, who act as Good Samaritans, helps hold the attention. It is a film well worth while.

"The Deputy's Love" (Essanay).—Not all men are so smitten with the pretty girls they find performing criminal acts that they manage to evade making arrests. In this instance the deputy runs his quarry to earth, and when he discovers that the girl he loves is implicated in a stage hold-up he arrests her and takes her away along with her brother. If these pictures exert any effect, such as has been charged, an ending of this sort will correct. There is no encouragement to commit crime when it ends with the criminals apprehended and on the way to prison. It takes nothing from the interest of the picture to do this and the influence upon the audience is better. If those who might commit a crime that promised immunity can be taught that they are likely to be caught and punished the picture will have a salutary effect.

"The Vow; or, Jephthah's Daughter" (Gaumont).—A representation of the old Bible story of Jephthah's daughter.

Different individuals will have different ideas regarding the adequacy of the pictures here presented; yet, it seems but fair to say that they are of more than average merit and present a reasonably accurate and full interpretation. At any rate, the story is plain from the pictures. Whether the costuming and action are accurate are matters which can be determined only by long study of the records of the life of that day. Sometimes experts disagree on these points, hence it is practically impossible for laymen to decide. So far as is commonly understood, however, this picture seems to present the story of an incident in the history of ancient Israel with sufficient accuracy to make it understood. The mechanical work has been done with care and the picture promises to be more than ordinarily popular. In the amount of elaborate work done upon it, and in ambitious purpose it clearly ranks as the best film of the week.

"In the Pyrenees" (Gaumont).—A satisfactory reproduction of scenery in some of the most picturesque portions of these picturesque mountains. Like most of the Gaumont outdoor work this has been done with intelligence and discretion, with an artist's perceptions fully exercised in the selection of viewpoints. When well done, mountain scenery makes an attractive picture, and the success of this one is evidence of the appreciation of the audience.

"The Castaway's Return" (Pathe).—A picturesque story of a lapse of memory and how it was brought back to a mariner who had been long shipwrecked on a barren island. The re-setting of the home as it was when he left it brings about the desired result. Many changes have been rung upon this lapse of memory; and this one is no better nor worse than the ones which have preceded.

"How Jack Won His Bride" (Pathe).—A reproduction of humorous scenes arising from the discovery of a serum that changes white people to black. It works successfully when administered to a rival and the objecting parents and the lovers seize this obvious advantage to marry.

"Rose Leaves" (Vitagraph).—A pretty story of rose petals and their influence upon a girl's life. In babyhood, in young womanhood, when temptations beset, the shower of rose petals is used with good effect. She not only breaks away from evil companions because of a shower of rose petals, but it changes a young man's life. There is a gentle pathos about the picture which appeals strongly to one's emotions, and as the scenes succeed each other similar occurrences come before one and add interest to the film. It is one of those simple domestic pictures, representing the triumph of virtue in a difficult situation. Such pictures always please, and this, acted with the ability usually displayed by the Vitagraph players, is rather better than the common lot.

"The Valet's Vindication" (Edison).—Not every valet who undertook to redeem his wasted fortunes by renting his employer's apartment would escape as easily as this one. But perhaps not every valet would be an unwitting agent of Cupid in opening a love match. While the picture hasn't much in it beyond a little entertainment and a certain degree of humor developed through unexpected situations, it is, after all, reasonably satisfactory. The staging and photography are both in harmony with the subject and are well done. The closing scene, with the valet forgiven and installed as a sort of guardian angel over the new home, is a species of mild climax to an entertaining film.

"The Lovers' Well" (Pathe).—A pretty love story, involving a young soldier, a pretty girl and a Hallowe'en charm of looking in a well to see a lover's face. There is almost an estrangement, but happily it is averted and the young couple are apparently in a fair way to be happy ever after.

"The Canadian Moonshiners" (Kalem).—Perhaps this title is slightly misleading, since moonshining, as it exists in the South, is unknown in Canada. What this really refers to is the sale of whiskey illegally. The title explains it sufficiently, however, for all practical purposes. The main feature is this sale and its effects upon the Indians. The mounted police are well presented and the typical Canadian scenery is faithfully reproduced. The picture presents a story full of spirit and the mechanical work is well done—so well, that one has practically no criticism to offer regarding it. The picture presents a reasonably accurate impression of the country and

some phases of its life, even though it may be presented in a somewhat melodramatic manner.

"The Men Haters' Club" (Vitagraph).—A lively bit of comedy representing a party of girls who attempt to go camping without a man. All sorts of difficulties beset them, from spiders to tramps, and they are at length quite willing to cease their men-hating proclivities and permit the boys to help them out. And here Cupid comes into his own again, as the different couples plainly enough indicate. It must have been in the air, for the angular old maid is approached by a farmer, and they, too, kindle anew the flickering spark of love. The discomfiture of the girls when troubles come is amusing and the inference to be drawn from the picture is very consoling to mere men.

"The Shepherd and the Maid" (Gaumont).—A love story which has considerable gloom, since the lovers, made so through an accident, are shortly after separated and for forty years do not see each other. If love be true, so long a separation must have caused pain to both. The story contains no particular point, and beyond the fact that they were true to each other it possesses little interest.

"Ancient Castles of Austria" (Gaumont).—A film of picturesque reproductions of these beautiful ruins. In most instances scarcely anything beyond a mere semblance remains; but they enrich the landscape and add to its attractions, partly by their beauty and partly by their association with a storied past.

"Jean and the Calico Doll" (Vitagraph).—A dog story which has much interest, as all such stories do. The intelligence of animals makes a good picture at any time, and when it is utilized in rescuing life, as this one is, the interest is measurably increased. Apart from the virtual rescue of the injured child by the dog the film contains no striking characteristics. The misplaced money, the false accusation and the child wandering away to find her brother are all interesting features, but they are in reality but incidents upon which to base the intelligence of the dog.

"You Stole My Purse" (Essanay).—A lively comedy, with plenty of snap and go to it, the usual characteristics of the Essanay house. It is short, a good fault, since it is often impossible to spread a comedy over a long film and keep it up to the standard. Short and snappy pictures like this are better, and success is predicted for this particular film.

"Who's Who" (Essanay).—A short comedy, filled with all the life and animation which usually characterize the Essanay work. It is always important to discover "Who's Who," and here the whole thing is depicted so graphically and in such a funny way that one may not choose but pay attention.

"The Game with Fame" (Kalem).—A picture which may set many thinking. It is so easy when fortune favors and success seems assured to forget the homely, old-fashioned associates of one's younger days. But frequently when misfortunes overtake one it is the old loves, after all, that are true, and the old hearts to whom one may turn in trouble. And this picture, which depicts an episode of that type, details this fact in human experience dramatically enough to make it seem real. It is easy to play a game with fame, and lose, as this girl lost; but not all who lose are fortunate enough to have the old friends to whom they can turn for comfort. A picture like this sets one thinking, since it is based upon facts that are intimately connected with the ilves of practically all people.

"Advertising for a Wife" (Pathe).—A comedy based upon the supposition that a wealthy young man advertised for a wife. The miscellaneous collection of women who answered the advertisement would have done credit to a curiosity shop. But he got rid of them by a ruse that worked successfully, and finally selected his maid.

"Buying a Bear" (Urban).—A humorous story, telling how some young fellows, locked up for some offense, buy a bear and change costumes with some showmen to escape from their predicament. If the bear had not drank too much and begun to cut high jinks himself, all would have gone well. But he got into trouble and was trundled away to the station house in a barrow. The film is entertaining, but is not especially strong.

"A Cruise in the Mediterranean" (Urban).—An outdoor picture which will rank with the excellent ones Urban has produced heretofore. A cruise in the Mediterranean is well worth while and when one is brought to one's fireside, almost, it is all the better. Like all the work of the Urban producers in outdoor photography, this film is remarkably attractive, and one obtains a reasonably accurate idea of what the historic Mediterranean is like. The mechanical work has been done with exceptional care and the reproduction is remarkable for its fidelity to the original.

INDEPENDENT.

"Fantastic Furniture" (Eclair).—A humorous skit depicting the adventures of a young couple upon returning home from dinner to find their furniture bewitched. Not until it begins to walk away do they realize that it is necessary to undertake to prevent it; and then begins a chase which results disastrously for those unfortunate enough to be in the way.

"The Widow" (Imp).—Not all widows are like the one here shown, but unquestionably men have always suffered somewhat at widows' hands. The vigorous drubbing which comes to these two suitors is rough, but funny, and their luckless plight when the iceman finishes with them is sufficient to excite the risibilities of almost anyone. In other words, like the idiot who undertakes to investigate the mysteries of buzz-saw operation, these two gay sprouts get what is coming to them, and depart, vowing vengeance upon the fair instigator of their discomfiture.

"Who Killed John Dare?" (Yankee).—An excellent illustration of the possibilities for error which exist in circumstantial evidence. Three men were suspected of this crime, but after careful work it was conclusively shown that he was killed by a peculiar accident. Any one of the three might have been condemned for the murder, but fortunately detective work of no mean order prevented such a consummation. The picture has a peculiar interest, due to these features, and the story is stronger as it advances until the denouement, which furnishes a fitting close to a somewhat notable film.

"Foolshead in the Lion's Cage" (Itala).—Here is Foolshead in a new situation. He is seen in a lion's cage, and the complications which arise are humorous enough and thrilling enough to satisfy the most exacting. Foolshead is productive of much sport, and in this situation he develops some new funny stunts. The lions are apparently more surprised than Foolshead.

"Kit Carson" (Bison).—Whether this is intended to represent an actual scene in the life of Kit Carson does not appear clearly; but at any rate a picturesquely attired scout performs superhuman deeds in saving a party of settlers from an attack by Indians. All the features of the old-time frontier story are present. The surrounding band of whooping redskins, showering arrows into the stockade; the settlers' wives and children loading the guns for the men, and the scout all alone riding at a terrific pace for help; and the arrival of the reinforcements in time to save the settlers from annihilation. It is thrilling and contains sufficient excitement for half a dozen pictures. Few films representing Western scenes have been so filled with the stirring scenes which are popularly supposed to have occurred there.

"The Latch Key" (Thanhouser).—A little domestic mix-up which supplies entertainment without taxing one's mental capacity to assimilate. The best part of it is the chagrin of the stenographer when she discovers her appalling mistake. The story ends there without a suspicion of anybody falling in love with anybody else, a restraint which will be duly appreciated.

"Dan, the Arizona Scout" (Bison).—An Indian story with a slightly changed setting. It is no worse than the others, and better than some. There is some furious riding and when the Indian bands meet, a hot fight. But the novelty of this type of picture is wearing off. No more in the case of the Bison product than others. Indian pictures are interesting chiefly because of the novelty they develop. But this type is no longer novel. Pictures which graphically represent actual life scenes and customs are still as popular as ever; but stealing women, furious riding and sanguinary conflicts are practically the same always. It is time that a change was introduced in this class of pictures.

"The Burlesque Queen" (Powers).—A comedy intended for light amusement during the hot season and it amply performs its purpose. The picture is admirably done and is sufficiently funny to justify its existence.

"The Horseshoer's Girl" (Powers).—Another hot weather comedy, having no other purpose than the amusement of the audience. It presents no troublesome social question, and offers no suggestion for the correction of abuses. It is comedy, and comedy only.

"An Assisted Elopement" (Thanhouser).—Possibly more than one elopement has been similarly assisted. At any rate, as soon as the young folks felt opposition they decided to elope, much to the satisfaction of the elders in the game. The picture is high-class comedy and the acting is so true to life that no great stretch of the imagination is required to make the personages seem real.

"A Society Sinner" (Great Northern).—Adapted from Bernstein's well-known story, "The Thief." The subject is one of merit, and the actors are all prominent in their profession. The result is a picture certain to please. It is better than the long list of almost meaningless films which have been put out during the past few years. It tells a good story, and tells it admirably, a necessary qualification for a successful film.

"Fabian's Hollow Tooth" (Great Northern).—A comedy in which this famous comedian appears to unusually good advantage. The action on the screen appears almost too realistic for comfort. It is too reminiscent for those who may have suffered similarly in the past.

"The Fisherman's Crime" (Ambrosio).—A much too clear and detailed picture of a robbery and murder, and the means taken to fasten the crime upon an innocent man. There is altogether too much reason for the many criticisms of motion pictures in this respect. While a majority of people would understand that this is only a picture, like a story; but others see it acted so graphically and seem to think it is the reproduction of something that actually occurred. There are enough tragedies and enough dramatic subjects without reproducing petty murders and robberies of this type, which may exert an injurious influence upon weak minds.

"Tweedle Dum's Forged Bank Note" (Ambrosio).—A rough-house comedy, representing the mad and destructive career of a man who attempts to pass a bank note of large denomination, but is informed it is counterfeit. He upsets everything in his path and creates a general disturbance before he overcomes his fright.

"The Cowboy and the Easterner" (Champion).—A comedy calculated to magnify the bravery of a cowboy at the expense of an Eastern man. The story is a variation of the love stories in which Eastern girls and cowboys are interested, worked out with some change in details. The cowboy in this instance saves the girl from a fake bear, from which the Eastern man incontinently flees, and after that, of course, his chances disappear quite as rapidly as he did himself. Yes, the story serves to while away a few minutes, but it offers nothing further. There is no display of heroism. It has no tense dramatic climax. It is merely a pleasant story, offering a bit of diversion, without including anything approaching instruction or dramatic interest.

"The Blazed Trail" (Nestor).—A cowboy story of a blazed trail that led to and away from a thief. One dislikes to criticise films upon which producers have spent time and money. But the output of cowboy pictures has become too large. They are made to represent any sort of scene, relying upon the picturesque features of cowboy life to carry the picture, no matter how weak the story may be. While no fault can be found with this picture as a picture, the fact remains that it is one of many. Film after film is released, with cowboys as the principal attraction and no strength or dramatic purpose to the story. Producers should exert themselves in other directions and obtain scenarios that have some claim to interest aside from a sombrero hat and a horse that can run.

ROBINSON CRUSOE.

A COMING GREAT NORTHERN HEADLINER.

When we saw some weeks ago that the Great Northern Company were about to release a picture on the subject of "Robinson Crusoe," we made a mental note to go and specially see it before it was issued. We were curious to see what a company of Danish actors working in Denmark would make of Defoe's immortal story. Daniel Defoe, an English writer, we would tell the reader, was the author of "Robinson Crusoe," familiar more or less to children all over the world. The story of the lonely castaway, who meets with so many adventures on his desert island, is variously dealt with in the entertainment world of Great Britain. Infallibly at Christmas time it figures in the form of a pantomime at probably a dozen theaters throughout the country. It has formed the subject of comic opera, burlesque, songs—you may regard it, in fact, as a kind of "Rip Van Winkle," which has also been turned into play, opera, burlesque, etc.

There must be wonderfully enterprising and conscientious producers out in Denmark, for as we sat and watched this film, we were amazed at its verisimilitude. Denmark is not a tropical country, and yet when Robinson Crusoe arrived on his desert isle, there were all the indications and appearances of tropicals, vegetation and the like. This splendid film follows the story very closely. The lad leaves home, goes to sea, is shipwrecked, cast upon an island, builds himself a home and apparels himself in accordance with the book, tames his little colony of animals (such nice animals, too), falls in with Friday, disperses a horrible band of cannibals, befriends some pearl fishers, and finally is shipped home safe and sound, in company with his faithful Friday, to the arms of his old father. On the island Robinson wears the traditional garb of the many stage Robinsons we have seen, the cannibals are very savage, ugly persons, and the whole story is worked out, it seems to us, with such great conviction and probableness that we have no doubt that the Great Northern "Robinson Crusoe" will be popular with myriads of young people throughout this country and with many oldsters like ourselves. At the opening of the Fall season, we desire specially to commend the Great Northern Company for the timeliness of this release. It should boost up their business enormously.

On the same occasion when we inspected "Robinson Crusoe," we were vastly interested also in a Great Northern film called "Danish Cavalry." This is a film showing the exercises of three or four hundred Danish cavalrymen mounted on some superb horses. These horses were put through all sorts of exciting movements, culminating in some ocean antics in which both men and beasts had to swim. Aside of its military aspects the element of danger was not absent from this film, which was of beautiful photographic quality, showing, by the way, some of the best rapid movement work that we have seen in a moving picture. The picture, in fact, reminded us very much of the famous Italian cavalry subject. We only regret that this Great Northern subject was not much longer, for it was such a superb study of smart soldiers and fine horses showing off their best points in difficult drills. We are confident that wherever this film is shown it will create the liveliest interest and be exceedingly popular. We congratulate the Great Northern Company on the marked excellence of these releases.

BUFFALO BILL PICTURES.

That there is a merry war on in the film game may be evidenced from the fact of contention over the Buffalo Bill Wild West pictures. There are two kinds—Carl Goldenberg offers a set of pictures and along comes Pat Powers of moving picture fame (needless to say that Mr. Goldenberg, until very recently, was for years prominently identified with Pathe Freres).

Mr. Goldenberg offers a set of slide pictures taken while the Wild West-Far East was at Madison Square Garden and afterwards on the road. Every picture is colored and each shows some scene in action. Mr. Goldenberg was fortunate enough to catch Col. Cody with the camera in many unique positions—none of which have ever been reproduced in print. The set numbers twenty-five slides and range the entire show from beginning to end.

From the opening to finish the interest is maintained. Every detail stands out clearly; there are pictures of bucking bronchos, the attack on the stage coach, the greatest of Indian pictures showing Iron Tail, chief of the Ogallola Sioux and many other Indians who at one time fought Buffalo Bill.

These pictures were not taken hurriedly; out of nearly six hundred negatives used, these were selected as being the best—those really showing the great Wild West as it really is. From start to finish the interest is never permitted to lag—always something doing—something of particular interest.

Mr. Goldenberg is quite sure that the slide pictures will be a sensational hit—every one shows action and each is taken with particular care to please the patrons of moving picture theaters.

There are only two chances to see Buffalo Bill—if he has played your city he will never come back and if he hasn't here is the best way to witness the performance, away from the dust and excitement. In the twenty-five slides that Mr. Goldenberg puts out you will see the entire show just as it is playing to-day.

EDISON NOTES.

The climax of "The Great Secret," the full reel comedy by Roy Norton to be released September 13, is said to be one of the biggest laugh-winners ever filmed.

* * *

"Bumptious as a Fireman" will be released on September 16, and "Bumptious Plays Baseball," on October 7. The titles suggest the possibilities of each.

* * *

The first of the long expected Canadian pictures, done by a portion of the Edison stock company in the Canadian Northwest, will be released on September 20. In addition

to telling a strong, interesting, dramatic story, the film, "An Unselfish Love," gives a clear idea of the marvelous farming possibilities of that country. Two more Canadian pictures will be released in the near future, one of them involving the Northwest Royal Mounted Police. These pictures were produced with the co-operation of the Canadian Pacific Railroad Company.

* * *

"Over Mountain Passes," to be released September 27, and "Chuncho Indians of the Amazon River, Peru," on October 14, are scenic and industrial films, respectively, taken by special operators sent to the Andes Mountains for the purpose.

* * *

"Ononko's Vow," a Colonial tale of the celebrated Deerfield (Mass.) massacres, will be released on September 30. This film has excited immense interest because of the elaborate manner in which it was produced. Some of the scenes were taken last Winter when three feet of snow lay on the ground, while other scenes were photographed at the height of the present Summer season when the foliage was both luxurious and abundant.

VITAGRAPH NOTES.

Down at Manhasset Beach on the dunes of Long Island Sound there is a company of actors and actresses in scenes of plays grave and gay, including some of the most beautiful surfs lashing the rockbound coast or graceful waves quietly lapping the white sandy beaches; stirring rescues by daring swimmers and exciting speed-breaking dashes of launch and motor boats to the help of the foundering sailboats or the escaping villains, the very things that make a moving picture a work of art and lend brilliancy and variety to the photography. You can readily guess what company it is when you see the fleet of motor boats, launches and sails flying the "V"; it's the Vitagraph Company and you can rely upon it they will soon set before us a feast of Summer idyls and seashore dreams. They started on their final Summer campaign last Tuesday and the caravan of automobiles that started from the studio with supplies and company made quite a long and attractive procession.

Victor Smith, cashier of the Vitagraph, with his family, will start for Southern California on September 16 to visit his father and brothers, who live in that section of the country.

Walter McAdams, who has been with the Vitagraph Company for some years, has started in business for himself in the theatrical district on upper Broadway with a full line of costumes, "make-ups" and other theatrical accessories.

ESSANAY'S BASEBALL COMEDY MADE BIG HIT.

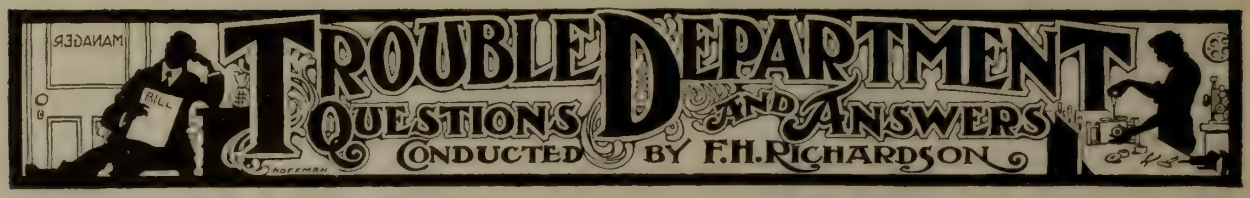
The Essanay Company's baseball comedy picture, "Take Me Out to the Ball Game," has proven one of the most successful comedy pictures that this firm has turned out in many months, and this is saying a great deal for the company whose comedy product is attracting so much favorable attention. Letters from exhibitors all over the country have been received and all speak in a complimentary way about the picture. S. I. Levine, of the Orpheum Theater, one of Chicago's largest motion picture theaters, spoke very highly of the baseball picture. "It is the best comedy we have had in many, many months," he said. "It is pretty hard to wake up a 9 o'clock audience, but we had them laughing all morning. The ladies seemed to like the picture particularly, and during the afternoon, when the house is chiefly composed of ladies and children, the house was in a continuous uproar all through the picture. We have had many requests to show the picture again and will repeat it within the next week or so. We show all the Essanay films and always find them good."

A SELIG MASTERPIECE OF SCENIC MAGNIFICENCE AND ACTION.





Scenes from "The Sergeant," a great military romance of the West, made in the wonderful Yosemite Valley by the Selig Polyscope Company. Apart from the dramatic element, the scenic beauties of this film will make it doubly interesting to those who have never visited the awe-inspiring region of the Valley of the Yosemite.



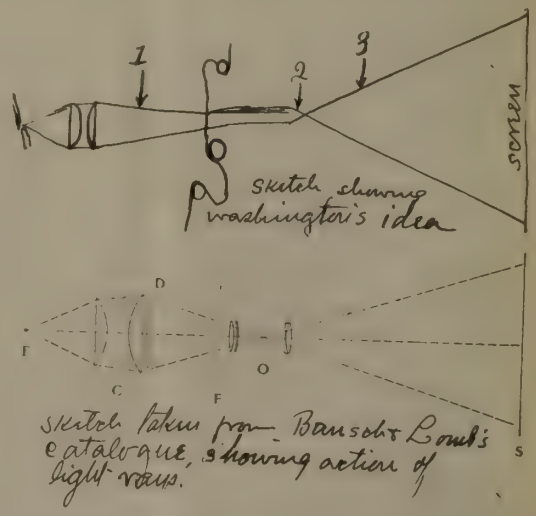
Testing.—Chicago, Ill., asks: "When my lamp is grounded how can I ascertain from which arm the current is escaping or if it be from neither arm?"

Attach a short wire to either binding post of an incandescent lamp socket and insert therein a four candle power lamp of, if possible, somewhat lower voltage than that of your circuit. Throw in the operating switch, but don't light the arc lamp. Now touch the end of one of your test lamp wires to one arm of the lamp near the carbon, first cleaning a spot on the metal with a file so that there will be good contact. Now touch the rack bars or base of the lamp with the end of the other wire and if your lamp lights the leakage is on the other arm. If it does not light, try it on the other arm the same way and if it lights the leak is on the arm first tried. If it lights on neither, then the ground is elsewhere. This is not an absolutely certain test, however, since it is possible that the lamp will be grounded through slight deposit of carbon dust, which will not convey sufficient current to affect the filament of even a small lamp. A more sure test is to (while the lamp is cold) turn on the current, insulate yourself on a wooden stool or rubber mat, and touch one finger to the carbon arm near the carbon and another finger to the lamp rack bars or base. If you feel a shock the ground is on the other arm of the lamp. The lamp house itself must be insulated from the ground, of course, to make these tests effective.

From Canada.—Regina, Sask., Canada, writes: "I have gained many useful hints from The Column and will now join the ranks of the seekers after knowledge, to the extent of a couple of questions. We have No. 4 service wires into the theater and have 83 sixteen candle power incandescent lights burning all the time, in addition to the arc. I believe this affects the projection light, as I have noticed that when we switch off seventy lights towards the end of the last show the light on the screen is improved. Have an Edison rheostat, 40-ampere capacity, and it is back to its lowest contact. Carbons burn steadily thus, but if we put the rheostat contact on full the light sputters and is hard to control. Have just put in a new No. 6 asbestos covered cable to the lamp and it is an improvement. Have alternating current, 60 cycle, 110 volt. Machine is an Edison and, though I say it myself, in excellent condition. My pictures very seldom jump out of frame. How far should cone of lamp house be from aperture? Mine is 8¾ inches. If it is moved I get dark shadow in center of picture. Can you advise me where I can get a good book on electricity—one suitable for an operator? Regina has a population of 15,000; has three theaters and two more opening shortly. The Empire, where I am operating, is the largest, seating 300. What does size of condenser, 6½, 7½, etc., mean? Am waiting anxiously for the handbook. Kindly let me know if there is an operators' union I can join."

Eighty-three 16 candle power 110-volt lamps will consume approximately 48 amperes of current. You are not quite clear as to the rheostat, but I assume it to deliver 40 amperes when all the resistance possible is cut out and that you are using it with all the coils in. As the Edison people put out more than one type of rheostat it is impossible for me to know just what you are pulling on the projection arc, but in-as-much as it is impossible to get anything like good light from 60-cycle alternating, through a rheostat, with less than 35 amperes, I will assume that to be the least you are pulling. This would make a total of 48, plus 35, which equals 83 amperes of current. Now, No. 4 wire is rated to carry 65 amperes rubber covered or 92 amperes weather-proof, so that the wires are not loaded above their capacity—**provided they really are No. 4.** One of three things is wrong, viz.: Your wires are too small somewhere, your service transformer is too small or your meter is too small. If your projection light is better when the incandescent lights are put out it is incontestable evidence that there is overload, causing line drop, somewhere. As to the lamp-house cone: The distance which **gives best results** is the distance which is right. It varies somewhat with different lens combinations. There is no definite rule. If you are running on meter I would get a transformer instead of that rheostat. It will save its price in less than a year and give you much better light, provided you get a good one. The condenser measurements named are the focal length of the lenses. You will find it explained in the handbook as well as in back numbers of The Column. No, I cannot advise you as regards the book. A work on electricity suited to the requirements of the operator is a very hard thing to find. Most of them are so technical one is unable to understand them, or else you have to buy a hundred pages of that which is of no earthly value to you to get one that is. The handbook is now all paged and the engraver is making the cover plates. It is possible that your No. 4 service circuit is quite long, thus causing the line drop. This is not likely, but possible. The remedy would be, of course, larger wires part of the way. As to the union matter I would suggest that secretary of union which you might join (if such there be) write you in my care and I will forward the letter promptly.

Ideas of His Own.—Washington, D. C., writes: "It may seem impertinent on my part to criticize yourself, but in an article on 'Light Rays,' August 6 issue, you claim that the light rays cross inside the lens, and with this I cannot agree. As I figure it out, the rays cross as per diagram. If a piece of cardboard be thrust down into the light at 1 it darkens the bottom of the curtain. At 2 it does the same thing, but about ten or twelve inches from the lens it darkens the top of the current. Now, Mr. Richardson, just try this out and see if I am correct. If not, then just drop this into your editorial waste-basket and one more fool crank-turner with a swelled head. In conclusion, would like to say that I read The Column every week and it has been of considerable help to me. I also expect to get your book just as soon as it is out."



I laughed when I read your letter, Washington. You started out as though you meant to "land on me" and wound up in compliments. Don't you for one second let the idea get place in your mind that I am not to be criticized or that I imagine I know all there is to know. I may be fairly well posted, and hope that I am, but I still have much to learn, as have we all. If you think I'm wrong on anything, by all means say so. Maybe I am, and if so I would like to be set right. Even though you were wrong that would be no reason for calling you a "swellhead." I like a man who **has ideas of his own,** and the man who never was wrong never had many original ideas. It is no disgrace to be mistaken, but **it is a disgrace to shut yourself up like a clam in its shell for fear someone will find out that you have a wrong idea of something.** Now as to the light rays: It is one g-r-e-a-t b-i-g subject, and an intelligent explanation of how the light rays really do act would require more space than this whole paper contains. The main focal axis of a projection lens is exactly half-way between its two

factors, but light rays by the million are crossing and re-crossing in every direction. The film itself acts as the illuminant—the source of light—so far as the lens is concerned, and therein lies a goodly part of the puzzle. From each infinitesimal point on the film in the aperture, light rays shoot out to every point on the projection lens. This is absolutely proven by the fact that if one removes the front plate of the machine one can see every portion of film exposed in the aperture when illuminated by the arc, from any position in the room which is on the front side of the aperture. This proves that the rays, after penetrating the film, shoot out in every direction. All right! It follows, then, that rays from each point of the film picture reach each point of the lens, and it follows that **all these millions of rays must be re-collected by refraction so that all rays from a given point on the film picture in the aperture will reach a given point on the screen.** It also, therefore, follows that rays by the million must cross each other and that millions of them must, perforce, cross in front of the lens. Now if, as you claim, and as, I will admit, the experiments you suggest would **seem** to bear out, the main focal axis—the point where the picture rights itself—is located outside the lens, then it would seem that even such people as the Bausch & Lomb Company are all at sea and have been giving out misleading information, in proof of which I print, together with your own sketch, a drawing taken from the Bausch & Lomb catalogue of projection lenses. Frankly, the writer is puzzled. This lens proposition (refraction) would drive a man to arson, bigamy, or even petit larceny. The more one studies the subject the less one is sure he knows. Intelligent discussion on this subject will be welcomed. Come again, Washington! I will grasp the hand of the man with ideas, whether his views happen to coincide with my own or not. I by no manner of means call a man hard names because he disagrees with me. Only children and fools do that. Maybe he may be right and I wrong after all, in which event I shall learn something. Maybe I'm right, in which event he may learn something, so that someone is bound to be benefited and no one can possibly be injured by "talking it over."

* * *

Tension Equalizer.—Portage, Wis., writes: "Noted Rossellie's letter concerning take-up device, in August 13 issue. I have such a device now in the hands of patent agency. It would add somewhat to the mechanism, therefore to the cost of a machine, but I think it will do the work and do it positively. Would you suggest placing it before the Motion Picture Patents Company, the Edison Company or some of the big houses? Please advise what patent agency handles moving picture machine ideas as a specialty. I think you mentioned, some time since, Minnesota having a good take-up device. Please publish if you have space."

Portage has been privately advised as to how to handle his idea. Presenting it to the Motion Picture Patents Company would be a mere waste of energy. They do not consider such matters at all. I know of no patent agency handling motion picture machine ideas as a specialty. I do not remember publishing anything about a take-up device from Minnesota. If the take-up devised by Portage will equalize the film tension from the first revolution of the take-up reel to its last and has the other necessary points of flexibility, I believe the various machine companies would be obliged to adopt it, or something like it, sooner or later. The sooner the better.

* * *

Something Too Small.—Audubon, Iowa, writes: "I am using 104-volt, 133-cycle current. My wires from Type F, Huston transformer, 1040 P, 104 S, are No. 6. I use a compensarc. Am running one 10-inch and five 12-inch fans, also ¼-horsepower piano motor, all of which, including lobby and front lights, are hooked on in front of the arc. When projection arc is lighted it pulls the motors down and dims the incandescent lights. There is only one set of wires from secondary of transformer and no circuit but mine is hooked to it. Can you suggest a system of wiring that will prevent pulling down the lights? I use 45 amperes at the arc, use Bio carbons and think I have as good a light as can be had with 133 cycle current. The Column is the part I read first, just as soon as the paper comes each week."

Sounds like your transformer is overloaded. The piano motor and fans do not use current enough to amount to much, but if you have many front and lobby lights they soon mount up in current consumption. If the transformer is large enough and the meter (if you have one) is large enough, then the wires are too small. You may remedy this by running larger wires from the transformer to the point where the light circuits connect, supposedly the main house switchboard. I am not familiar with the Huston transformer, therefore am unable to say from markings given what its capacity is. In all probability that is where the trouble lies, however, in which case it is up to the light company to install a larger transformer.

* * *

From One of the Old Timers.—J. M. Nighswander, Lorane, Ore., sends in his subscription and writes thusly: "If possible, send me the papers from August 1; if not, start the paper as soon as possible, as I do not want to miss any more than I can help. I have an Edison one-pin exhibition model machine. Have used it both on the road and in small picture theaters, getting as good a picture as any and better than many picture theaters in the larger towns I pass through. I think from what I have read in the World that the small towns of Oregon have as good motion pictures as are to be seen elsewhere, and as I have been more or less connected with projection since the days of the fifty-foot subject, I have seen all kinds. Also, I have run pictures under widely varying conditions; from using acetylene gas for home entertainment (which, by the way, is a stunt I think would hold not a few operators, as I had to remodel a burner and use a sub-condenser to get a good bright picture, 3½ x 4½) to using D. C. from a sawmill plant, taking the current 500 feet on the strap iron rails of a lumber tram for lack of anything better, and getting a fine 8 x 10½ foot picture. Between stereopticon and moving pictures I have at different times used for illuminants, oil, acetylene, calcium and electric. Machines: The McAllister oil stereopticon, Edison Universal, Edison two-pin exhibition, one-pin exhibition, Underwriters' (Model B), Power's No. 4, Power's No. 5 and latest improved No. 6, the latter giving the steadiest picture I have ever seen. Now I think this is enough. If you want to use any of this, all right; fix it up as you like. Send the World is the main thing."

The above letter is given space from the fact that it is so evidently from one of the "Old Guard." It hints at things, now memories, familiar to all who were in the game of projection before the familiar clickety-click of the intermittent had been heard in the land and the nearest we had to "moving pictures" was a mechanical slide called a—there, I can't even think of the name of it any more. Anyhow, it had a crank at one end and when you turned the said crank very wonderful (?) things happened on the screen. Then came electricity as the illuminant, and the motion picture, and **trouble** in bunches and bundles for the operator. Put the operator of to-day up against some of the stunts pulled off in the very early days of the moving picture and he would drop dead from heart failure. Neighbor Nighswander's letter will awaken memories, now half forgotten, in the breast of many a one of the "Old Guard" and cause him to see in the smoke from his pipe scenes of the early days when the moving picture was in the throes of birth. That is why it is welcomed to The Column even though containing nothing of technical value.

* * *

Another from Salt Lake City.—From Salt Lake City comes another letter defending Salt Lake operators and complaining that the name of the man who wrote the roast was not printed. The letter also cites the fact that most of the Salt Lake City operators have been engaged in the work of projection for years. Aside from this the letter is practically the same as the one already published. We do not publish any letter, Salt Lake, unless the name is attached, but we do not publish the names, for very obvious reasons. Letters such as the one in question do much good, as a general proposition. They "stir things up" and while they make unjust accusations almost invariably when a blanket condemnation is made, still, those wrongly accused always have the opportunity to defend themselves and refute the charge, and I am sure you will realize that the shaking up is bound to do more or less good. The men who really are doing good work will be indignant, naturally, **but** they are more than likely to look their work over and see if they cannot yet further improve. The fellow who is doing poor work deserves all he gets. As to a man having been an operator for years, it certainly **ought** to be an evidence of competency, **but** it is **not**, I am sorry to say. Mere years adds little unless there is study. In fact, the old man who makes no effort to improve falls into a rut which will hold him to the end of his days unless he is jolted out. Projection is an art and the man who keeps a perfect picture on his screen must have some of the elements of the artist in his make-up. At any rate, he must have a range of accurate knowledge considerably wider than is required of any mere mechanical trade. The good operator **must have brains and**

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TOLEDO FILM EXCHANGE.	319 Superior St., Toledo, Ohio.
UNITED MOTION PICTURE CO.	112 Main St., Oklahoma City, Okla.
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This List, with necessary changes, will positively appear in The Moving Picture World each and every week

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must be willing and able to use them. Write us occasionally, Salt Lake City, and keep us posted as to matters projectional in your fair city.

Later: Mr. John Kern, operator, Casino Theater, Salt Lake City, writes saying that some of the boys suspect him as the writer of the roasting letter. **Most emphatically he was not.** But he writes such an excellent letter that I shall take the liberty of publishing portions of it at an early date, though it evidently is intended as a personal letter.

* * *

Trouble with Focus.—Keyser, West Va., writes: "Availing myself of the invaluable benefits of The Column, I would appreciate a solution of the following: Sometimes I have a very sharp, clear, bright picture on every part of the screen; then, without having touched the lens adjustment, the picture becomes dim and, I would say, out of focus; then presently it becomes all right again. Then again the picture will be clear and bright in one portion and not in another. Can you help me?"

I should say that, beyond question, the trouble lies either in your aperture plate tracks or your tension springs, or in both. It probably is in the springs, however. Look carefully at your aperture plate tracks and if worn to any extent get a new plate at once. Set your tension springs so that they **bear squarely on the tracks** and then **tighten the screws so that they will stay there.** I am of the opinion that your springs are loose and shift from side to side, thus causing the film to buckle slightly as it passes the aperture. Worn aperture plate tracks would have the same effect. If the above does not appear to fit, write again, telling me what make of machine it is."

* * *

Lower Loop—Take-up Device.—Logan, Ohio, says: "I am another reader of The Column who never misses a week. It is the best ever to those who wish to improve their knowledge and work. I had some trouble recently from loosening the lower loop. After close examination I discovered that the lower, or take-up, feed sprocket was just a little loose on its shaft. Maybe this will be of assistance to someone else later on, therefore I send it in. And now, Mr. Richardson, about Rosedale's letter, August 13 issue, page 356: I have an arrangement that will tighten the take-up belt as the lower reel fills up, but it applies only to the ——— machine. It certainly does the work, and does it right, too. Is such an invention worth a patent or must it apply to all machines to be of value? Thanking you for reply, I remain a World reader as long as I can get it."

Glad you appreciate The Column and The World, Logan. If that bunch of feminine beauty on the letterhead is a regular adjunct to the Logan Opera House, I think I shall move West and settle near Logan, myself! Many thanks for the information concerning loose sprocket. That is what I like! It is what The Column is for—to exchange ideas and information of that sort so that each may help the other. As to the take-up device, it certainly would be of greater value if applied to all machines. You might take the matter up with the ——— company, but it has been my own experience that they are exceedingly loath to adopt new ideas and that they only improve where competition compels them to. I therefore doubt their giving you much satisfaction. In any event the idea should be protected by patent before it is sent to any company. I might be mistaken about that company, of course. I only give my own experience. If the device really works and is reasonably simple it is of undoubted value. More I could not say without knowing more of the details.

* * *

Central America.—Portland, Ore., writes: "Suppose you will wonder where I got your name. Well, while not connected with the business I buy the Moving Picture World regularly—nuf ced! A friend of mine in Central America writes asking me to find out what it costs to start a motion picture show. As I understand it, he enquires only concerning projection apparatus and film service. Will you kindly answer his questions?"

For $225 a complete projection outfit, including machine, lamp house, table and legs, lamp, lenses, connecting wires and rheostat, may be had from the Power's, Edison, Lubin, Enterprise Optical, Kleine Optical or any other company manufacturing projection machines. If it is alternating current and a transformer is desired instead of a rheostat, add about fifty dollars. If a half-size stereo lens is desired instead of quarter-size, add about ten dollars. There are cheaper outfits, but I would by no means recommend them. I would suggest that you write the N. Power Company, 117 Nassau street, New York City, the Edison Company, Orange, N. J.; the Kleine Optical Company, 52 North State street, Chicago, Ill., and the Enterprise Optical Company, 83 West Randolph street, Chicago, Ill., requesting them to send machine catalogues to your friend. As to film service, I cannot advise, since rates to Central America would naturally be rather high, the shipment requiring a great deal of time. I think service should be had from some Mexican or some Cuban exchange, since probably the reading matter in Spanish would be most desirable. Film service rates depend on (a) time from date of leaving exchange to return; (b) proportion of time in use to time in transit; (c) age of service, i. e., time from day of release by manufacturer. I trust the foregoing may be of assistance. I could not say more without going very much into details.

* * *

Change of Address.—Those writing me personally will kindly address 6 Bradhurst avenue instead of 46 Manhattan street as heretofore. All matter for and concerning The Column must be addressed to The World as formerly.

* * *

Setting the Intermittent.—Grand Forks, N. D., writes: "Will you kindly tell me what is the proper way to set the eccentric bushings so that the star and cam will run true? There are several ways to do this and I want to know the best. I would also like to ask: Is it right for a manager or a proprietor after turning over the operating room to an operator to come into the operating room and take hold of any part of the machine, standing still, before or after the show or while the show is running? I have seen managers do this in several places. I, for one, consider myself discharged as soon as they take hold. I am always glad to have a manager tell me anything that he thinks is wrong and I will immediately make it right."

As to setting the bushings, the whole thing is to eliminate the lost motion between the star and cam, at the same time keeping the two shafts (cam and star shafts) exactly parallel to each other. As you say, there are many ways of doing this. The slots in the bushings are always in the same relative position to the hole, so that if one screwdriver slot has the same angle as the other the two shafts are parallel. As to the other matter, I don't think I quite comprehend your exact meaning. Surely you do not mean that you object to a manager or owner coming into the operating room and laying his hand on the machine! If the manager or owner comes into the operating room and **interferes with my work**, either he or I will get out, and that real sudden, too; but I have no objection to the man coming in, or to his laying his hand on the machine, provided he does not, as I said before, interfere with my work.

* * *

Closed Shop! Boston, writes.—"Inclosed you will find a newspaper clipping. It is some good news for you. You will greatly favor Moving Picture Machine Operators' Protective Union, Nocal No. 182, I. A. T. S. E., if you will publish same in your next issue. Thanking you for past favors."

The Clipping.

Forty moving-picture proprietors, representing almost every film-show in the city, to-day are included in the list given out by Moving Picture Operators' Protective Union, Local No. 182, I. A. T. S. E., as agreeing to employ none but union operators.

The union's committee also states that the proprietors of sixty other such places, doing business in Revere, Chelsea, Cambridge and other outlying towns and cities, will enter into a like agreement in the near future.

This practically completes the unionization of the moving picture business in Boston. It also is a guarantee, the men say, that the amusement seeking public will be fully protected against fires and accidents through the employment of incompetent operators.

The union, they assert, looks out for this by subjecting every man to an even more rigid test than does any public licensing board before admitting him into membership.

Although no figures are given out for publication, it is said that the agreement entered into between the picture-house proprietors and the union carries with it provisions for hours, wages and working conditions satisfactory to both parties. This agreement was secured by the following committee: Max Goodman, James Burke and Fred Clark, who also are conducting the negotiations with the other film show proprietors in the outlying cities.

The men's union to-day has ninety-five good-standing members, and was organized May 1 of this year. The local board of officers consists of J. J. Barry, president; Cecil True, vice-president; Lawrence Tempest, financial secretary, and Harry Danto, recording secretary and treasurer."

Congratulations Boston! Now be careful, insisting on your just dues, remembering, however, that the boss also has rights. I shall speak at length of these things next week. This was received at the very last moment this week.

Chicago Notes.

Hobart Bosworth, the well-known leading man of the Selig forces, has, through the courtesy of Mr. Selig, been loaned to the Belasco stock company, of Los Angeles, Cal., and will appear next week in a special production of "The Servant in the House."

Mr. Porter, of the Motion Picture Screen Company, Shelbyville, Ind., spent a day in Chicago on his return from a trip through the State of Wisconsin.

Mr. Hoof, of Rockford, Ill., and Mr. Mitchell, of Vinton, Iowa, were visitors at the new office of the Moving Picture World this week.

THE ELGIN MOTOR RACE FILM.

People connected with a moving picture publication see a great variety of pictures, and under all sorts of conditions. Naturally, the continued practice of inspecting and criticizing the pictures makes one almost "film proof," and often, unless the pictures are out of the ordinary, it is difficult to make more than a few passing remarks regarding the merits of any particular release. Monday evening, after the banquet at the Chicago Athletic Association, given in honor of the drivers in the National Motor Races held at Elgin, August 26 and 27, the American Motor Racing Picture Company, of Chicago, exhibited the pictures of the event, and, to say the least, they were splendid. This was the first attempt of this company to picture anything quite so difficult as an auto race, but they have every reason to feel proud of their success. The photography is excellent, especially where the cars are shown rounding the "hairpin" turn, and all the features of both days' races are well portrayed. In all, about 2,000 feet of film was shown, and the feature that appealed to me most was the fact that the pictures are free from all hair-raising "spills" and accidents, as was usually the case with racing pictures heretofore. Watching the cars come down the course at the speed of 62 miles an hour is surely interesting enough without working in any accidents. E. F. Seavolt, the manager of the American Motor Racing Association, had charge of the exhibition, and was very highly complimented by the members of the Chicago Motor Club and the Elgin Road Racing Association, and especially by the drivers of the various cars, on the success of his efforts, and this very favorable criticism by the principal actors in the pictures themselves should in itself prove to be a well-deserved testimonial of the merits of the pictures. It is the intention of the manufacturers to produce a 1,000-foot reel of the most interesting part of this subject, the release of which they are advertising for the 10th of September, and in all probability there will be a great demand on the part of the exhibitors and the public for this film.

J. C. K.

OPENING OF THE "LYDA" THEATER.

Who says that motion pictures are dying out? Yes, the cheap dumps with a store front and only 100 or 150 chairs are fast disappearing and we are not sorry. On the other hand, larger and more expensive houses are springing up on every side and the would-be or amateur exhibitor is now replaced by experienced showmen. As the 1st of September is here, the new openings are so numerous that it is a hard task to keep in touch with all of them.

The Lyda, on Forty-eighth street, near Lake street, Chicago, opened its doors on Monday evening, August 29, and promises to be the leading amusement place on the West Side of the Windy City. The opening day was a gala affair. The stage, the lobby and the front of the house were beautifully decorated with potted plants and fresh cut flowers. The inside of the Lyda was a general rendezvous for all persons interested in motion pictures. Wm. N. Selig, of the Selig Polyscope Company, was there with his family and was surrounded by a group of other well-known film men; also Mr. Hardin, of the Edison Company; Mr. Aiken, of the General Film Company; Mr. Goble, of the Kleine Optical Company, and many others. The licensed interests were not the only ones represented in this happy gathering, as the Independents were there to wish to Mr. and Mrs. George Hines a long success, with Miss Horn to represent the Laemmle Film Service.

The new house of Mr. Hines, named in honor of Mrs. Hines, is a new building erected specially as a theater. It is very neat in design and on the order of hardwood and marble, with enough plastic decorations to make it tasteful. It is a house to last for years and not one of these temporary gingerbread buildings to last one season. Although the lot is only 100 x 50 feet, Mr. Hines managed to put in 1,010 seats by providing a large and commodious gallery. The lobby, although small, is in itself a "Bijou"; yet it is rich in its simplicity; the woodwork is mahogany with colored glass; the walls are of a beautiful marble; the plastic decorations over the doors and windows are simple but tasteful, and the chandeliers are of an exquisite pattern. The auditorium, finished in a light chocolate color, with gilded trimmings, is very rich, yet simple. In all it is a beauitful house and a very safe place, as wide aisles and numerous exit doors are provided. Numerous polite ushers in bright new uniforms added much to the charm of the place and gave the impression that the Lyda would be a well-conducted and safe house for ladies and children.

Mr. Hines has spared no money and has provided everything for the safety and comfort of his patrons. Mr. Hines has next to his house a large store which he has connected with his theater, and he is fitting this store into an elegant waiting room, with chairs and everything to insure a comfortable refuge to his patrons during the stormy Winter days. Next to this waiting room is a confectionery store and ice cream parlor, and by a mutual arrangement between Mr. Hines and his neighbor, a door has been provided and the patrons will have a chance to treat themselves to candy and ice cream, while waiting a chance to enter the theater. With a first-class program and a complete orchestra, Mr. Hines is providing an amusement place deserving the patronage of the best families of the neighborhood.

We wish to Mr. and Mrs. Hines the best success and we hope that in the course of time the Lyda will prove to be **the moving picture house** on the West Side of Chicago.

J. M. B.

A MISERABLE SHOW.

Last evening, while taking a stroll on Madison street, I was tempted to visit a motion picture theater, called the Casino, but when I paid my nickel, I had no idea that I was entering a lunatic asylum. The music was enough to make anyone crazy—the worst ragtime music ever heard. While the pianist was doing his very best to break down the piano, the drummer used his sticks on everything within his reach; the edge of the stage, the floor, the chairs, etc., were his favorites. He never looked at the screen, but, acting as a crazy man without an ounce of common-sense, he gave us the sound effects at his own pleasure, without any consideration of the picture. During the mountain climbing scenes in "The Shepherd and the Maid," by Gaumont, when the tourists are seen passing over rocks, by means of ropes and alpinstocks, where no automobiles could be seen—in fact, where no vehicle of any kind could travel—the drummer tooted several times his auto horn. Same with his bells and whistles; he would use them in scenes where they were not called for. Both the pianist and the drummer so much disregarded the picture, that when the maid meets a sad accident and falls down the mountain, these clever musicians pitched themselves to the highest and most noisy ragtime music ever played in a theater, as if the fall of the maid and her agony were part of a carnival. These musicians were so devoid of common-sense that they could not appreciate the bad impression they were creating, but, on the contrary, seemed to take the sarcastic laughter of a few spectators, as a mark of approval.

Was that all? No. The operator does not seem to be able to keep a good focus on his picture, and we were shown a film which should have been returned to the manufacturers a long time ago. The renter who dared to put out such old junk, should have his license cancelled at once. It was an outrage. The film was an old Vitagraph. The title and half of the first and last scenes were missing, with many more cuts in the inside of the reel. The film had surely shrunk some 300 feet. The sprocket holes must have been in pretty bad condition, as the picture was all the time out of the frame and the operator had to stop several times to make some patches. It was certainly a piece of old junk in every sense of the word.

To this add a dirty, wrinkled curtain and a very slim attendance and you will understand why I was dissatisfied with my evening.

This statement is made for the good of motion pictures. It is our duty to expose such careless managers. They should not be allowed to run a show. Motion pictures have already too many enemies, too many persons doing their best to kill them, and if we want to save them for future generations we must take the bull by the horns, and the best way to bring back some of these exhibitors to some common-sense, is to expose them.

Where was the manager? I don't know. As to the owner, he was perhaps too busy watching his billiard room or his

waiters to see that they did not forget to charge a cup of coffee. Most likely the owner will tell us that as his billiard room and his lunch rooms are paying him big money, while his Casino is a loser, he pays little attention to the show business to watch more closely his other interests. This is no excuse. The Casino should be a big money-maker, even in July and August, as it is well located in the district of the Loop, with a daily transient trade. Why not? Look at the Orpheum, crowded to the doors; look at the Garfield, the Elite, the Gilmore, the Orchard, the Janet and many other houses claiming that their Summer season has been as good as the Winter months; but then they are well-managed houses, showing pictures to the best advantage and with appropriate music. J. M. B.

A NEW MUSICAL INSTRUMENT.

As we have constantly advocated good music with motion pictures, we are always pleased to call the attention of our readers to anything new, pertaining to music and sound effects. J. C. Deagan, of Chicago, is the patentee of several church and organ chimes and of several new traps used for sound effects. Lately Mr. Deagan placed on the market an entirely new invention, which appeals strongly to motion picture theaters. It is a combination of electric bells, tuned to the piano and placed in different parts of the house. The pianist plays on the keyboard of the instrument any piece of music at his disposal and the musical sounds come from every corner of the theater, giving a pleasing and novel effect. It is a real novelty which attracts a good deal of attention and is the direct cause of many favorable comments on the part of the visitors. This is what the exhibitors need —some free talk on the outside—as every favorable comment is the best advertiser. The cost of this new instrument is only $75, a trifle, when the good advertising results are considered. Try one of them and you will have it paid in full within two weeks on the increased receipts.

THE THANHOUSER TWO-A-WEEK.

Let the light of fame fall on Nicholas Jordan, the only colored member of the Thanhouser acting company. It was Jordan who aroused so much comment amongst picture patrons by his clever comedy work in "The Actor's Children," where he portrayed the blackface vaudevillian in the closing theater scene, and in "Booming Business," where he appeared as the unfortunate who wished his optics treated by the expert who advertised: "Black Eyes Cured."

It must be mentioned that "Nick," as the colored comedian is familiarly known, is only an occasional member of the Thanhouser players—in fact, plays with them merely when he isn't busy at his larger, higher task. This is the gentle art of keeping the Thanhouser floors bright and shining and the Thanhouser ceilings free of all cobwebs.

"The Thanhouser Kid" appears next in a playlet written especially for her by Lloyd F. Lonergan, to wit: "The Doctor's Carriage," released Friday, September 9. The "Kid' does credit. That the "Kid" appreciates the honor accorded her is apparent from the picture. See it at your exchange, when the put it on the screen, and then get your advertising matter ready.

HALLBERG ECONOMIZER IN SANFORD, FLA.

A. De Cottes has taken out his old current saver and put in a Hallberg Standard 110-Volt 60-Cycle Economizer. His operator saw a "Hallberg" in the "Bonita" at Tampa, Fla., and was so impressed with the good light that he prevailed on Mr. De Cottes, his proprietor, to get one.

Correspondence.

WHO CALLED UPON VAUDEVILLE?

Or, The Man Who Struck Billy Patterson.

To the Editor:

In your issue of August 27 I notice an article by Mr. C. W. Lawford entitled "Why Vaudeville Was Called Upon," and after careful reading I am of the opinion that Mr. Lawford has missed the mark entirely. I may be wrong, but I have put Mr. Lawford down for a theater manager.

I no doubt am presuming by expressing my opinion in the face of Mr. Lawford's "eighteen years of experience before, and dealing with, that most fickle animal, 'the public,' but by exercising what intelligence God has seen fit to give me, together with my own knowledge acquired," I will now break into print.

"Vaudeville was called upon" because it afforded a means of price-cutting, and nothing else. It is through this same hole that ninety per cent. of the new comers have crawled and broken into the various branches of the motion picture business during the past four or five years.

I might cite any number of cases, but what's the use? I'm not getting a dollar a word.

To be sure, "the picture is nothing more than a reflection on the curtain," but music and the human voice are nothing more than vibrations, but if a man can stand for some of the moving picture vaudeville vibration he is certainly going some.

As regards the "novelty and variety" of vaudeville: If the same old acts, the same old gags, the same old songs perpetrated by the same old teams year after year constitute "novelty and variety," then vaudeville must be all that Mr. Lawford claims for it.

One of the finest examples of "novelty and variety" that I can recall is the Russell Brothers in the "Two Irish Servant Girls." I saw this team in this sketch over thirty years ago at Miner's Bowery Theater, and they played it without change year after year, until an outraged public rotten-egged them off the stage in Brooklyn a year or so ago.

As far as "novelty and variety" are concerned, there is no comparison between vaudeville and moving pictures.

I wonder if Mr. Lawford can recall the time—and it's only four or five years ago—that a reel of pictures was good for one week, the same as any vaudeville act.

How is it to-day. Why, nothing less than three and as many as six or seven reels, seven times a week. And still there is no variety or novelty to moving pictures, and they are nothing but "a mere reflection on a curtain."

What has brought this about? Nothing but price-cutting or giving more for the same money. Who is to blame? First of all, the managers and owners of the theaters. They are at the bottom of the whole trouble; and next, the exchanges who are willing to supply the service. I hardly know which is the more guilty.

It is an awful burden the theater managers have placed upon the manufacturers, and if there is a lack of variety and novelty to the picture to-day the theater maangers can put it right themselves.

How many song writers and sketch writers would it require to produce some forty new songs or sketches every week with "novelty and variety" in each?

The theater managers have never given the pictures a square deal. The pictures have always had the worst of it.

I know a certain theater on a very prominent circuit where the pictures are always rehearsed for the manager. "I've seen that picture. Cut it out!" is the most frequent criticism of Mr. Manager. That's all there is to it. And yet on the other hand on the very same program there are vaudeville acts which he has seen, and played in the same theater scores of times. Exchanges advertise "no repeaters." This is an unpardonable sin—to ring in one.

I know what it costs to produce high-class moving pictures like "The Midnight Ride of Paul Revere," "The Blue and the Gray," "The Dream of a Rarebit Fiend," and "The Great Train Robbery," and I know that each one of them cost more brains, ability, real effort and money than seventy-five per cent. of the best vaudeville acts now before the public.

I wish Mr. Lawford would exercise the intelligence which God has evidently not seen fit to give me, and tell me why such pictures as I have mentioned can only be shown once while a team of sidewalk conversation "hams" dressed up like advertising clothes dummies and murdering the Queen's own, can hand out their line of disgusting stuff and get return dates?

Bum vaudeville can't hurt bum pictures, but bum vaudeville will put good pictures on the bum.

All of which leads me to the conclusion that the moving picture business is no longer a proper business for a white man. ALEX. T. MOORE.

New York, August 29, 1910.

THE MUSIC AND THE SHOW.

New York, August 28, 1910.

Editor Moving Picture World:

Dear Sir—In your issue of September 3 I read an article pertaining to "pipe organs" in moving picture shows. The writer condemns their use, stating that they are only practical during the running of religious film.

It is my desire to correct this impression, as there are to-day many progressive exhibitors who are using instruments successfully which are termed by many, "pipe organs." Of course, I will agree with you that a church organ is not appropriate for a picture show, and as far as a parlor organ is concerned, the need for it arises so seldom, that the advisability of an exhibitor investing his hard-earned money in one is questionable.

The instruments I refer to as being successful in picture shows are the new style piano orchestras, instruments that

have only recently been perfected and put on the market. There is no question but these new instruments, now manufactured only in Germany, at Vohrenbach, by Imhof & Mukle, are so fine musically that they cannot be compared with any but the highest priced human orchestras in the world. These wonderful instruments are truly a great twentieth century discovery. Of course, I know that you will not advise an exhibitor to dismiss his pianist and trap drummer to substitute for them one of these new instruments, nor would you advise the same exhibitor to invest his money in an aeroplane, as neither the piano-orchestra nor the aeroplane have been given the final tests to prove that they will take the place of the older methods of playing or will fly. It makes me smile, though, when I hear an intelligent exhibitor ask the question whether or not the piano-orchestra will "follow the pictures." Of course it will not. But, all said and done, how near does it come to being essential that the pictures be "followed" by the music. I will grant that a slapstick comedy necessitates the use of a lot of "traps," but, as you are well aware, very little slapstick comedy is now being turned out by the manufacturers in this country, and as far as the foreign manufacturers are concerned, their product is becoming less in demand every day.

Can you compare the music furnished by a trap drummer and pianist to popular overtures of famous masters played only as the finest large orchestras can play them? You will admit that you cannot. We are undoubtedly coming to better things in the film business. The manufacturers and exhibitors are doing everything in their power to raise the plane of their undertakings and are doing what they can to educate their patrons. Why is it not feasible, then, that the people would appreciate high-class overtures instead of the popular "junk" that is the height of the ability of most of our nickelodeon musicians. Of course, the popular music can be had, too, but it is the overtures and the operas that show the ability of the performers. One exhibitor whom I have in mind, who secured one of these new instruments, bought it only to be used during the afternoon and during intermission. His patrons, however, were so insistent that the instrument be operated in the evening, that he was influenced to dismiss his pianist and drummer. He now says that he could not be tempted to go back to the old way. He further says that he has almost as many patrons coming in to hear his orchestra perform as he has to see his pictures. This exhibitor is Chas. Hunt, proprietor of the Van Ness Hippodrome, 630 Morris Park avenue, Bronx. Many others are just as extravagant in their praise. The piano-orchestra will not only increase an exhibitor's receipts but it can be made at the same time to decrease his running expenses considerably, as the instruments can be bought on small monthly payments. I write you this letter in defense of the pipe organ and its distant relative, the piano-orchestra, because I believe you have the interest of the exhibitor at heart, and if you will investigate the merit of this instrument manufactured by Imhof & Mukle, I am assured that you will recommend its use to exhibitors who wish to cut on expenses without losing business. The instrument as an "added attraction" would pay for itself within a few short months. It is perhaps a strong statement for me to make in declaring that the Imhof & Mukle piano-orchestra can play as only the finest orchestras in the world, but when you realize that this is the twentieth century and "an automatic age" you may perhaps come to the conclusion that my statements are not exaggerated.

Trusting that you may make an appointment with me to see these instruments demonstrated, I am,

ARTHUR W. SMALLWOOD,
formerly an exhibitor.

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THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, September 5.

BIOGRAPH—A Summer Idyl (Dramatic).
LUBIN—The Healing Faith (Dramatic).
PATHE—Who Is Boss (Comedy).
PATHE—Zoological Gardens in Antwerp (Scenic).
SELIG—Led by Little Hands (Dramatic).

Tuesday, September 6.

EDISON—The Big Scoop (Dramatic).
GAUMONT—The Way of the Transgressor Is Hard (Dr.).
VITAGRAPH—Chew Chew Land (Comedy).
VITAGRAPH—A Rough Weather Courtship (Comedy).

Wednesday, September 7.

ESSANAY—A Dog On Business (Comedy).
KALEM—Mama's Birthday Present (Comedy).
PATHE—The Gambler's Wife (Dramatic).
URBAN—Ingratitude (Dramatic).
URBAN—Military Kite Flying at Rheims (Scenic).

Thursday, September 8.

BIOGRAPH—Little Angels of Luck (Dramatic).
LUBIN—Matilda's Winning Ways (Comedy).
MELIES—Baseball, That's All (Comedy).
SELIG—Jim, the Ranchman (Dramatic).

Friday, September 9.

EDISON—Alice's Adventures in Wonderland (Comedy).
PATHE—Lucy at Boarding School (Comedy).
PATHE—The Belgian Army (Educational).
KALEM—The Cowpuncher's Sweetheart (Dramatic).
VITAGRAPH—How She Won Him (Dramatic).

Saturday, September 10.

ESSANAY—An Indian Girl's Awakening (Dramatic).
GAUMONT—Robert, the Devil (Comedy).
PATHE—The Appeal of the Prairie (Dramatic).
VITAGRAPH—The Three of Them (Dramatic).

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, September 5.

ECLAIR—The Little Blind Girl (Dramatic).
ECLAIR—The Lost Chance (Comedy).
IMP—You Saved My Life (Comedy).
YANKEE—Judge Ye Not in Haste (Dramatic).

Tuesday, September 6.

BISON—Western Justice (Dramatic).
POWERS—The Girl Next Door (Dramatic).
POWERS—The Inconstant (Comedy).
THANHOUSER—Mother (Drama).

Wednesday, September 7.

AMBROSIO—The Caprice of a Dame (Comedy).
AMBROSIO—Fricot Has Lost His Collar Stud (Comedy).
ATLAS—The Snorer (Comedy).
CHAMPION—His Indian Bride (Dramatic).
NESTOR—The Moonshiner's Daughter (Dramatic).

Thursday, September 8.

DEFENDER—Cowboy's Courtship (Dramatic).
DEFENDER—An Athletic Instructor (Comedy).
FILM D'ART—The Minister's Speech (Dramatic).
FILM D'ART—The Conscience of a Child (Dramatic).
IMP—A Sister's Sacrifice (Dramatic).
LUX—Ma-in-Law as a Statue (Comedy).
LUX—The Bobby's Dream (Comedy).

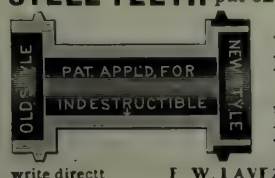
Friday, September 9.

BISON—A True Indian Brave (Dramatic).
THANHOUSER—The Doctor's Carriage.

Saturday, September 10.

GREAT NORTHERN—Robinson Crusoe (Dramatic).
ITALA—A Thief Well Received (Comedy).
ITALA—Mr. Coward (Comedy).
POWERS—For the Girl's Sake (Dramatic).

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BIOGRAPH FILMS

TRADE MARK TRADE MARK

Released September 5th, 1910

A SUMMER IDYL

A Beautiful Biograph Pastoral

Here is a story of what really does happen in life, for while we show the poetic side of the episode the finish is as it usually turns out in reality. A young artist falls in love with a girl who is also an artist. He proposes to her, but she laughs at his proposition. Disheartened he goes to the country where he meets a pretty little shepherdess for whom he forms quite an attachment. This ripens into love, but this is short duration, for the young lady artist, regretting her action lures him back to her. This is the way it usually happens. Simple life is all right for a while, but it palls.

Approximate Length, 991 Feet

Released September 8th, 1910

LITTLE ANGELS OF LUCK

Saved from Ruin with the Children's Help

The head of the Independent Sugar Company is holding staunchly against the Trust until his partner plays the Judas and sells him out. He finds himself a ruined man. His children, two little tots, hearing the conversation between mama and papa about the affair, understand that the President of the Trust took Papa's money from him, and go to the trust offices to proffer their savings from their little bank, that papa's money may be returned. The sincere innocence of the children appeals to the Sugar King so strongly that he offers the papa a most lucrative position with the corporation.

Approximate Length, 998 Feet

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I know if it's good enough for me it's good enough for you.

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After-dinner cup and saucer, thin transparent Japanese china. Give the cup at one performance, and then announce that the saucer to match will be given at the next souvenir performance. This keeps them coming. By continued patronage, they can secure a set of six or a dozen. Absolutely the best item ever used to boost matinee attendance. Very special at $9.00 per gross; 2 per cent. for cash. All C. O. D. orders must be accompanied by part cash.

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STORIES OF THE FILMS

BIOGRAPH COMPANY.

A SUMMER IDYL.—Fascination and infatuation are simply forms of hypnotism. They are like habits formed and almost impossible to crush. Such was the fate of Albert Woodson, a talented young artist, who became madly infatuated with Cora Irwin, a fellow artist. Cora's atelier was the rendezvous of the members of the higher Bohemia, and at her little receptions there always gathered the men and women of arts and letters. Among them was Albert Woodson, and during the course of one of these affairs he proposes marriage to the seemingly nonchalant Cora, who regards his protestation as a joke and laughingly rejects his proposal. Despondent, Albert goes to his home and decides to take a long walking trip in the country, where he hopes to crush that infatuation for the heartless Cora. As he trudges through the fields, his mind is occupied admiring the beauty of the land, which enthralls him so as to almost forget the cold-hearted artist. Here he meets a pretty little shepherdess as she feeds her sheep. Her artlessness and beauty make such an impression on him that Cora has now gone entirely from his thoughts. It is a case of love at first sight, and it is not all one-sided, for the little maid is attracted by him. She indeed falls deeply in love with him. Cora, meanwhile, has regretted her action, and learning Albert's address, sends him the following letter: "Dear Albert:—I was only teasing when I laughed at your proposal. Come to me.—Your Cora." This note reaches Albert while he is out strolling with the little shepherdess. He mentally compares the two and decides in favor of the country maiden so Cora's plea is ignored. To be by the little one's side, Albert engages as a farmhand, and the poor old grandpa of the girl, with whom she lives, seeing them so much together, anticipates that he will soon be left in loneliness. Cora, determined to win him back, makes a more subtle endeavor. She writes a second note:—"Dearest: Why don't you come to me? I am giving a little reception in your honor. Do please grace the occasion. With heart yearning, Your own Cora." Before sealing the letter she encloses the butt of a cigarette which she has been smoking. Albert at first is inclined to treat this second better as he did the first, but the sight and aroma of the cigarette conjure up in his mind the fascinating scenes of Bohemia and his old infatuation returns. The city's call is irresistible, and back he goes to the gayeties of the metropolis. The farm scenes shown during the course of the story are undoubtedly the most beautiful ever photographed, showing farm life as it really is.

LITTLE ANGELS OF LUCK.—Language fails when endeavoring to fully describe the wonderful influence of the child upon matters of great moment in life. Often are they made the messengers of Divine Providence also the tools in the hand of fate. Thir plea is a demand irresistible, and in this Biograph subject is shown how their childish sincerity lifts from the household the impenetrable clouds of despair. Edward Rose, as president of the Independent Sugar Company, has proved a formidable antagonist of the giant Sugar Trust. His is the only concern which has withstood its advances, and so it is a most desirable acquisition. Rose has received an intimation, that really amounts to a threat, it would be of mutual benefit should he submit gracefully. He, however, is adamant in his defiance, showing a commendable pugnacity that is admired by the trust's president himself. But in every battle we must look for the traitor and Rose's partner plays the Judas, so that the next morning finds Rose a ruined man, sold out to the trust by his own partner. Crushed in spirit Rose goes home, where his wife is now acquainted with the disaster through the newspapers. The two children are amazed and hurt at their papa's cold negligence, and are at a loss to know why he should so ignore them, and they become little eavesdroppers at the door of the reception room into which Mr. and Mrs. Rose have gone to talk over the calamity. From what they hear they understand that the president of the Sugar Trust took papa's money away from him, so they take the savings from their little bank and tender it to help papa. Their papa is too occupied with his gloomy thoughts to notice the little ones. Suddenly a bright idea occurs to Alice. "We will go to see President Sugar Trust." Writing a note and enclosing their savings they start off, these two innocent children, for Wall street, having gotten the address from the telephone book. There they trudge hand in hand, a sort of new species of lambs in the street. They insist upon seeing the Sugar King at once. Brought before him, little Alice hands him her note which reads: "Deer Prezident Shugar Trust:—Papa ses you tok all hiz money. Pleze take our's insted and give him hiz.—Alice and Ruth." At the same time she proffers her savings. The old gentleman, being a family man with children and grandchildren in whom he is wrapped up, is deeply touched by the innocent candor of these little tots, and, turning to his desk, writes a letter to their papa, with which they return, their absence not even having been noticed. This letter offers their papa a position as General Manager of the sugar interests with a salary of $15,000 a year.

EDISON MFG. CO.

THE GREAT SECRET.—Miss Laura Guth, a clever American woman, is engaged by a firm of New York corset makers through their representative, Mr. Frederick Schmaltz, to go to Paris and make designs of the forthcoming fashions in Parisian corsets. Miss Guth is admonished to keep her movements as secret as possible so that the rival concerns in America will not know of her actions. Miss Guth proceeds with her work.

One day she seeks the quiet of a French fortification to do some sketching. She happens to think of some lines in the latest design she is drawing, and standing at the base of one of the big cannon she proceeds to insert some additions to her sketch. Finishing this she places it in her suitcase. In traveling Miss Guth carries a kodak, and seeing a pretty scene before her she takes a snapshot. This action is witnessed by a sentry who, instead of arresting the lady on the spot for having a camera within the fortifications, runs to his superior officer and reports the incident. This functionary feels that he should report the matter to the Commandant, which he proceeds to do. After receiving his order from the Commandant the officer returns with the sentry to find that Miss Guth has taken her departure.

This simple incident is worked up into a tremendous affair because the German Government is supposed to have had agents endeavoring to get photographs and plans of the French fortifications. The matter is finally brought to the attention of the Minister of War, who calls to his office The Captains Three,—Captains Dunois, Villalon and Lepard—three clever, adventurous, military Frenchmen. He shows them a letter from the secret service department which relates that Miss Laura Guth, the American woman who is suspected of having photographs and plans of the fortifications at Rheims and of being an emissary of the German Government, has evaded the vigilance of the secret service men and has no doubt gone to London on route for New York. The Minister of War dispatches the three men to get Miss Guth and the plans.

The story now follows The Captains Three. We see them board the American liner in mid-stream, and we watch their actions on shipboard throughout the voyage to New York. We know what The Captains Three do not,—that they are on a false scent. They are most serious in their pursuit of Miss Guth who has booked her passage under a fictitious name in order to preserve secrecy. Captain Lepard has met Miss Guth, little knowing that she is the person he is seeking, and has become enamored of her. He discovers who she is by her accidentally leaving with him a magazine in which her visiting card is marking the page. When Lepard discovers that the girl to whom he has been paying serious attention is the woman his Government is seeking to implicate in the commission of a national crime his inward struggle is most dramatic. Torn between love and duty, finally duty wins and he confides to his fellow officers what he has discovered.

From now on the three men watch Miss Guth closely. We see Lepard, who has heretofore been the soul of chivalry and attention, avoiding the lady as much as possible. Miss Guth does not understand the gallant Frenchman's conduct, and there is a frigidity which is intelligible only to the audience. The three Frenchmen watch Miss Guth through the porthole of her stateroom and see her taking plans from her suitcase and reading a letter. After she leaves the room they enter it, and finding the plans locked in the suitcase are somewhat taken back. They read the letter, however, from Frederick Schmaltz and become convinced that they are on the track of a great conspiracy.

Arriving in New York they follow Miss Guth, never taking their eyes from the suitcase in her hand. From the Custom House they follow her through the streets of New York in a taxicab, arriving at her Fifth avenue apartment shortly after she does. They enter the parlor a few minutes after her, and then the big dramatic and comedy scene of the picture is enacted. The Frenchmen are filled with diverse emotions. Civility to a lady, duty to France and a feeling that they are in the presence of a great national criminal struggle for dominance. Captain Lepard is torn with varied feelings. We see that he is evidently deeply in love with the girl he is about to take before the Consul of his country. The whole situation is turned into a tremendous laugh when Miss Guth finally discovers what they seek,—namely, the plans which has in her bag. These she shows to the gentlemen, to their intense chagrin and disappointment. Captain Lepard is simply flabbergasted. Miss Guth had felt that she loved him until she became conscious of his peculiar, uncertain attitude. She now feels that Lepard merely made love to her thinking that she was a German spy and for the purpose of capturing her. She tells him so. The impulsive Frenchman throws himself upon his knees and tells her it was nothing of the sort,—that in his heart he had a deep and passionate regard for her. He begs her to accept him as her suitor, which she finally does.

ESSANAY FILM MFG. CO.

AN INDIAN GIRL'S AWAKENING.—Silver Bell, the winsome daughter of old Gray Wolf, is sought by Fleetfoot, a likely young man of the tribe and a good huntsman. Gray Wolf sees no reason why his obstinate daughter should not become the squaw of Fleetfoot and despite her pleadings to be permitted to stay in her father's tepee she is sold to Fleetfoot for the consideration of Tu-tu, the horse, and a red blanket.

Silver Bell unwillingly accompanies Fleetfoot on their way through the woods to the tepee of the young brave. On their way they meet a white man, Jack Sherwood, a miner, and to this latter Silver Bell appeals for protection from the angry fists of her new lord and master.

Sherwood listens hesitatingly and learns that the girl was sold against her will and that she would rather die than live with Fleetfoot. In the end he forces Fleetfoot to come with him to Gray Wolf's tepee, and with an offer of much wampum persuades Gray Wolf to reconsider his sale, and in the end Sherwood finds himself the owner of the pretty Indian maiden.

The buck stumbles away with Tu-tu and his red blanket, murmuring threats against the white man who, much to the wonder of Gray Wolf and his daughter, refuses to take the girl with him.

It is plainly evident that Silver Bell has fallen in love with her protector, and the next day she slips through the woods to the miner's tent and presents him with a pair of pretty moccasins. Sherwood is delighted, but when the girl informs him that as she is now his she will be content to stay with him as his servant.

This is a pretty situation for Sherwood, but not fully realizing the real depth of the girl's infatuation for him, he sends her back to her father's tepee. On the way she meets Fleetfoot and an angry altercation takes place in which the brave tells her that he will kill the white man.

The girl, fearing for the white man's life, hurries back through the woods and arrives at Sherwood's tent just as the buck is preparing to make short work of the miner. Silver Bell's scream awakens the white man and he and the Indian are soon grappling. The former proves the stronger, and wresting the knife from Fleetfoot's hand he hurls it away.

Fleetfoot sneaks away, leaving Sherwood and the Indian girl together. Sherwood expresses his gratefulness and Silver Bell confesses her love.

It is more difficult this time to drive her away, but when she is gone the rattling of the stage coach down the canyon suggests a return to civilization.

Sherwood is packing his camp outfit when the coach lumbers up and stops at the camp. Sherwood runs forward, when his wife steps out and throws her arms about his neck. This is a surprise for Sherwood, but not more for Silver Bell, who has returned to the camp with another present for the white man, a pretty red blanket of her own weaving. She understands what it means, and as the coach rolls away sinks on her knees and bursts into tears.

WHIST.—Mrs. Henry Blink decides to give a whist party and does so. The guests arrive and are soon occupied in this most profound sport. Suddenly from across the courtway comes the crashing, ear-splitting crescendos from Schopheimer or somebody's melody in G flat. It happens to be Professor Porfiro, an earnest student of the piano, polishing up the ivories.

The first strains bring groans from the whist players, and all agree that the pianist across the hall is a nuisance. Blink resolves to put a stop to it, and arming himself with a few choice Havanas steps around the corridor to the professor's room. The others across the court watch with interest the animated discussion and sigh relievedly when the musician accepts the weeds, lights one and settles down with his back to the piano.

Silence reigns again and the game has progressed to where Blink is about to sweep the board clear when—horror of horrors—a sound like the wailing of a lost soul drags itself out on the night air! Blink again rises and again goes to reconnoitre. He locates the clatter at last, which comes from the trombone of Willie Wilts, another occupant across the court. In much the same manner Willie is silenced, and the whist players go on with their game.

There are other repetitions of musical interruptions when Fritz Spielhouser, a clarinetist, and lastly Sandy McPherson, a short stout Scotchman, starts the "Blue Bells of Scotland" on their squeaky instruments.

Sandy absolutely refuses to lay aside his beloved instrument for the cigars and indicates that he prefers his pipe. Blink scratches his head and tells Sandy he'll be back with something he may like.

In a short time he returns with a bottle of Scotch whiskey, and Sandy's eyes light. In a short time, with a glass between them, they have become most agreeable, while Blink, under the warming influence of the Scotch, has quite forgotten his social duties.

Blink finally suggests that they find the other musicians and organize an orchestra. This is effected, and the whist players, who have despaired of Blink ever returning, and who have returned to their cards, are suddenly startled by the blaring of brass, the thrumming of stringed instruments and the squeaking of reeds and wind pipes.

The catastrophe comes when Mrs. Blink, suspicious of what may have happened to her spouse, hurries with resolute step to the apartment of Professor Porfiro. Her suspicions are confirmed. Blink is not under the table, but on it, with a glass

KALEM FILMS

Mama's Birthday Present

Issued Wednesday, September 7th **Length, 935 Feet**

A GENUINE COMEDY

Mama has a birthday, also some company. The cook quits and general trouble comes by the wagon load, winding up with an indication of burglars in the house, but it all worked out right in the end. IT IS TO LAUGH.

The Cow Puncher's Sweetheart

Issued Friday, September 9th **Length, 972 Feet**

WESTERN DRAMA

A thrilling western story with real Indians and cowboys. Dare Devil riding and brilliant action throughout.

COMING—Friday, September 23rd

Conspiracy of Pontiac

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Exceptionally fine four-color posters for both these headliners by the A. B. C. Co. of Cleveland, Ohio

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EDISON FILMS

RELEASED SEPT. 13th

THE GREAT SECRET

By ROY NORTON

A young and charming American girl is sent to Paris to secure special designs for the latest corset. She is mistaken for a spy who has furnished plans of French fortifications to Germany and is followed to America by three captains of the French Army. They don't get the plans but one of them secures something of far more value. A delightfully high class comedy, much of the action being on an Ocean liner.

Approximate Length, 990 Feet

RELEASED SEPT. 16th

BUMPTIOUS AS A FIREMAN

Comedy subject showing Bumptious made Chief of the Volunteer County Fire Department. He is presented with a horn and cap for his supposed bravery, but when called to what they believe to be a real fire, he loses his wits, gets tangled up in the hose, etc.

FROM THE ARCTICS TO THE TROPICS

Showing a trip from the top of a snow covered Peruvian mountain 16,000 feet above the sea, to the bottom of the mountain, by gravity railroad, literally from the Arctics to the Tropics and probably the only such change in the world. The scenery is magnificent.

On One Reel—Approximate Length, 995 Feet

Release of Sept. 20th, "AN UNSELFISH LOVE"—The first of the Canadian Pictures—Do not miss it

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of Scotch in one hand, the bottle in the other, and an "Ip-i-yaddy-i-ay" on his lips.

A description of her treatment of Blink will be reserved until you see the film.

HE MET THE CHAMPION.—Willie Nutt, an aspirant to athletic honors, thinks he sees some easy money when he reads Professor Brawn's notice in the lobby of a theater offering $100 to anyone who will put him on his back.

Willie resolves to make a try, and passing a book store observes in the window a volume labeled: "How to Wrestle." No sooner seen than bought, and Willie immediately goes into training. Willie reads the book as he walks home, and becomes interested in the passage "grab your opponent by the calf of the left leg and force him on his knee." Willie wants to experiment, and a passing Chinaman, with a bundle of wash on his back, is the victim. The two are soon struggling together, and a lively match ensues until the Chinaman breaks away and runs down the street yelling "murder" and "police."

Willie's next victim is an automobilist, stretched out under his machine, hammering at a loose bolt. Willie drags the chauffeur from under the machine, throws down a blanket for a mat and proceeds to lay about the surprised fellow for all he is worth. The autoist resents the attack, however, and Willie is somewhat the worse for the encounter when he is kicked on his way.

Willie's other victims are a chap scrubbing a walk, a woman beating a carpet and a young fellow washing windows. Willie gets off comparatively easy with the two former, but when the window washer gets him he hurls him through the window onto a dining table, demolishing an excellent repast. He does not linger long, however, but is hurled out the window again, bruised and sore.

After other adventures Willie feels he has had sufficient training and goes to the theater to meet the champion. When the usual invitation is extended the audience, Willie is on his feet and with his valuable book in his hand goes to meet the champion.

The following scene is one of the funniest ever. Willie constantly consults his book, and is an easy mark for the big wrestler. The latter finally takes him by the neck, hurls him around his head several times and deposits him on the mat, flat on his back. After some time Willie is able to arise and then and there makes the solemn resolve: "Never again!"

KALEM MFG. CO.

THE COW PUNCHER'S SWEETHEART.—The cow puncher of the story is a splendid type of the young Western ranchman who has incurred the enmity of a renegade Indian horse thief by running him down and bringing him to justice. The Indian, full of revenge, attempts to strike at the cowboy through his sweetheart, and the girl is captured and taken into the Indian camp. The cow punchers get word of it, however, and there is a horseback chase which will delight all lovers of fine horse flesh. It is useless to say that the cow puncher's sweetheart is saved and that the Indians get their deserved punishment.

MAMA'S BIRTHDAY PRESENT.—Mrs. Newlywed is a nervous and excitable woman, always worried when Mr. Newlywed is away from home, and when her birthday approaches an opportunity occurs to her husband to buy a watch dog. He acquires possession of this dog in a very amusing way, has all sorts of trouble in getting it home, more trouble in getting it into the house without being seen, and finally succeeds in hiding it in a small closet under the stairs preparatory to the presentation on the following day. A couple of Mrs. Newlywed's former girl friends happen in to help out in the celebration, and the cook promptly quits. To make matters worse, Mr. Newlywed has a telegraphic summons calling him to the city, and in his rush to get away he forgets all about the dog in the closet, and when night comes on and the three women have retired there is a sudden alarm. Noises are heard like those made by a burglar trying to force open the door. Of course it is the dog trying to scratch his way out of the closet and from time to time the pictures flash to the interior of the closet showing the dog trying to scratch his way out under the door. Naturally the women are in a frenzy of fear, but manage to pluck up sufficient courage to come down to the telephone and call up the police. They soon arrive, and after a great ado round up the supposed burglar just as a telegram comes in from hubby telling mama about her birthday present.

GAUMONT.

(George Kleine.)

UNREQUITED LOVE.—A Visit to the Country.—Introducing a family party in which the two vivacious and pretty sisters prove of the greatest interest to us.

Which Does He Love?—Under this sub-title we watch an interesting flirtation between the sisters and a youth, who is evidently a close friend of the family.

I Love Your Sister.—Here he unfolds his mind to one of the maidens asking her to intercede with her sister in his behalf. This she does, in spite of her own great love for him.

Will You Sanction Our Engagement?—The parents are visited with this query and express their pleasure at the outcome of the pleasant courtship.

The Wedding.—Staged magnificently and lavishly costumed. This scene proves delightfully entertaining.

I Have Nothing to Live For.—The pathetic side of the drama is now introduced. The acting of the less fortunate sister in this portion is a wonder of dignified pantomime.

A Year Afterwards.—The disappointed maiden has gradually declined until she has become an invalid. The sister and her husband both exhibit the greatest kindness to her at all times.

The Flower Fete—Rest at last.—While the rest of the family are happily engaged in a day at the Flower Carnival the invalid girl passes away. To add to the pathos, the happy party on their return, thinking she is asleep, shower their friend with flowers.

CALINO TAKES NEW LODGINGS.—He Moves.—With all the awkwardness at the command of the usual crowd of teamsters and baggage smashers.

Hanging Pictures.—A rather quiet prelude to the numerous "near tragedy" events which are to follow.

Fixing Shelves.—Offering the comedian a remarkable opportunity to display his utter inability to cope with the easiest situations.

A Little Help.—The aid of all neighbors is enlisted more to radical confusion than to profit or aid. The maneuvers of this group are so erratic that any audience will be continually surprised as well as amused.

The Chandelier.—The film, which is a satire on the flimsy flat buildings of Paris finally closes by Calino being easily dragged through the ceiling by irate neighbors, who object to his driving nails up through their floor in his efforts to hang a chandelier.

URBAN-ECLIPSE.

(George Kleine.)

INGRATITUDE.—I Hereby Bequeath.—A fairly wealthy farmer foolishly gives all his effects to his son on the condition that a comfortable living be given him until his death.

Six Months Later.—The son has proven untrue to his trust and developed a fierce cruelty toward his kind but unwise father.

His Only Friend.—But for his sweet-natured grandson, the old man would often suffer for the barest necessities of life. The two become great companions.

The Revolutionists.—Incited by a rowdy leader, organize to rob the Royalists of the neighborhood. Word of their progress soon covers the countryside.

The Marquis Tries to Save His Treasure.—A local lord of great wealth hears of their approach and attempts to hide his treasure box, but is frightened into flight before he finishes his task.

Overtaken.—After an exciting chase along the highroad, across fields and through deep forests, he is forced through fatigue to stay his flight.

The Hiding Place.—Seeing capture is inevitable he throws the box of jewels into the bushes.

Found.—Here they are discovered by the old farmer's grandson and given to the abused old man.

The Band of Fanatics—Complete Ruin.—Now the revolutionists find excuse to drive the ungrateful man from his home and burn it to the ground.

Forgiven.—In this scene the old man forgets the past and gives his aid to his son who has so ill-treated him.

MILITARY KITE-FLYING AT RHEIMES.—Preparing the Kites.—Showing in detail the extending of the planes by use of jointed frames. For transportation the kites are folded into a very small space.

Sending into the Air.—Even before a kite's sections are entirely joined it begins to tug heavily upon the ropes.

Suspending the Car.—After several powerful kites have been sent into the air upon one line a car is attached, carrying in some cases several men.

The Windlass.—A close view of the large reel which carries the kite-line. Two strong men are required to handle this.

In the Air.—We now follow the kites and cars about and among the clouds for a little time.

The Descent.—Which is accomplished easily and impressed us with the utility of these large toys in the hand of grown men.

G. MELIES.

BASEBALL, THAT'S ALL!!—He's a regular "fan" and studies the baseball news as carefully as some people do their Bibles. He comes to breakfast with his dear little wife and finds his morning paper as usual at his plate. "By Jove!" he shouts, as he glances at the news, "a game this afternoon." Then he begins to wax eloquent about the strikes, flies, home runs and base hits, putting his hand in the hominy, knocking the coffee pot from the table and winding up his exposition by pulling the table-cloth off and everything else with it. He has gone the limit and wifey can humor his craze no longer. She swoops down upon him with an umbrella and gets in some "swats" that nearly knock the cover from his dome. He makes a run for the office with a deep laid plan to go to the ball game by pretending he has a toothache. The plan succeeds and he starts for the grounds. Just after he has worked the toothache excuse the boss picks up the newspaper and the first thing he strikes is the baseball announcement. "Ah," says the boss, "it's me for the ball park," and off he goes to see the sport.

After a few liquid applications to his tooth, the clerk is on his way. Passing a newspaper office he sees the baseball scores of the previous day and begins to air his views as to the merits of the different teams, gets into a scrap and is "taken in." He tells the Judge how the row began and his love for the National game. The Judge discharges him and in considering the matter decides to take in the game himself.

At the ball game we are right into the spirit of of it and we are rooting just as hard as any of the fans, excepting the young clerk who makes himself such a nuisance he is told to sit down, shut up, hire a hall and do several other things. A slide for home is made by one of the players and "clerky" loses all control of himself, waves his hat, falls over on the Judge and his boss who has not recognized him until now. The old man fires him from his employ and the Judge threatens to arrest him.

All in, hat busted, clothes torn and hair dishevelled, the young enthusiast gets home and crawls into bed. Sleep cannot subdue his ardor. In his dreams he raves, roots and rants about the boys at the bat. Not until his wife enters the room and empties a pitcher of water on him does he wake and his fever cool. Then, and not until then, does he reckon the cost of one day's game of baseball. With an aching brow and conscience he vows "never again," falling into the arms of his forgiving wifey.

PATHE FRERES.

WHO IS BOSS.—When Mr. Younghusband was married he made up his mind that, come what might, he would be the boss in his home. When his wife received a short note from her mother announcing her intention of calling upon them for lunch that day, Mr. Younghusband saw the time was coming when he would have to set his foot down. The esteemed lady duly arrived, but during lunch an angry discussion took place, and Mr. Younghusband then began to show that he was the boss. He threw the dinner and furniture out of the window and made his mother-in-law leave the house, as she did not seem amenable to reason. He was then able to recline in his chair with his hands in his pockets and say: "I am the Boss."

THE GAMBLER'S WIFE.—John Darrell had a comfortable home and a charming wife, but was unable to conquer his insatiable desire for gambling. One night, when he and his wife are entertaining three other gentlemen at dinner, a game of cards is proposed and at the earnest solicitation of his wife he promises to play but a short while. Unfortunately, he does not keep his promise but continues to play, and the longer he plays the larger his losses become, until he has lost everything to his pseudo friend, Hubert Dickman. Finally, as a last resort, to recoup, and against the wishes of his wife, who endeavors to restrain him, he stakes his home against the money he has already lost. Needless to say, he loses. In despair he retires to his room to think things over, reading a letter from his wealthy uncle in which he refuses to help him until he has conquered his passion for gambling the idea comes to him to rob his uncle. Preparing he sets out suitable clothes and gets out his gun and then, lying on the sofa, falls asleep. But bad dreams come to him—he sees himself arise, disguise himself and enter his uncle's house by the window. He then sees himself taking the money from his uncle's bureau, and being disturbed, shoots and wounds the old man, but he himself is shot and captured. There is then mutual recognition by uncle and nephew—but at this moment he rolls off the sofa horrified, and unable at first to believe that it was only a dream. Meantime Dickman has told Mrs. Darrell that he has won the home, and she who never plays determines that she must make an effort to regain the fortune her husband has so recklessly discarded. Staking her jewels against some of the money, she wins, and finally secures, not only all that her husband had lost, but all the ready money that Dickman had on him. Having accomplished her purpose she bids the footman show him out and returns to her husband to tell him of the altered state of affairs. He would fall upon her neck and smother her with kisses, but she tells him that he cannot kiss her until he swears to cease playing for evermore. After a moment's hesitation he takes the required oath, destroys the cards and embraces his wife, feeling sure that he will stick to his promise after the dreadful lesson his dream had given to him.

LUCY AT BOARDING-SCHOOL.—Maisie is foremost amongst the girls at boarding-school in exchanging jest and puns over the wall with a number of young boys, one of whom gives her a packet of cigarettes and teaches her to smoke. Maisie is an apt pupil, and, delighted with the soothing influence of her cigarette, she slips away to offer up incense to my Lady Nicotine in peace and quietness. She smokes like a chimney, and a suspicious whiff betrays her whereabouts and her wrongdoing to the headmistress. Maisie then retreats into a cellar room, pulling the door to and holding it fast; but, unawares, she catches her dress in the door, and it is cut by the headmistress as a means of detecting the culprit later on. Her pupil's first feeling of dismay upon discovering what has happened is quickly followed by the conviction that she must render the evidence against her useless

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Scene from "INGRATITUDE"
Release of September 7, 1910
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They give a variety which cannot but please your audience.

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WATCH FOR IT

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A Pathé Indian picture that forms a fitting sequel to the others of this series

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PATHÉ FRÈRES

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by a politic counter-stroke, and she accordingly cuts a piece out of the dress of each of her schoolfellows after bedtime. Unluckily, she has omitted to notice that her underskirt has also been damaged, and this betrays her on the following day, when she is rigorously punished.

THE BELGIAN ARMY.—Military service in Belgium is compulsory, although part only of the term of service is spent with the colors. Actually the army numbers some 48,000 men, although, with the addition of the reservists, 160,000 men could be taken into the field. Antwerp, where are situated the principal barracks, affords, with its semi-circle of forts and large open spaces on the right bank of the Scheldt, facilities for maneuvers and military training. The Belgian soldier is fairly well set up, is not altogether unenthusiastic regarding his occupation, and, on the whole, the little kingdom's army compares favorably with others of small countries.

THE APPEAL OF THE PRAIRIE.—John Henderson, prospecting in the Far West, is lost on the plains without food or water. Luckily, Lonefox, the young son of the Sioux chief, while riding, finds him and drags him delirious to his father's camp, where attention and care are bestowed on him and he recovers. Before going on his way Henderson gives Lonefox a valuable ring for having saved his life. Fourteen years elapse, and Lonefox has graduated at the Spendex Indian college, while Henderson, having met with great success in life, is now president of a bank in the East. Lonefox, on the strength of a recommendation from the college, obtains a position in the bank, but one day Charles Holstein, to be avenged on Lonefox, who has refused to be a party to certain villainous schemes, places a roll of notes in his pocket. The money is soon missed and Lonefox is denounced as the culprit. Pleading his innocence to Henderson, the latter notices the ring on the Indian's finger and mutual recognitions follow, with the result that Lonefox is acquitted of the crime and taken by Henderson to his home and introduced to his wife and daughter as the man who had saved his life years ago. At a lawn party Lonefox excels in archery, but is mocked for being an Indian by Holstein, who is a suitor for the hand of the daughter. Lonefox is also in love with Elsie, who, when he proposes to her, refers him to her father, knowing full well that he will not permit her to marry an Indian. This, together with the sight of Elsie and Holstein together, excites his Indian blood and he seizes a dagger with the intention of committing a crime. His training at college, however, appeals to his better nature and stops him from this, but the call of race is too strong and, destroying his diploma, he departs back to the West. Here he hunts out his tribe, and is welcomed back by his father, who, wrapping his own blanket around his shoulders, leads him into his tepee to once more revert to the manners and customs of his race.

SELIG POLYSCOPE CO.

THE ROAD TO RICHMOND.—No period in our glorious American history is so endowed with the noble reminiscences of manhood than those memorable days when brother fought brother and shed their life's blood for the cause their conscience told was right. The firing on Ft. Sumpter was the signal that made possible the most fearful war the world has ever known. A half century had plodded by and yet embers of that great struggle still smoulder in the hearts of every brave American, and has served to perpetuate the memory and immortalize those grand old generals—Lee, Grant, Sheridan, Mead, Longstreet, Sherman, Jackson and a score of others while the great event of those stirring days has passed into history. It remained for the redoubtable Selig to put in pictures at an enormous expense this wonderful panorama of human sacrifice and accordingly chose as his title "The Road to Richmond," with Jennie Carrol, sister of Lieut. Carrol, as his heroine. The scenes are all in old Virginia and covering that period from 1860 to 1865.

Pretty Jennie Carrol falls in love with her brother's comrade when her brother brings him home on furlough. They are both officers in Uncle Sam's army prior to the war. When that dread event happens, separation ensues and the meeting of the comrades in battle. The final re-union between the northern soldier and his southern sweetheart form the story interest of this latest Selig war picture. Old in theme truly but told as Selig tells them and it holds the interest from the first.

LED BY LITTLE HANDS.—John Flint, a stern old man, whose life is wrapped up in his beautiful daughter Nellie, has become obvious to any reason other than that she should marry the man of his choosing. A determination that has oft times proven useless interference in love affairs.

Nellie loved Dick Summers, and he in return was happy in the thought of her affection. The day was set and Nellie's dimpled finger bore the little band of gold. The father, indignant at the sudden change of affairs, turns them from his door.

Nine year later we see Dick and Nellie in their modest little home, heaven has blessed them with two devoted children. The smouldering embers of paternal love still gives its light in Nellie's heart and she longs for his love and forgiveness. The children in playful prattle seem to realize the situation, and steal out quietly, bent on finding grandpa.

They do so and come upon him in the garden and after some questions are recognized as his grandchildren. It has been so long since his sturdy heart had been soothed with words of kindness, and John Flint saw a new world open to him; rays of sunshine seemed to nestle here and there.

The children stayed for dinner little thinking in their childish glee that their parents were almost distracted at their absence. Nellie finding the boy's cap outside the garden gate feels a relief and ventures in. It is then her eyes for the first time in nine years rest upon her father, but the indurating process has met its waterloo; the once stony hearted John Flint was humble and craved the love of his girl. He takes her to his heart and home.

The ever prevailing influence of the inner man predominates and ends happily the little romance that found its beginning in blighted ambitions. A picture so real and true to life, so pure in motive and upbuilding in its moral theme cannot but rank well among the season's successes.

VITAGRAPH COMPANY.

A ROUGH WEATHER COURTSHIP.—The gangplank has been drawn back and the steamer is under way; the passengers are all on deck, among whom is a gay and attractive widow. Her fellow passengers of the male gender are casting furtive and loving glances at her. After some sparring they manage one after the other to make her acquaintance.

So agreeable do they make themselves that she keeps them all on her string, although each one thinks he is the favorite. The Captain is not immune from her charms, and he decides to lay court to her heart, but so infatuated is she with the gallant and attentive passengers that the Captain makes little headway.

A few days later, when the steamer gets well upon the bosom of the deep and the boat begins to roll and rock, the passengers begin to feel seasick, and one by one they succumb to "mal de mer." They are so absorbed in looking over the side of the ship and sustaining their equilibriums they neglect and entirely forget the pretty widow.

They are obliged to seek the recesses of their cabins until the coast is left entirely clear for the Captain, who puts in an appearance and soon engrosses the attention of the lady in weeds, until she finds herself infatuated with his winning and convincing way. By easy stages the man of the mighty deep seizes the helm and lands his fair and graceful sail into port and makes her fast to his every wish, and they are as good as spliced.

When the passengers come on deck and try to regain the lost vantage they gradually realize the lay of the land, and it is a question whether they are not sicker than they were before the Captain made himself master of the lady's hand as well as the master of the ship.

CHEW-CHEW LAND.—Two children, Dolly and Jim are schoolmates. Jim is a manly little chap. One of the boys puts a wad of chewing gum on the teacher's chair. Jim takes a package of chewing gum from his pockets, puts a piece in his mouth, and gives a stick of it to Dolly, who is chewing busily when the teacher sits down on the chair and the gum. All the youngsters begin to titter; the teacher discovers the cause and accuses Dolly of placing the gum on the seat. Dolly denies it, but the "schoolmarm" doesn't believe her. Jim comes forward and says he did it; taking the blame and relieving Dolly from suspicion. Jim is kept in after school, and when he is allowed to go home he meets Dolly outside waiting for him with a bouquet of flowers, which she gives him and commends him for his bravery.

Jim, our little hero, tired out by the duties and play of the day, is getting ready for bed. Placing Dolly's bouquet in a glass on a table, sticking his chewing gum on the bedpost, he gets under the covers and goes to sleep.

During his slumbers "Wriggles," a mischievous imp, gets him to visit "Chew-Chew Land." They jump out of the bedroom window to the garden below, where they meet Dolly. Wriggles touches the ground with his magic wand; it opens and down into the opening the three explorers disappear from sight and drop right-side-up into "Chew-Chew Land," where they are introduced to its mysteries and many wonders, filling them with astonishment and glee. One thing after another appears to awaken their surprise, one thing funnier and more amazing than the other. Jim is puzzled and is just asking himself "How can all these things be?" when he wakes up and realizes that it is all a dream. His mother comes into his room and Jim tells her all about his dream while she is helping him dress, and together they are enjoying all the wonders of "Chew-Chew Land" as they have been revealed to Jim.

HOW SHE WON HIM.—Some possess youth; others good looks, and still others have money, but Muriel Hanson has all three and she is engaged to be married to a fine young man named Arthur Lewis, whose father, supposed to be a wealthy man, dies penniless. The young man is obliged to start out in life as best he can. He does not wish to hold his intended to her betrothal to a poor man, writes her, releasing her to marry some one else if she chooses or wait until he has made a position for himself.

Her uncle, in whom she confides, gives her an idea. She must write Arthur, telling him she has lost her fortune and must go to work as a poor girl to fight life's battle. Then the uncle addresses a letter to the young man, offering him a position with the firm of "Hanson, Hanson & Co." She assumes the stenographer's place in the office, and when Arthur calls in answer to the letter he is surprised to see Muriel working there.

They are pleased to meet each other, and they renew their engagement on an equal basis. The uncle, her father's brother, employs Arthur Lewis at a good salary, and the young chap feels that the wedding day is not far off. Arthur has an awakening, however, which comes as a great and pleasant surprise and convinces him and her that theirs is a true, not a mercenary love, for the renewal of their troth was made when both were presumably poor. The surprise comes to him when he reads that his sweetheart is still an heiress and is made president of the firm of Hanson, Hanson & Co. by the will of her late father.

Trade Notes.

LUBIN NOTES.

One of the coming Lubin releases will be a seacoast picture made in the same picturesque places which made comment last season, when several seacoast pictures were released. The newest marine topic will be released in a few weeks and is notable for a clean-cut story as well as picturesque placement of scenes.

The open-air treatment of the White Plague is the theme of one of the Lubin releases of current issue. Those who have seen the advance prints are loud in their praise of the treatment of the story, which is a love story of gripping interest in addition to a forceful argument in favor of the prevention camps. The camp pictures were made at Fairhaven, N. J., where there is located one of the largest tuberculosis camps in the country.

It is not improbable that the vaudeville audiences of the present day will be given opportunity to see the most famous of all the Lubin chases. "Meet Me at the Fountain" is a splendid revival done in the brilliant photography of to-day and played with a finish that was not demanded in the days when this subject was young. In its day "Meet Me at the Fountain" was a sensation, but few of the present-day audiences paid much attention to pictures then, and it would be a real novelty to most audiences.

In this connection the Magnetic Film Service of Cincinnati reports a revival of last year's "A Hot Time in Atlantic City," which is enjoying a new popularity. With a new print and booming by means of the Hennegan & Co. posters, this rapid-action comedy is helping to break records in Ohio houses.

NESTOR FILMS IN ENGLAND.

Nestor films have attained no mean success in the home of John Bull. Western pictures, such as Mr. Horsley produces, are exceedingly popular with our British cousins, and not a week passes that "Dave" does not receive some new standing orders from the "other side," and orders for additional prints are the rule and not the exception. Almost every Nestor release has made a hit across the "pond," but it remained for "A Soldier's Sacrifice," a dyed-in-the-wool American war drama, to create a genuine furore. This proves beyond the shadow of a doubt that the Britons possess a broad mind and a heart that beats in unison with the rest of the world; it also proves that Mr. Horsley has the "real goods" in Nestor films and knows how and when and where to deliver them.

KALEM NOTES.

The Kalem Company's Indian picture for Friday, September 9, is called "The Cow Puncher's Sweetheart," and, as the title indicates, there is more of the cowboy than there is of the Indian. The title part of this story is played by Miss Gene Gauntier, the popular heroine of the Kalem "Girl Spy" series, and in this picture she gives the finest exhibition yet of dare-devil horsemanship. The feature of this picture is the magnificent riding and the beautiful Western horses. The photography is exceptionally brilliant.

In "Mama's Birthday Present," the other Kalem release for this week, they offer a domestic comedy that will appeal with great force to newly wedded couples all over the country. The scene is supposed to be laid in a typical New York suburb—a section more or less infested by tramps. The working of this plot furnishes unlimited opportunities, for fun-making and mirth run riot through the film from start to finish.

BUFFALO BILL PICTURES.

Buffalo Bill (Col. Wm. F. Cody), the last of the greatest of American scouts, is bidding good-bye to the amusement-loving world, and no longer will the public be stirred to great enthusiasm by the appearance of his heroic figure, mounted like a modern centaur, upon his beautiful horse. For many years thousands looked forward to his annual tour, and without question the news of his retirement will be received with great sorrow. Col. Cody realized this, and to permit the public to see the greatest Wild West show at any time, has made use of the latest innovation of the theatrical world, the moving picture, and through the offices of the Buffalo Bill and Pawnee Bill Film Co., the greatest of all Wild West shows, with Indians, cowboys, cowgirls, Mexicans, Cossacks and the many hundred of daring horsemen in their reckless and masterful riding exhibitions, will be shown upon the screens of our moving picture theaters.

MATILDA'S WINNING WAYS

RELEASED THURSDAY, SEPT. 8th



The masher becomes a small boy again to attend the the school of the teacher who ignored his attentions. He is near his goddess only for a day when her fiance comes to marry her and brings the substitute teacher, Matilda. Matilda discovers that she's a chance for a real man and there ensues a spirited chase in which Matilda runs the unfortunate into the water, rescues him and claims the life she has saved.

LENGTH, ABOUT 900 FEET

Two Good Comedies

RELEASED MONDAY, SEPT. 12th



The Greenhorn and the Girl

He was a greenhorn but he got the girl, he played the game rather well, too, and no one knew it was the Boss' pretty niece until after the engagement was announced. They thought it was an old maid sister and they left the field entirely to the greenhorn.

LENGTH, ABOUT 990 FEET

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BERLIN ANILINE WORKS

213 Water Street

New York

Among the Exhibitors.

Mobile, Ala.—Announcement has been made of the erection of a first-class moving picture theater, to be built on the site of the buildings at 266-270 Dauphin street. This building has been leased by Mrs. Blanche Turner to J. H. King, of the Crown Theater, and will have a seating capacity of about 500. It will be ready for business about January 1.

Milwaukee, Wis.—Application for a permit to erect a $7,000 moving picture theater on the southwest corner of Wright and Fratney streets has been filed by Steve Sulewiski.

Houghton, Mich.—The proprietors of the Royal Theater, in South Range, announced recently that new quarters would be occupied so they will be able to accommodate all of their patrons with seats. Three films will be shown instead of two each evening.

Freeport, Ill.—Freeport's new place of amusement in the Hall building, which has been under course of construction, will be open for business within a week or so and will be known as the New Orpheum. Bender & Foster are the proprietors. All of the high-class attractions will be shown here.

Antigo, Wis.—The Palace Theater Company will install a modern moving picture theater in Wittenberg, and will have all of the best licensed films shown.

Racine, Wis.—The Fire Marshal has closed up the Nickel Theater of August Barmaszeviezat, 548 State street, for not having complied with the State fire laws.

Norwood, N. Y.—John A. Castle is preparing for the erection of a moving picture and vaudeville theater here which will equal that of any of his competitors.

Waterloo, Iowa.—Nick Weber, owner and manager of the Dreamland Five Cent Theater, has purchased a two-story brick building and will convert it into a moving picture theater.

Chicago, Ill.—The Hopkinson Amusement Company, of this city, is erecting what is to be known as the Hamlin Avenue Theater at 3820-3830 West Madison street, to seat 1,500 persons and to cost $75,000. The building will be decorated elaborately in the interior and will be equipped with a ventilating system with a capacity of 1,500 cubic feet per minute. In the north division of the city, occupying the property on the west side of North Clark street, between Deversey boulevard and Dewey court, H. C. Siebert is erecting a moving picture and vaudeville theater that will be run under his name. The building will cost about $62,000 and will be ready for business about October 15.

Cincinnati, Ohio.—The Majestic Theater, on Vine street, is being remodeled and redecorated. The seating capacity will be about 1,300 and it will be under the management of Isaac Libson, who controls the Bijou.

Interlaken, N. Y.—The moving picture show in Hasard Hall has reopened and will be under the management of the proprietor of the building.

New York City.—A new moving picture theater is being erected on Westchester avenue, near Taylor street. Moving pictures and vaudeville will be the features.

Orange, N. J.—Another unsuccessful effort to secure a permit for the opening of a moving picture theater at Forest street and Oakland avenue, for negroes, was made. It was refused by the Mayor of Orange.

Reading, Pa.—Rodo R. Zeitz, who has been manager of the palace theater at 734-736 Penn street, for some months, has retired, having accepted the management of the Easton Theater.

Brooklyn, N. Y.—A new moving picture theater is being erected at 404-406 Gates avenue, near Nostrand, which will cost the proprietors about $25,000.

Baltimore, Md.—Application has been made for the erection of a moving picture theater at 1105 North Broadway, for David Newman. The construction, when completed, will cost about $3,000.

Wheeling, W. Va.—The Palace Theater will open again within a week or so and will continue running moving pictures and illustrated song slides.

Marquette, Mich.—D. E. Rice and Charles Skiff, managers of the Rice Moving Picture Theater, will open another amusement house in Negaunee, on the Quayle block, South Main street.

Philadelphia, Pa.—This city is to have six new moving picture and vaudeville theaters built within the next four months. The proprietors will be the Great Northern Theatrical Company.

Camden, N. Y.—Henry Wood has taken the management of a moving picture theater here.

Marietta, Ohio.—The Star Theater, formerly owned and operated by A. L. Wait, has been purchased by T. McCune, of the Theatorium.

Kenosha, Wis.—Plous Bros., proprietors of the Union Dye Works, have filed arrangements for the erection of a new moving picture show on Market street, which will be ready by September 15. The theater will be able to seat about 1,000 people.

Hutchinson, Minn.—Walter Swanson has bought the interest of Hjelmar Klesass in the Grand Motion Picture Theater.

Tulsa, Okla.—A new moving picture theater has opened up at 118 South Boston street. It is known as the Usee, and is managed by L. Cleveland Davis.

Ardmore, Okla.—The Kress Company will open a new moving picture show here.

Longmont, Col.—C. D. Stoddard & Co. will open a new moving picture theater in the Stuphen building.

Tunkhannock, Pa.—Bordern Bros. are making arrangements to erect a new moving picture theater here.

Buffalo, N. Y.—Wm. J. B. Haese is planning the erection of a new moving picture theater to be located at 854 Clinton street.

Harrisburg, Pa.—Major John T. Ensminger is planning the erection of a new moving picture theater at 1205 North Third street.

Ashland, Ohio.—C. B. Clark and Hugh Cameron are preparing to open a new moving picture show here, to be known as the Colonial Theater.

Reading, Pa.—D. Youse is preparing to open a new moving picture theater here. It will be known as the Black Cat.

Nampa, Idaho.—D. J. Decker has sold the Orpheum Theater here to P. W. Alexander and C. W. Tachumy.

Ramona, S. D.—Joseph Felker has opened a new moving picture show here.

Le Mars, Iowa.—G. M. Solon has purchased the White Theater here from Van Dalfson & Fowler.

Champaign, Ill.—L. R. Mathews is preparing to open a new moving picture theater at 69 North Neil street.

Philadelphia, Pa.—Edward F. Fonder is figuring on plans for the erection of a new moving picture theater here.

Easton, Ill.—C. G. Bowman and Earl Furrer are preparing to open a new moving picture theater here.

Columbia City, Ind.—J. T. Belger has sold the Red Mill Theater here to S. H. Randall.

Franklin, N. H.—Herbert A. Mann has purchased the Pastime Moving Picture Theater here and has opened same for business.

Portsmouth, Ohio.—J. C. Gerkin has been awarded the contract for the erection of the new theater for the Columbia Vaudeville and Moving Picture Association.

Chicago, Ill.—John Duncan has prepared plans for the erection of a new vaudeville and moving picture theater to be located on North Clark street, near Wellington; cost, $65,000.

Ogden, Utah.—David Maule is erecting a new moving picture theater on Twenty-fifth street.

Libertyville, Iowa.—Mr. Stapleton will open a new moving picture show here.

Tunkhannock, Pa.—P. R. Borden and Theodore Borden will erect a new moving picture theater here.

South Bend, Ind.—William Reider has sold the Star moving picture show here to Ezra Rhoades.

Jacksonville, Fla.—The Pastime Theater, formerly under the proprietorship of C. D. Jackson and A. B. Hoyt, has been purchased by Gonzales & Pryor.

Savannah, Ga.—The Southern Amusement Company is to give this city another moving picture theater, which will be erected at 28 Broughton street, East, and will be able to seat about 300 to 500 patrons.

New York City.—A new moving picture theater is being erected at 39 Spring street which will cost the proprietor, John Gardner, about $10,000.

Adams, Mass.—The New Park Theater, located in the Haworth block, has opened under the management of James Sullivan.

Tilton, Mass.—Herbert Mann, who has been operating a picture theater in Springfield, Mass., for some time, has leased the Pastime Theater, in Hills block, this city, and expects to open it within a week or two.

Waterbury, Conn.—Harry M. Gale has completed arrangements for the conversion of the Opera House into a high-class picture palace.

South Range, Mich.—The Royal Theater will be located in the Kaleva temple, on Trimountain avenue, about September 1.

Hartford, Conn.—The Pastime Moving Picture Theater, on Main street, has again changed managers. R. E. Holbrook will take full control of it now.

Putnam, Conn.—Klebart & Steinberg, managers and proprietors of the Bradley Theater, will relinquish their interest to Samuel Morrell.

Revelier, N. Y.—Wm. Morris has transferred his lease on the American Music Hall to a moving picture company of Massachusetts.

Ottawa, Ill.—S. C. Gay will erect a new vaudeville and moving picture show here.

Philadelphia, Pa.—Daniel S. Bader is taking estimates for a one-story moving picture theater to be erected at Forty-ninth and Yokum streets.

Hutchinson, Kan.—C. B. Yost has purchased a half interest in the Elite Moving Picture Theater with J. W. Martin.

New York City.—A new moving picture theater has been erected at 39 Spring street.

Sapulpa Okla.—Burnett Brothers have commenced the erection of a new moving picture theater on Dewey street.

Sedalia, Mo.—Manager Capen has opened the Crystal Theater here.

Jacksonville, Fla.—G. F. Gonzales and J. T. Pryor, of Pensacola, have purchased the Pastime Theater here from C. D. Jackson and A. B. Hoyt.

Little Rock, Ark.—H. L. Remmel is planning to start a new moving picture theater here.

Peoria, Ill.—William A. Hart is planning the erection of a new vaudeville theater here.

Monmouth, Ill.—Fred Harris has decided to erect a new moving picture theater here.

Toledo, Ohio.—J. C. Karg has completed arrangements for a new moving picture theater to be located on the East Side.

Port Arthur, Tex.—Captain Tyreel is preparing to erect a modern vaudeville theater here.

Cuyune, Minn.—F. W. Hall is preparing to open a new moving picture house here.

New Britain, Conn.—Charles Parvin has purchased from K. Parvin and E. Corpellian the Bijou Theater.

Rochester, N. Y.—The Family Theater has changed hands and in the future will be known as the Orpheum. The new lessees are W. F. Bray and F. A. Morel.

Holyoke, Mass.—Thomas Marion has purchased the Lyric Theater, at 319 High street.

Peoria, Ill.—The Columbia Theater is a new picture house which opened at 209 South Adams street.

Jacksonville, Fla.—The Grand is a new picture house at Main and Forsyth streets. It is operated by H. B. Montgomery.

Ishpeming, Mich.—D. E. Rice has leased the Quayle block here, and will convert it into a moving picture theater.

Ottawa, Kans.—C. J. Clark is making arrangements to re-open the Crystal Vaudeville and Moving Picture Theater here.

Wichita, Kans.—Messrs. Snodgrass & Mackay have opened a new vaudeville theater here. It is known as the Colonial.

Blooming Prairie, Minn.—Fern Thurston, Dr. E. W. Cooley and Henry Nelson, have decided to open a new moving picture theater here.

Napoleon, Ohio.—Mr. Ed. Lind has purchased the Star Theater here, and will make several improvements.

Sheldon, Iowa.—Nacks Hastings has purchased the Airdome Theater from McKellp & Nerbovig.

Salisbury, Va.—The Philadelphia Amusement Company, has been incorporated with a capital stock of $50,000. The incorporators are M. L. Jackson and others.

Fresno, Cal.—The Fresno Theater Company is making arrangements to erect a new $10,000 vaudeville and moving picture theater here.

Blandinville, Ill.—Messrs. Petteron & Chambers have purchased the Airdome from Mr. Bayless.

Rock Island, Ill.—A. W. Crampton will erect a $30,000 vaudeville and moving picture theater at Eighteenth street and First avenue.

Ottawa, Ill.—George H. Holcomb will open a new moving picture show in the opera house here.

West Chicago, Ill.—Mr. Allen is making arrangements to open a new moving picture show here.

Farmington, Iowa.—H. N. Taylor has opened a new moving picture theater here.

Lansing, Mich.—Messrs McClure & Berger have opened a new moving picture theater here.

Cincinnati, Ohio.—The United States Amusement Company has been incorporated with a capital stock of $30,000. The incorporators are Frank J. Norris, David Wise, Robert Masters and others.

Chester, Pa.—Felix Isman is planning to erect a new moving picture theater here.

Fort Worth, Tex.—The Lone Star Amusement Company has been incorporated with a capital stock of $4,900. The incorporators are E. N. Burne, L. M. Mitchell and W. D. Reynolds, Jr.

Baltimore, Md.—Adam Leicht will erect a new moving picture theater at 1741 East Baltimore street

New York, N. Y.—Architect Thomas W. Lamb has prepared plans for a moving picture theater at 743 Tenth avenue, for John D. Rockefeller, Jr.

Reading, Pa.—Frank D. Hill is making arrangements to open a new moving picture show here, to be known as the New Lyric Theater.

Gibson City, Ill.—Louis Bulger and W. Eggleston will open a new moving picture show at Bement.

Lewiston, Ill.—J. F. Knock will open a new moving picture show in the Fulton block.

Baraboo, Wis.—A. B. Robbins has sold the Orpheum Moving Picture Theater to A. G. Malloy and C. A. Booth.

Pasadena, Cal.—The Pasadena Realty Company has commenced the erection of a new vaudeville theater at Colorado and De Lacey streets.

NEW INCORPORATIONS.

St. Louis, Mo.—The Rose Amusement Company. Capital, $5,500. Directors: Graham F. Weller and Henry M. Brockstedt.

St. Louis, Mo.—Manhattan Amusement Company. Capital, $15,000. Directors: Orion S. Miller, George L. Monk and Alfred Bertrand.

LICENSED RELEASES.

BIOGRAPH.

July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997
July 11—What the Daisy Said (Dr.).....987
July 14—A Child's Faith (Dr.).....986
July 18—A Flash of Light (Dr.).....998
July 21—As the Bells Rang Out (Dr.).....457
July 21—Serious Sixteen (Com.).....535
July 25—The Call to Arms (Dr.).....994
July 28—Unexpected Help (Dr.).....968
Aug. 1—An Arcadian Maid (Dr.).....984
Aug. 4—Her Father's Pride (Dr.).....996
Aug. 15—The Usurer (Dr.).....994
Aug. 18—When We Were in Our 'Teens.....475
Aug. 18—An Old Story With a New Ending....512
Aug. 22—The Sorrows of the Unfaithful (Dr.) 994
Aug. 25—Wilful Peggy (Dr.) 997
Aug. 29—The Modern Prodigal (Dr.).....992
Sept. 1—The Affair of an Egg (Dr.).....295
Sept. 1—Muggsy Becomes a Hero (Dr.).....693
Sept. 5—A Summer Idyl (Dr.) 990
Sept. 8—Little Angels of Luck (Dr.).....998

EDISON CO.

July 15—How Bumptious Papered the Parlor (Com.) 820
July 18—The Old Love and the New (Dr.)....995
July 22—A Frontier Hero (Dr.).....
July 22—Lazy Farmer Brown Comedy (Com.)....
July 26—Peg Woffington (Dr.).....990
July 29—An Unexpected Reward (Dr.).....750
July 29—Bumptious as an Aviator (Com.).....250
Aug. 2—With Bridges Burned (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Edu.)....325
Aug. 5—The Moths and the Flame (Com.)....675
Aug. 9—The Lady and the Burglar (Dr.).....950
Aug. 12—The Attack on the Mill (Dr.).....1000
Aug. 16—His New Family (Dr.).....1000
Aug. 19—How the Squire Was Captured (Com.)
Aug. 19—Bumptious Takes Up Automobiling (C.)
Aug. 23—Love and the Law (Dr.).....1000
Aug. 26—The Valet's Vindication (Dr.).....995
Aug. 30—From Tyranny to Liberty (Dr.) 975
Sept. 2—The Man Who Learned (Dr.).....990
Sept. 6—The Big Scoop (Dr.).....1000
Sept. 9—Alice's Adventures in Wonderland (Co).995
Sept. 13—The Great Secret (Com.).....990

ESSANAY FILM CO.

July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....
July 20—The Thief (Dr.).....992
July 23—The Desperado (Com.).....1000
July 27—A Fair Exchange (Com.).....535
July 27—A Personal Matter (Com.).....344
July 30—Broncho Billy's Redemption (Dr.).....950
Aug. 3—Mulcahy's Raid (Com.).....550
Aug. 3—A College Chicken (Com.).....448
Aug. 6—Under Western Skies (Dr.).....1000
Aug. 10—Up-to-Date Servants (Com.).....827
Aug. 13—The Girl on Triple X (Dr.).....950
Aug. 17—The Count that Counted (Com.).....975
Aug. 20—The Dumb Half Breed's Defence (Dr.)
Aug. 24—Take Me Out to The Ball Game (Com.) 990
Aug. 27—The Deputy's Love (Dr.) .....
Aug. 31—You Stole My Purse (Com.).....475
Aug. 31—Who's Who (Com.).....525
Sept. 3—The Millionaire and the Ranch Girl...987
Sept. 7—A Dog on Business (Com.).....940
Sept. 10—An Indian Girl's Awakening (Dr.)....854
Sept. 14—Whist (Com.) 545
Sept. 14—He Met the Champion (Com.).....455

KALEM CO.

July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880
July 13—Grandmother (Dr.) 985
July 15—Corporal Truman's War Story (Dr.)..910
July 20—Haunted by Conscience (Dr.).....995
July 22—Brave Hearts (Dr.).....900
July 27—A Daughter of Dixie (Dr.).....900
July 29—Pure Gold (Dr.).....960
Aug. 3—A Colonial Belle (Dr.).....955
Aug. 5—The Legend of Scar-Face (Dr.).....875
Aug. 10—The Borrowed Baby (Com.).....905
Aug. 31—A Game with Fame (Dr.).....975
Sept. 2—White Man's Money the Indian's Curse (Dr.) 980
Aug. 12—The Call of the Blood (Dr.).....940
Aug. 17—The Perversity of Fate (Dr.).....970
Aug. 19—True to His Trust (Dr.).....822
Aug. 19—Running Fire (Com.).....175
Aug. 24—The Romany Wife (Dr.) 980
Aug. 26—The Canadian Moonshiners (Dr.) 975
Aug. 31—A Game with Fame (Dr.).....975
Sept. 2—White Man's Money (Dr.).....980
Sept. 7—Mama's Birthday Present (Com.).....935
Sept. 9—The Cow Puncher's Sweetheart (Dr.).972

LUBIN MFG. CO.

June 30—Faith Lost and Won.....960
July 4—His Child's Captive (Dr.).....950
July 7—Ferdie's Vacation (Com.).....950
July 11—The Highbinders (Dr.).....635
July 11—The Almighty Dollar (Com.).....350
July 14—The Adopted Daughter (Dr.).....980
July 18—Rosemary for Remembrance (Dr.)....960
July 21—John Graham's Gold (Dr.).....925
July 25—The Stepdaughter (Dr.).....900
July 28—Wife's Mamma (Com.).....870
Aug. 1—Three Hearts (Dr.) 960
Aug. 4—Ah Sing and the Greasers (Com.)....840
Aug. 8—The Heart of a Sioux (Dr.).....980
Aug. 11—A Change of Heart (Dr.).....970
Aug. 15—The District Attorney's Triumph (Dr.).775
Aug. 15—The Duck Farm 225
Aug. 18—Shorty at the Shore (Com.).....990
Aug. 22—Cowboy Chivalry 990
Aug. 25—The Anarchist's Grip (Dr.) 500
Aug. 25—The Dream Pill (Com.) 480
Aug. 29—The Stronger Sex (Dr.).....990
Sept. 1—The Man Who Died (Dr.).....990
Sept. 5—The Healing Faith (Dr.).....990
Sept. 8—Matilda's Winning Ways (Com.)....900
Sept. 12—The Greenhorn and the Girl (Com.)..990

GAUMONT.

G. Kleine.

Aug. 2—An Ancient Mariner (Com.).....431
Aug. 2—The Ace of Hearts (Dr.).....554
Aug. 6—The Lord's Prayer (Biblical).....470
Aug. 6—Teneriffe, the Gem of the Canaries (Scenic) 505
Aug. 9—Picturesque Waters of Italy (Scenic).417
Aug. 9—The Water Cure (Com.).....448
Aug. 13—Entombed Alive (Dr.).....880
Aug. 13—Drifts of Snow in Chamonix Valley (Scenic) 105
Aug. 16—The Estrangement (Dr.).....657
Aug. 16—Across Russian Poland (Scenic).....338
Aug. 20—Refusing a Mansion.....581
Aug. 20—Buying a Mother-in-Law (Com.).....374
Aug. 23—Neighbors or Yvonne's Sacrifice (Dr.)..486
Aug. 23—Four Little Tailors (Com.) 506
Aug. 27—The Vow or Jephthah's Daughter (Dr.) 868
Aug. 27—In the Pyrenees (Scenic) 122
Aug. 30—The Shepherd and the Maid (Dr.).....706
Aug. 30—Ancient Castles of Austria (Sc.).....299
Sept. 3—Unrequited Love (Dr.).....584
Sept. 3—Calino Takes New Lodgings (Com.)...427
Sept. 6—The Way of the Transgressor Is Hard (Dr.) 952
Sept. 10—Robert, the Devil 998
Sept. 13—An Easy Winner 463
Sept. 13—A Powerful Voice (Com.).....486

URBAN-ECLIPSE.

G. Kleine.

July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415
July 20—Through the Enemy's Line (Dr.).....550
July 20—Pekin, the Walled City (Scenic).....440
July 27—The Art Lover's Strategy (Dr.).....580
July 27—Mexican Domain (Scenic).....325
Aug. 3—Witch of Carabosse.....630
Aug. 3—Camel and Horse Racing in Egypt (Scenic) 355
Aug. 10—The Silent Witness (Dr.).....540
Aug. 10—On the Banks of the Zuyder Zee, Holland (Scenic) 378
Aug. 17—The Rival Serenaders (Com.).....575
Aug. 17—Paris, Viewed from the Eiffel Tower (Scenic) 375
Aug. 24—Shipbuilding of Toulson, France (Educ.) 296
Aug. 24—Escape of the Royalists (Dr.) 670
Aug. 31—Buying a Beard (Com.).....495
Aug. 31—A Cruise in the Mediterranean (Sc.)..420
Sept. 7—Ingratitude (Dr.) 749
Sept. 7—Military Kite Flying at Rheims (Sc.)..256
Sept. 14—The Artisan (Dr.) 457
Sept. 14—The Tramps (Com.) 525

G. MELIES.

July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950
July 21—A Postal Substitute (Dr.).....950
July 28—The Woman in the Case (Dr.).....950
Aug. 4—Mrs. Bargainday's Baby (Com.).....950
Aug. 11—The Return of To-wa-wa (Dr.).....950
Aug. 18—Her Winning Way (Com.).....950
Aug. 25—The Romance of Circle Ranch (Dr.)..950
Sept. 1—Won in the Fifth 950
Sept. 8—Baseball, That's All (Com.).....950
Sept. 15—In the Mission Shadows (Dr.).....950
Sept. 22—The Salt on the Bird's Tail 950

PATHE FRERES.

Aug. 5—No Rest for the Weary (Com.).....861
Aug. 6—The Latest Fashion in Skirts (Com.)..715
Aug. 6—Fiftieth Anniversary of Yokohama (Scenic) 243
Aug. 8—Troubles of a Flirt (Dr.).....776
Aug. 8—Jewish Types in Russia (Edu.).....207
Aug. 10—Her Photograph (Com.).....623
Aug. 10—The "Ibis" (Edu.).....374
Aug. 12—The Red Girl and the Child (Dr.)....925
Aug. 13—Oliver Twist (Dr.).....928
Aug. 15—Max Has to Change (Com.).....476
Aug. 15—Back to Life After 2,000 Years (C.)..462
Aug. 17—A Cheyenne Brave (Dr.).....938
Aug. 19—A Short-Lived Triumph (Com.).....794
Aug. 19—The Eriks (Com.).....197
Aug. 20—The Shepherd's Dog (Dr.).....699
Aug. 20—A School in New Guinea (Scenic)....285
Aug. 22—A Miscalculation (Com.) 554
Aug. 22—Butter Making in Normandy (Educ.)..440
Aug. 24—Troubles of a Policeman (Com.) 810
Aug. 24—Scenes in Norway (Scenic) 154
Aug. 26—The Lover's Well (Dr.) 985
Aug. 27—The Castaway's Return (Dr.) 633
Aug. 27—How Jack Won His Bride (Com.).....854
Aug. 29—Memento of the Past (Dr.).....636
Aug. 29—Kids Will Be Kids (Com.).....861
Aug. 31—Advertising for a Wife (Com.).....915
Sept. 2—Saved from Ruin (Dr.).....682
Sept. 2—Deer Hunting in Celebes Islands (Sc.).302
Sept. 3—Maggie Hoolihan Gets a Job (Com.)....930
Sept. 5—Who Is Boss? (Com.).....210
Sept. 5—Zoological Gardens in Antwerp (Sc.)..741
Sept. 7—The Gambler's Wife (Dr.).....975
Sept. 9—Lucy at Boarding School (Com.).....528
Sept. 9—The Belgian Army (Ed.) 472
Sept. 10—The Appeal of the Prairie (Dr.).....990

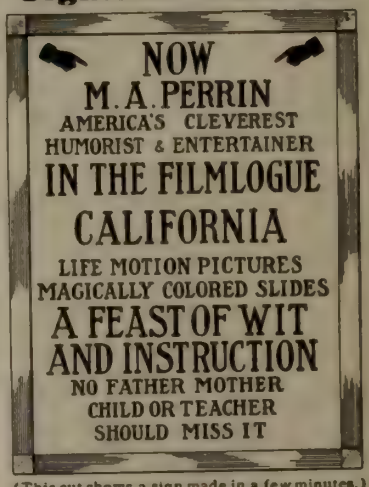
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July 25—A Mad Dog Scare 990
July 25—A Sleep-Walking Cure (Com.).....810
July 28—The Cowboy's Stratagem (Dr.).....995
Aug. 1—Her First Long Dress (Com.).....640
Aug. 1—Shrimps (Edu.).....360
Aug. 4—The Law of the West (Dr.).....1000
Aug. 8—Forgiven (Dr.).....995
Aug. 11—Lost in the Soudan (Dr.).....1000
Aug. 15—Willie (Com.).....975
Aug. 18—Human Hearts (Dr.).....1000
Aug. 22—Dora Thorne (Dr.).....900
Aug. 25—The Indian Raiders (Dr.).....1000
Aug. 29—The Emigrant 995
Sept. 1—The Road to Richmond (Dr.).....1000
Sept. 5—Led by Little Hands (Dr.).....
Sept. 8—Jim the Ranchman (Dr.).....1000
Sept. 12—Little Boy (Dr.) 1000
Sept. 15—The Schoolmaster of Mariposa (Dr.).1000

VITAGRAPH COMPANY.

July 22—Davy Jones and Capt. Bragg (Com.)..935
July 23—Hako's Sacrifice (Dr.).....995
July 26—Uncle Tom's Cabin—Part I. (Dr.).....935
July 29—Uncle Tom's Cabin—Part II. (Dr.)...1000
July 30—Uncle Tom's Cabin—Part III. (Dr.)..
Aug. 2—An Unfair Game (Dr.).....990
Aug. 5—The Wooing O't (Com.).....950
Aug. 6—Her Mother's Wedding Gown (Dr.)..1015
Aug. 9—The Death of Michael Grady (Com.).935
Aug. 12—Mrs. Barrington's House Party (Dr.).977
Aug. 13—The Turn of the Balance (Dr.).....990
Aug. 16—Daisies (Dr.) 995
Aug. 19—Back to Nature (Dr.).....970
Aug. 20—Under the Old Apple Tree (Com.)....995
Aug. 23—The Three Cherry Pits (Dr.).....995
Aug. 26—The Men Haters' Club (Com.).....985
Aug. 27—Rose Leaves (Dr.).....995
Aug. 30—Jean and the Calico Doll (Dr.).....970
Sept. 2—A Life for a Life (Dr.).....995
Sept. 3—The Wrong Box (Com.).....985
Sept. 6—Chew Chew Land (Com.).....600
Sept. 6—A Rough Weather Courtship (Com.)..400
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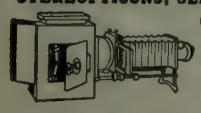
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SALES COMPANY FILM D'ART.

THE TEMPTATION OF SAM BOTTLER.—This is a drama of the race track, in which a jockey overcomes temptation and rides his mount to victory. The Viscount of Stainville has entered his thoroughbred, "Griffon," in the Derby. He is delighted with the condition of the horse at a practice run, and backs the animal heavily to win. The sporting journals learning of the excellence of the horse predict his winning. Guy, a bookmaker, has plunged strongly against "Griffon" and fearing disaster sends his friend Pannequin to corrupt Sam Bottler, offering him $10,000 to hold the horse, but the proposition is indignantly refused. That evening Bottler loses $4,000 at baccarat, and is loaned the amount by Pannequin. At the race track the Viscount is seen giving his last instructions to the jockey, and after his departure Pannequin sneaks into the paddock and proposes that in consideration of canceling the $4,000 debt Bottler lose the race. Bottler, moneyless, accedes to this. The trainer, however, who has overheard the plot, recalls Bottler to a sense of his duty, and he is overcome with remorse. Astride of his horse he makes a sensational ride, winning the race by several lengths. Pannequin, furious at the frustration of his plot, upbraids Bottler, but is expelled from the track. The Viscount handsomely rewards the jockey, who is thus relieved of financial embarrassment.

NEW YORK MOTION PICTURE CO.

BISON.

A TRUE INDIAN BRAVE.—Frontier life was hazardous. Affording, as it did, a safe retreat for criminals of all countries, the honest pioneers were compelled to punish crimes summarily in order to check the recklessness of the desperadoes with which the West was infested. Slight circumstances oft times sent a man to his doom, and in this swift meeting of justice the innocent frequently suffered. This playlet shows the narrow escape of a man and woman from the avenging hands of cowboys who thought them guilty.

Two cowboys who have imbibed freely and unwisely meet a pretty little Indian girl fishing. Bob tries to kiss her while Jack looks on and laughs. The girl struggles with Bob and becoming alarmed at his boisterous attentions strikes him with a large stick. As he falls unconscious to the ground Jack rushes toward her but she holds him at bay with the club. At this moment the girl's Indian sweetheart arrives on the scene and leaps upon the white man who draws a knife. A terrific struggle ensues and the Indian forces the knife against the cowboy, who falls to the ground. The Indians make their escape and Jack staggers to the bar room where a crowd of the boys are, and wildly tells them that Bob is killed and he wounded. The Indians are captured and thrown in jail, but the red man overcomes the jailor, releases the girl and together they flee again. Overtaken once more, the boys are about to deal summarily with their captives when Bob and Jack come up and manfully admit the fault was their own. The lovers are released, Jack holds his wounded arm, Bob rubs his sore head and the vanquished jailor his sore throat, amid the laughs of the crowd.

WESTERN JUSTICE.—The horse is largely responsible for the advance of civilization in America. Upon his sturdy limbs and trusty back depended the life of the hardy pioneers. For this reason the theft of a horse was regarded as a heinous crime, for which capital punishment was but meet.

In this story Bob and Edna indulge in lariat play. She runs away and he casts his rope, pinioning her arms to her side. She laughingly capitulates, and turns her fact expectantly toward him for the kiss which he tenderly bestows. A typical western corral is shown, with the cowboys lassoing and saddling their mounts, after which they ride out on the range. A vagabond arrives, astride of a sorry looking animal, who ropes the best horse at hand and makes away with it. Edna has witnessed the deed, mounts her horse and dashes off to sound the alarm. The cowboys take up the pursuit, the terror-stricken thief using whip and spur to outdistance his avenging pursuers. Nearer and nearer they come, however, and finally a lariat settles over his shoulders and he is jerked to the ground and swift justice meted out. The boys ride gravely back to the ranch where they discuss in hushed tones the unpleasant duty they have been compelled to perform.

AMBROSIO.

THE CAPRICE OF A DAME.— The coquettish impulse of a lady nearly ended a beautiful romance and brought grief to the hearts of a shepherd and his sweetheart. During a festival, in which the simple-minded peasants are seen in gala attire, enjoying themselves with carol and dance, the lady of the manor, with her suite, mingles with her subjects. She is struck with the appearance of a handsome young shepherd, and in a spirit of mischief whispers in his ear asking him to call on her that evening. The simple young fellow is overcome with pride and immediately becomes infatuated with the grand dame. He calls at her castle and is ushered into her presence. She amuses herself with his simple love-making, and he departs obsessed with the idea that he has won her heart. He is thunder-struck the next day upon meeting her to be greeted with a disdainful laugh. Wildly he follows her and demands an explanation. A little remorseful, she throws him a purse of gold, which he passionately throws into the stream, and seeks solace with his flock. He meets his sweetheart, whom he had forgotten in his infatuation, weeping bitterly, and realizing his true love for her longs to take her into his arms and comfort her. He fastens a wreath of flowers around the neck of a little lamb and pushes it toward her as a message of love. This pretty little ruse wins her forgiveness, and soon the sorrows of the lovers are forgotten in the sweet consciousness of their manifested affections.

FRICOT HAS LOST HIS COLLAR BUTTON.—Fricot is dressing hastily and cannot find his collar button. In his mad search the furniture and crockery suffers, which arouses the anger of the housekeeper who handles him with no gentle hands. The button is found in a button-hole of his collar.

CHAMPION.

A WILD GOOSE CHASE.—Nell Brinkley's mother says she (Nell) shall marry whom she chooses, and Nell's father says she will marry whom he chose. Nell chooses Tom Downey and her mother approves of her selection. But unfortunately her father's choice is William Mason, who Nell dislikes very much. Both young men present her with an engagement ring, but before Bill gets to the house Nell is already wearing the one presented by Tom. Bill makes an awful holler about it to her father and the old man orders Nell to accept Bill's and return Tom's ring. She weepingly returns the one, but positively refuses to accept the other. A violent scene is about to ensue, when Mrs. Brinkley's maiden sister puts in an appearance and for the moment quells the storm. She is accompanied by the parson. Tom and Nell soon corner his reverence and try to persuade him to marry them despite the paternal objections. The parson will not, however, give ear to their protestations. Therefore, through sheer force of necessity, the young couple, aided by the mother, concoct a scheme whereby they hope to outwit the father and the objectionable suitor. Nell writes five letters and with the delivery of them begins a wild goose chase. The parson receives one, asking him to call at the ranch on urgent business. The father gets one, presumably from the parson, requesting his presence at the parsonage at once on an important matter. Bill, the persistent, though unwelcome, lover, also receives a note telling him to hurry to the ranch. Mrs. Brinkley comes in for one, too, telling her to hurry to her husband's aid. The fifth letter reaches the old maid imploring her to come to her sister at once on a very serious matter. The father calls at the parsonage, only to be told by the housekeeper that the parson had been called to the ranch. Bill calls at the ranch in time to see a woman on horseback riding away from the house; thinking it is Nell, he starts after her, fearing she is about to elope. The father, in a furious rage, returns home in time to see a cowboy running after his daughter. He thinks it is Tom and his daughter eloping and he starts in pursuit. In the meantime, Nell, who has loaned her coat to aunty for the occasion, calls in her mother, who has been in hiding, and her brother Jack. Then Tom brings in the parson, who has no alternative but to marry the intrepid young lovers. The runaway trio enter at the finish and glower in helpless fury at the smiling and married youngsters. The poor old maid, seeing how she has been made an unconscious instrument for the accomplishment of the plan, begins to wail about her reputation, and to soothe her and satisfy all concerned, except Bill, the old man makes Bill marry her and the old maid's sadness is changed to joy. This bids fair to be the funniest Western comedy ever put forth in the independent market. You must get it so as to fill a long felt want.

NESTOR

THE MOONSHINER'S DAUGHTER.—"A Revenuer!" The one word that strikes terror to the heart of the moonshiner. So that a stranger who wanders too near the vicinity of the illicit distiller is apt to receive a gentle warning in the form of a bullet that he is on dangerous ground. It was one of these "warnings" that Frank Parmeley had received from the Nelsons, father and son, when Nance Nelson met him and after satisfying herself that he was not a revenue officer took him to their cabin, dressed his wounds and was about to advise him to profit by the lesson when she became aware of a face in the window. It was that of her sweetheart, Jack Geering, although this she did not learn until he came to her aid in preventing her brother Jim from again firing upon the retreating form of the stranger. As a result of his interference, however, Jack was ordered from the place, but this did not keep him from calling whenever he found the coast clear. Nance would not have had him otherwise, still the young mountaineer's masterful manner of wooing led her to believe he might think her too easily won; and as a consequence, when a few days later he attempted to put his arm about her the girl feigned anger and ran into the house. This piece of coquetry, however, came near turning out rather seriously, for at that moment Frank Parmeley appeared with a book and a box of candy for the young lady, but upon meeting the stern glances of Jack hastily remembered a previous engagement, while Nance, humiliated and angry at his cowardice, threw his presents after him. This little incident had consumed so much time that Bob Nelson now returned to find Jack again upon his premises, and, although he was allowed to depart with merely another warning, Nance knew from her father's tone that this would be the last. It was small wonder then that she turned pale with excitement when a couple of days later she beheld her father and brother gazing earnestly through the spy-glass and getting their rifles in readiness. As her father passed into the house she managed to slip the glass from his pocket and as she looked her worst fears were realized! It was Jack coming up the mountain! When her father had looked a few moments before, it had not been Jack, but Frank Parmeley he had seen. Ignorant of this, Nance grasped the rifle which stood by the porch and with a rock quickly knocked off the hammer, rendering the weapon useless. Then when her brother appeared she distracted his attention while she took the revolver from his holster and tossed it into a clump of bushes. And this was very fortunate for Frank, for scarcely had Nance started down the mountain to warn her sweetheart than the valley man came strutting on, but seeing the Nelsons' intention, although they were powerless to harm him until they could get into the house for other weapons, he took to his heels and only stopped to beg protection of the lovers. Being assured that he was not a revenuer and not wishing to see innocent blood shed, Jack commanded the terror-stricken man to lie down while he fired a shot in the air, and as the father and son came hurrying up declared that they had arrived too late. It so pleased the Nelsons that Jack had sided with them that they at once gave him their hands and all enmity was at an end, while Frank, as soon as they were safely out of sight, lost no time in making good his escape.

ECLAIR.

BETWEEN DUTY AND HONOR.—Col. Delort, one of Napoleon's trusted officers, is allowed to retain his office after the Emperor's downfall. He gives a reception to the officials of the new administration, and their wives, which reception is attended by the Attorney of the new ruler. The Colonel discovers the latter paying attention to his wife, whom he orders out of the room, and challenges the other to a duel to death, to which the Attorney agrees. Before this duel, the Attorney receives a letter from the King ordering the arrest of Delort for conspiracy. He gives orders to his men, and the Colonel is brought before him. Delort sneeringly accuses the Attorney for cowardice. The insult rankles, and the Attorney signs an order for the release of his antagonist, and meeting him, tells him that he has betrayed his duty by doing so, but that he can now fight him. An impressive scene shows the meeting in the early morning. The first shot wounds the Colonel fatally, and he sinks to the ground, but demands a second shot, and with this, kills his rival. The wife rushes to the spot, to find both men dead.

YANKEE

CAPTURED BY WIRELESS.—The wireless telegraph has proved a boon to civilization in ways not anticipated when first exploited. It has not only overcome space and time, but has been the means of saving lives at sea which otherwise would have added numerous marine disasters to the long list already recorded. But in addition to this it has closed the door of escape to criminals who otherwise might have avoided the punishment of their crime.

From the robber baron to the present day criminal it is a long step, but history proves that the suppression of crime is largely due to the fact that with the progress of the times it is becoming more difficult for the criminal to avoid capture. Thus the wireless telegraph adds another link in the chain that will, let us hope, eventually prevent all crime.

These conditions are what saved an innocent man from suffering shame and imprisonment for a crime which he did not commit and proved the undoing of a misguided fool and the trusting stenographer who accompanied him disguised as a boy.

ATLAS.

ANIMATION POWDERS.—Stories of men who devote their lives to inventing means of making others happy are always welcomed by the reading public on account of their rarity.

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The subsequent capture of the youth after his pranks have almost demoralized the entire village and the punishment meted out to him by his victims adds to the humor of the film.

MONKEYSHINES.—The escape of a huge chimpanzee from Bostock's at Coney Island and the havoc wrought by this near-human member of the

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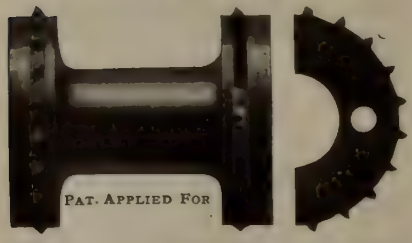
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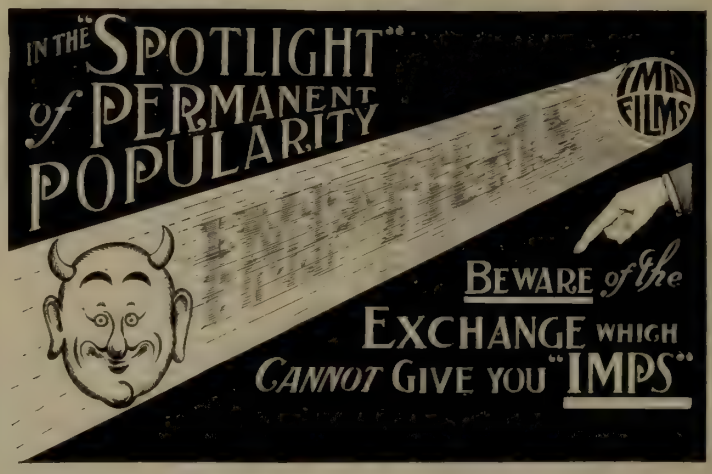
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THANHOUSER COMPANY.

MOTHER.—The play deals with Will Allen, a country lad, who is unhappy at home, owing to the fact that he is a studious little chap, and prefers his books to farmwork, which incurs the displeasure and enmity of his stepfather, a rough and surly farmer, to whom book learning does not appeal. Will runs away from home, and although his mother keeps a light in the window, hoping to guide her boy home, he never returns.

Twenty years later, when the boy has made a place for himself in the world as a successful lawyer, he goes back to the farm, only to find that his little mother, who has been left a widow, has gone away, whither no one knows.

The mother, in the meantime, being left alone in the world, goes to the city and there supports herself by dressmaking. While shopping in a department store she is unjustly accused of shoplifting. The only person who believes in her innocence is a salesgirl, who is discharged for her presumption in daring to correct her superiors.

The girl, in her efforts to help the friendless old lady, enlists the aid of Will, whom she knows to be a lawyer of great ability. Will is about to refuse the case, as the drygoods company is a client of his, when the girl describes the lonely old lady, and begs him for the sake of his mother to defend her. Will consents.

Will's clear statement of the case to the judge, together with May's testimony, frees the mother. When her counsel approaches to offer his congratulations, mutual recognition results.

THE DOCTOR'S CARRIAGE.—The picture opens at the home of Prof. Max, a sweet old musician, who finds it hard to support his two motherless daughters, one of whom is blind. The three live together happily, however, and the professor takes great pride in his daughter's musical education. The little one sings, and the blind girl plays beautifully upon the violin. All three live in the hope that they will soon be able to accumulate enough money to consult a celebrated eye specialist concerning Violet's (the blind daughter's) eyes. But sickness and death overtake the poor old professor, and the orphans find themselves penniless and homeless.

They are finally compelled to sing in the streets, and thus eke out a precarious livelihood. While walking through a fashionable residential street one day, the little sister, Marie, sees the sign of the famous doctor in front of his home. She calls her blind sister's attention to it, but the afflicted girl has no hope that the doctor will see penniless patients. Marie, however, thinks differently, and after she has returned home with her sister, unseen by anyone, she slips quietly from the house and returns to the doctor's residence.

She reaches there just in time to see the doctor alight from his carriage and go hastily up the steps. Before she can reach him to speak to him, he has already entered the house, and the servant refuses to allow the ragged little girl to follow him. Unable to secure an interview with the doctor, and gruffly ordered off the premises by the servant, little Marie conceives the idea of hiding in the doctor's carriage, so that when he next enters it she can make her appeal to him. The doctor sets out on his round of visits, and after the carriage starts he discovers, concealed beneath the laprobe, the terrified little girl. She pleads with him not to be angry with her and tells of her sister's affliction. The doctor is at once interested in the pathetic tale, goes with her to see Violet, and has the stricken girl taken to a hospital, where he operates successfully upon her eyes, restoring her sight.

After her recovery, Dr. Grey brings Violet to the attention of some charitable women, who, upon hearing her play the violin, and realizing her great talent, see that she does not lack professional engagements.

While returning from one of her recitals, Dr. Grey offers to drive her home, and while the little sister is asleep on the opposite seat of the carriage, the doctor proposes to Violet and is accepted. Marie is awakened by the sound of a kiss, and is told that she is to have a big brother.

GREAT NORTHERN.

ROBINSON CRUSOE.—The desire for adventure in the boy, Crusoe, leads him to neglect his lessons, and to be reproved by his father. Finally, the boy packs his bundle and runs away to sea, a splendid view being given of the vessel on which he embarks at Hull hoisting sail and putting out to sea.

The vessel on which Crusoe sails on his last voyage for twenty-eight years is wrecked. In a fine scene with a "rough" sea which is really rough, the hero is carried to the shore of the island. His first difficulty, that of lighting a fire, is solved by a flash of lightning, a very clever electrical effect, and soon we see him fairly accustomed to his new life, dressed in a robe of skins and living in a rude bower with only his goat for a companion.

The peaceful, if precarious, life is broken by the first visit of the cannibals to the island, and Crusoe is an affrighted witness of their weird dances about the fire. The escape of Friday is shown, the well-known scene being faithfully presented.

There is a particularly good picture of Crusoe in his hut at dinner, surrounded by his many pets, in the manner which every reader of the story will recall.

A final scene shows Crusoe going to the help of some pearl fishers who have visited the island and being attacked by the natives, and who in gratitude assist him to escape. Friday, with the parrot and monkey, and then Crusoe himself, are seen bursting in on the friends and relatives who for so long thought him dead.

POWERS CO.

FOR THE GIRL'S SAKE.—Jim Saunders, a luckless miner, with his sick wife and baby is starving to death when "Pop" Brown, an old plainsman, discovers them. "Pop" gives them shelter and food, but help arrives too late to benefit Mrs. Saunders, who departs this life for the unknown. Jim shortly after deserts the tiny mite, leaving her at the mercy of the world, but "Pop" has become greatly attached to the ruddy-faced little girl and decides to adopt her.

Years later the baby, who has grown into a beautiful young woman, is the sweetheart of Dan Thomas, a handsome young sheriff of the county. Dan stops at the house to show her a telegram ordering him to find and arrest a man known as Big Bill, who is wanted for attempting a hold-up.

Later the girl, while out riding, sees Big Bill going into the bushes. Through clever strategy she secures Bill's gun and captures him, takes him to her home and then goes for Dan so he may have the honor of arresting the bandit.

Old "Pop" enters and recognizes in the prisoner the father of the girl. Horrified by the thought that the girl should send her father to jail, "Pop" allows Big Bill to escape. When Dan arrives to arrest Saunders "Pop" tells the story to the sheriff, who thoroughly agrees with him that he was justified.

THE TELL TALE PERFUME.—Major Harding, of the United States Army, is commissioned to deliver important despatches to a Cuban general. Mendez, a Spanish spy, plans to get the papers and engages the services of Mme. Cambrone, a noted adventuress. Major Harding's wife, prior to his departure, tenders a dinner to a number of her friends, among whom are Mendez, Madame and her friend, Miss Deane. During the reception Madame arranges to have Miss Deane fall in a pretended faint and during the excitement Madame goes to Harding's library, opens the despatch box and takes the papers. In doing so, however, she allows her handkerchief to drop among the other papers in the box. A peculiar perfume from it scents the remaining papers and box. Later the Major discovers his loss, calls his wife, who immediately recognizes the odor she had noticed on Madame's handkerchief. The Major visits Madame's house, bribes the servant and secrets himself behind the screen. The spy enters and Madame is about to hand over the papers when the Major makes himself known.

A DAY OF PLEASURE.—The Jarr family, consisting of Pa, Ma and five little Jarrs, decide to take a picnic in the country and they certainly have one. After arriving in the suburbs, the family is chased by a dog which almost frightens them to death. Then Willie, while stealing apples, falls from the top of the tree and catches on a lower limb by the seat of his trousers. The farmer discovers him in his plight and decides to turn him over to the constable. The family try to rescue him, but the farmer draws a gun. During the interval a tramp is eating their lunch and when the family try to chase him he does up the whole family and the lunch.

After recovering from the tramp's assault Pa invites them for a row. He has watched other people and it looks easy, but he cannot make the boat go ahead. After considerable exertion he gets in the swells of a launch and they are thrown in the water. They decide they have had all the picnic they care for and we see them wending their way home through the woods thoroughly disgusted.

IMP

DIXIE.—The year 1859, with the air fraught with the lull that comes before the storm, filled with ominous portents of impending conflict, and the pulse of young hearts, the warm throb of youth, and the love of the Southland! The call to arms, strife and discord of men, and the struggle of souls. Then peace, and the soothing calm of it. A young Southern boy is sent North in the pro-bellum days to a military school. While at the academy, he meets and falls in love with a bewitching Northern girl, a girl with a wistful, haunting beauty, who plays havoc with his heart and happiness, and haunts his slumber. War is declared between North and South, and the young man swears allegiance to the Northern flag, the flag of his sweetheart. But his father is of the South and for the South, and he takes him away, and insists on his enlisting in the Rebel army. At the Battle of Gettysburg, the boy falls holding the Confederate flag, and on the battlefield, among the dead and dying, among those sent forth to dig each other's graves in the misconstrued name of liberty, an old school chum, who is a Union officer, recognizes him. The soldier shows his friend a locket that the girl had given him before he left the military school, and asks him to write her, urging her to come and see him before he dies. She immediately comes South, nurses him and brings him back to health. Once more the dove of peace settles over the strife-rent land, once more men go their ways in brotherly communion (the hearts of North and South are joined as one, and the brave Northern girl and the Southern boy perform the same mathematical trick. (The titles of the picture are set to the music of "Dixie," and if the pianists in moving picture theaters would play the parts of the song reproduced on the screen, it would greatly heighten the effect.)

THE TWO DAUGHTERS.—Dollars and devotion, wealth and human hearts, have often fought pitched battles. Often the warm heart, the harbor of man's affection, has become callous from contact with gold, and as metallic as the lustrous metal itself. The sons of Adam, the daughters of Eve, are frail and fickle, their emotions more or less futile. And often it comes to pass that one who is a mother's daughter forgets the fact because pomp and pride and the lure of the yellow trail have obliterated all other memories. Only one who has not tasted of the wealth of the world and its sordid emptiness can never forget her who bore that one. A humble farmer is the father of two daughters. The favorite is to be married to a rich young man, but the other is engaged to a simple farmer boy. After marriage they become estranged, and their lives run in entirely different channels. The simple, narrow path and the gilded trail diverge, and the twain seldom meet. The mother is taken ill, the illness develops into a serious phase of scarlet fever. The grim visage of death haunts the sick-chamber, and contemplating her end, the mother sends for the rich and favorite daughter. She arrives in her automobile, and finding the ominous scarlet fever sign on the door, refuses to enter. On its return trip, the auto breaks down in front of the poor sister's farmhouse, and they



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Aug. 15—The Colonel's Boot 670
Aug. 15—The Monkey Showman of Djelfah.....330
Aug. 22—Musette's Caprice 660
Aug. 22—The Firemen of Cairo 370
Aug. 29—Fantastic Furniture 503
Aug. 29—The Protected Servant 437
Sept. 5—The Lost Chance 400
Sept. 5—The Little Blind Girl.....625
Sept. 12—Between Duty and Honor (Dr.).....820
Sept. 19—The Sacking of Rome 800

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July 16—The Prodigal Son (Dr.) .....
July 23—The Stolen Policeman (Com.).....410
July 23—The Elopement (Com.).....466
July 23—Fabian Cleaning Chimney (Dr.).....
July 30—For the Sake of a Child (Dr.).....
July 30—Fabian Arranging Curtain Rods (Com.)
Aug. 6—Magdalene (Dr.).....
Aug. 13—The Stolen Policeman (Com.).....
Aug. 13—The Life Boat.....
Aug. 27—A Society Sinner (Dr.).....
Aug. 27—Fabian's Hollow Tooth (Com.).....
Sept. 3—The Little Drummer Boy (Dr.).....
Sept. 3—Fabian Hunting Rats (Com.).....
Sept. 10—Robinson Crusoe (Dr.) .....

"IMP."

June 30—Game for Two.....998
July 4—Fallen Idol 1000
July 7—Call of Circus 997
July 11—Old Heads and Young Hearts.....998
July 14—Saloon Next Door 1000
July 18—Summertime 993
July 21—The Mistake 996
July 25—Two Maids 1000
July 28—Bear Ye One Another's Burdens.....1000
Aug. 1—Irony of Fate.....995
Aug. 4—Yankeeanna 982
Aug. 8—Once Upon a Time.....984
Aug. 11—Hoodoo Alarm Clock.....994
Aug. 15—Among the Roses (Dr.).....990
Aug. 18—Senator's Double (Dr.).....995
Aug. 22—The Taming of Jane (Com.).....960
Aug. 25—For the Sunday Edition (Dr.).....990
Aug. 29—The Widow (Com.) .....app. 1000
Sept. 1—The Right Girl (Dr.) .....app. 1000
Sept. 5—You Saved My Life (Com.).....
Sept. 8—A Sister's Sacrifice (Dr.).....
Sept. 12—The Two Daughters (Dr.) 995
Sept. 15—Dixie (Dr.) .....

LUX FILMS.

July 8—The Money Lender's Son (Dr.).....586
July 8—Must Be Without Incumbrance (Com.).429
July 15—The Greatest of These Is Charity (D.).540
July 15—Bill's Serenade (Com.) 468
July 22—A Devoted Little Brother (Dr.).....550
July 22—Ma's New Dog (Com.).....344
Aug. 18—Only a Bunch of Flowers (Dr.).....596
Aug. 18—That Typist Again (Com.).....380
Aug. 25—The Acrobat's Son (Com.) .....app. 450
Aug. 25—The Chemist's Mistake (Dr.) ....app. 450
Sept. 1—Aunt Tabitha's Monkey (Com.).....350
Sept. 1—A Selfish Man's Lesson (Dr.).....603
Sept. 8—Ma-in-Law as a Statue (Com.).....439
Sept. 8—The Bobby's Dream (Com.).....383

NESTOR FILM COMPANY.

July 4—A Soldier's Sacrifice (Dr.).....
July 11—The Call of the West (Dr.).....990
July 20—Back in the Mountains (Dr.).....985
July 27—A True Pal (Dr.) 999
Aug. 3—Sons of the West (Dr.).....975
Aug. 10—Hearts of Gold (Dr.).....990
Aug. 17—Why Dad Was Held Up (Com.).....
Aug. 24—In the Black Hills (Dr.) 960
Aug. 31—The Blazed Trail (Dr.).....989
Sept. 7—The Moonshiner's Daughter (Dr.).....960

NEW YORK MOTION PICTURE CO. ("Bison.")

July 10—Red Fern and the Kid.....988
July 19—A Message of the Sea.....1000
July 22—Black Pete's Reformation.....957
July 26—Love in Mexico.....984
July 29—In the Wild West.....995
Aug. 2—A Miner's Sweetheart.....1000
Aug. 5—A Cowboy's Generosity.....988
Aug. 9—A True Country Heart.....1000
Aug. 12—The Prairie Postmistress.....945
Aug. 16—A Woman's Better Nature.....1000
Aug. 19—The Redmen's Persecution 970
Aug. 23—The Mascot of Company D.....961
Aug. 26—Kit Carson 990
Aug. 30—Dan, the Arizona Scout (Dr.).....992
Sept. 2—The Night Rustlers (Dr.).....1000
Sept. 6—Western Justice (Dr.) .....
Sept. 9—A True Indian Brave (Dr.).....

ITALA.

(By N. Y. M. P. Co.)

July 16—The Voice of the Blood.....250
July 16—Mother-in-Law, Son-in-Law and Tangle foot 750
July 23—A Cannon Duel.....500
July 23—Let Us Die Together.....500
July 30—The Two Bears.....693
July 30—Where Can We Hang this Picture?....307
Aug. 6—Louisa Miller 1000
Aug. 13—A Cloud 700
Aug. 13—Papa's Cane 300
Aug. 20—Agnes Visconti 1000
Aug. 27—Foolshead in the Lion's Cage.....622
Aug. 27—An Enemy of the Dust.....332
Sept. 3—The Nestal 1000
Sept. 10—A Thief Well Received (Com.).....
Sept. 10—Mr. Coward (Com.) .....

AMBROSIO.

(By N. Y. M. P. Co.)

July 27—The Room of the Secret.....1000
Aug. 3—The Glove 800
Aug. 3—Fricot Drinks a Bottle of Horse Embrocation 200
Aug. 10—Truth Beyond Reach of Justice.....500
Aug. 10—A Favor Admission to a Play.....500
Aug. 17—The Hump's Secret.....500
Aug. 17—Tweedle Dum Has Missed His Train..500
Aug. 24—A Fatal Vengeance 570
Aug. 24—Fricot's Itching Powder 382
Aug. 31—The Fisherman's Crime (Dr.).....668
Aug. 31—Tweedle Dum's Forged Bank Note....297
Sept. 7—The Caprice of a Dame (Com.).....
Sept. 7—Fricot Has Lost His Collar Stud (Com)

POWERS PICTURE PLAYS.

July 30—A Little Confederate (Dr.).....
July 9—The Abyss 965
Aug. 2—Her Private Secretary (Dr.).....
Aug. 6—His Baby's Shirt (Dr.).....
Aug. 6—Almost a Hero (Com.).....
Aug. 9—A Man's Way (Dr.).....
Aug. 13—Winning a Husband (Dr.).....
Aug. 13—Madame Clairo (Com.).....
Aug. 16—The Sewing Girl (Dr.).....
Aug. 20—A Woman's Power (Dr.).....
Aug. 23—The Gunsmith (Dr.).....
Aug. 23—The Deceivers (Com.).....
Aug. 27—The Mail Carrier (Dr.) .....
Aug. 30—The Burlesque Queen (Com.).....
Aug. 30—The Horse Shoer's Girl (Com. dr.)...
Sept. 3—The Matinee Idol (Dr.).....
Sept. 6—The Girl Next Door (Dr.).....
Sept. 6—The Inconstant (Com.) .....
Sept. 10—For the Girl's Sake (Dr.).....
Sept. 13—The Tell-Tale Perfume .....
Sept. 13—A Day of Pleasure (Com.).....

THANHOUSER COMPANY.

July 12—The Lucky Shot (Dr.) 1000
July 15—The Converted Deacon (Dr.) 1000
July 19—The Girls of the Ghetto (Dr.).....1000
July 22—The Playwright's Love (Dr.).....1000
July 26—Uncle Tom's Cabin (Dr.)).....1000
July 29—The Mermaid (Com.) 1000
Aug. 2—Jenk's Day Off (Com.).....1000
Aug. 5—The Restoration (Dr.).....1000
Aug. 9—The Mad Hermit (Dr.).....1000
Aug. 12—Lena Rivers (Dr.).....1000
Aug. 16—The Girl Reporter (Dr.).....1000
Aug. 19—She Stoops to Conquer (Com.).....1000
Aug. 23—A Dainty Politician (Dr.) 1000
Aug. 26—The Latchkey (Dr.) 1000
Aug. 30—An Assisted Elopement (Dr.).....1000
Sept. 2—A Fresh Start (Dr.) 1000

SALES CO.—FILM D'ART.

July 7—Jemmy 905
July 14—The End of a Dynasty.....920
July 21—Mateo Falcone 994
July 21—Andromache 356
July 28—The Hidden Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles Le Temeraire.....518
Aug. 18—Carmen 995
Aug. 25—In the Day of the First Christians..1000
Sept. 1—King of One Day 975
Sept. 8—The Minister's Speech.....500
Sept. 8—The Conscience of a Child.....500
Sept. 15—The Temptation of Sam Bottler (Dr.).1000

DEFENDER FILM CO.

July 8—The Girl Strike Leader (Dr.).....1000
July 15—A Bridegroom's Mishaps.....
July 15—Retribution 1024
July 22—Repaid with Interest.....1000
Aug. 6—Indian Squaw's Sacrifice (Dr.).....
Aug. 13—Shanghaied .....
Aug. 11—Indian Squaw's Sacrifice.....
Aug. 18—Shanghaied .....
Aug. 25—Hazing a New Scholar (Dr.) .....
Sept. 1—Great Marshall Jewel Case (Dr.).....
Sept. 1—That Letter from Teddy.....
Sept. 8—Cowboy's Courtship (Dr.).....
Sept. 8—An Athletic Instructor (Com.).....

CHAMPION.

July 13—The Abernathy Kids 1000
July 20—Romance of an Anvil (Dr.) 1000
July 27—Cowboy and the Squaw (Dr.) 1000
Aug. 3—Spitfire (Dr.) 900
Aug. 10—Hermit of the Rockies 900
Aug. 17—Cowboy's Pledge (Dr.) 900
Aug. 24—The Sheriff and His Son (Dr.) 900
Aug. 31—The Cowboy and the Easterner.....1000
Sept. 7—His Indian Bride (Dr.) .....
Sept. 14—A Wild Goose Chase (Com.).....930

YANKEE FILM COMPANY.

June 27—Heroine of Pawnee Junction.....960
July 4—A Ghetto Seamstress.....950
July 11—The Pirate's Dower.....965
July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975
Aug. 22—The Gang Leader's Reform (Dr.).....990
Aug. 29—Who Killed John Dare (Dr.) .....
Sept. 5—Judge Ye Not In Haste (Dr.).....900
Sept. 12—Captured by Wireless 1000

ATLAS FILM COMPANY.

July 13—Clergyman and His Ward.....935
July 20—Only a Hobo.....485
—Levi Family at Coney Island.....480
July 27—Prospector's Treasure.....650
—The Kissing Bug.....280
Aug. 3—The Rest Cure.....966
Aug. 10—The Animated Scarecrow.....500
Aug. 10—The Wrong Bag.....500
Aug. 17—Count of Noaccount.....
Aug. 24—The Tale of the Hot Dog.....725
Aug. 24—A Bully's Waterloo.....200
Aug. 31—Unsophisticated Book Agent (Com.)..450
Aug. 31—Turning the Tables (Dr.) 450
Sept. 7—The Snorer (Com.).....952
Sept. 14—Animated Powders 450
Sept. 14—Monkey Shines 500

CAPITOL FILM CO.

Sept. 10—The Messenger Boy's Sweetheart.....
Sept. 17—Round Trip $5.98 (Com.).....

THANHOUSER NOTES.

Mrs. Walters, the popular "old lady" in Thanhouser plays, is the widow of the late George W. Walters, of the Walters Comedy Company, which attained wide reputation through the West and South some years ago, and in which Mrs. Walters played leading roles. Mrs. Walters is a hale and hearty person with more enthusiasm in her work than many half her age. She is every jot as benignant and motherly off-stage as on, and her gentle ways have won her the lasting affection of her associate players.

ATLAS NOTES.

There is no more annoying person than the fat man who snores in public, in church, in the Pullman car, at the theater, in the street car and even in the Turkish bath. The Atlas Company have selected this critter as a theme for a picture and have produced "The Snorer" for a coming release, using for the principal character a famous snorer known to many New Yorkers. There are numerous scenes and situations in the film which show how a man who snores can mar the tranquility and peace of human kind with very little effort. The film is a full reel in length and guaranteed to cure the blues.

YANKEE FILM.

"Judge Ye Not In Haste," the coming Yankee release, tells a beautiful story of love and treachery, each fighting for supremacy. The originality which marks its telling is decidedly novel, many of the situations being ingeniously handled with a view to improving the picture and making it more realistic as a whole. Additions to the Yankee Stock Company are being made weekly, the aim being to maintain the largest acting force in the Independent ranks in order to carry out its new policy of making only large and important productions. Rumor has it that the Yankee Company will enlarge its plant in the near future in order to better handle the constantly increasing business.

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are obliged to enter the home. They are treated kindly and courteously, and shown every hospitality. During the conversation ensuing, the letter from the mother is shown, and the poor girl, frantic with anxiety, rushes to the home of her mother and nurses the invalid until she becomes well. The contrast of their behavior strikes home to the palsied heart of the disdainful, haughty daughter, and she repents the folly of her mistaken course. There is a reconciliation, a few smiles, a few tears, and contentment.

DEFENDER

COWBOY'S COURTSHIP.—Love's trail and the lassoing of a heart generally are unknown quantities to the mind of the cowboy, and usually send dread and foreboding into the otherwise dauntless breast of that species of personage. Frank Brown suddenly discovers that of all the daughters of Eve, only one is the right one, and is confronted with the healthy problem of devising means to make her care for him. Many things had Frank captured, but the capture of a heart had never been rehearsed. He is at a loss to know how to express the burning thoughts to her, and decides to get a book of advice on courtship. With the book open in back of him, he pleads his case with all the ardor the type conveys, when suddenly his fervor is checked. There is an abrupt end to his eloquence. Some of the ranch boys have seen the book and seized it. In his predicament, Frank would much rather have literally followed his guide to love, along with the ranchmen, in preference to standing with gaping mouth, his four thousand and odd number of hands, and the smiling Edna divining all and laughing the gay and merry laugh of youth.

But woman is sweet and tender when she loves and—what if she did actually propose to him?

AN ATHLETIC INSTRUCTOR.—The Monroe Club of New York erects a magnificent club-house, and faces the important problem of obtaining an athletic instructor. They insert a want ad. in the daily papers, and many are those who read it and apply for the position. Among these is one who is suffering from an open rupture with the money article, and, as luck would have it, is tendered the position. He has no more idea of how to use his dukes than he would know what to do with a dukedom, and in boxing with the club members, is easily bested. When they realize he is an imposter, they playfully pummel him and when they have all had their try at him, he is ejected, having had a lesson in fistic display that any athletic instructor would be proud to administer.

LUX FILMS.

MA-IN-LAW AS A STATUE.—Ma-in-law again, she comes to disturb peace in the Bennett family, until her son-in-law feels inclined to apply his hypnotic powers.

John also tries to imitate the master by trying to hypnotize Mary, his sweetheart. By accident John breaks the statue in the garden. Ma arrives on the scene, storms and chases him into the kitchen. Now for his hypnotic powers. John turns round on her and the spell is cast, but she will not recover and he rushes off to Mr. Bennett.

The two arriving together on the scene, they suggest putting Ma in the place of the broken statue. No sooner said than done. She is rigged up, placed on the pedestal, and Mrs. Bennett and her friends are invited to see the new statue. But the daughter recognizes her mother and faints. John picks up the watering can and douches poor ma, who jumps down, fighting right and left. After some time she is calmed and eventually goes off, arm in arm, with her daughter and husband.

THE BOBBY'S DREAM.—Patrolman Slober is really an ornament to the force. Upon his beat he cuts a most imposing figure when his ample proportions heave on the slavey's horizon. Of course, an officer of the force has many exciting adventures while on duty and our friend Slober is not behind in these little affairs. In fact, from his own version we are led to believe that he is first and foremost in the field. One day Slober takes a day off and gives his attention to the pleasures of the idle. The film proceeds to show the funny things that happened to faithful club. These unusual proceedings perplex and alarm the noble officer and cause his hair to rise most violently. Fortunately for poor Slober he awakes to find that it is the morning after the night before and that this awful occurrence is only a dream. Murmuring "never again," he proceeds with his duties, a wiser, if somewhat sadder man.

INDEPENDENT FILMS.

The following films were released week of August 29 by the Empire Film Company, 150 E. Fourteenth street, corner Third avenue, New York:

Aug. 29	The Widow (Imp)	994
Aug. 29	Who Killed John Dare? (Yankee)	1000
Aug. 29	Fantastic Furniture (Eclair)	506
Aug. 29	Unexpected Servant (Eclair)	427
Aug. 30	Dan, the Arizona Scout (Bison)	992
Aug. 30	The Burlesque Queen (Powers)	405
Aug. 30	The Horseshoer's Girl (Powers)	578
Aug. 30	An Assisted Elopement (Than.)	1000
Aug. 31	Cowboy and the Easterner (Champ.)	1000
Aug. 31	The Blazed Trail (Nestor)	1000
Aug. 31	Unsophisticated Book Agent (Atlas)	459
Aug. 31	Turning the Tables (Atlas)	398
Aug. 31	Fisherman's Crime (Ambrosio)	667
Aug. 31	Tweedle Dum's Forged Bank Note. (Am.)	298
Sept. 1	The Right Girl (Imp)	982
Sept. 1	King of a Day (Film d'Art)	975
Sept. 1	Great Marshall Jewel Case (Def.)	500
Sept. 1	That Letter from Teddy (Def.)	500
Sept. 2	A Fresh Start (Than.)	1000
Sept. 2	The Night Rustlers (Bison)	1000
Sept. 3	The Little Drummer Boy (Gt. North.)	975
Sept. 3	The Vestal (Itala)	1000
Sept. 3	The Matinee Idol (Powers)	990



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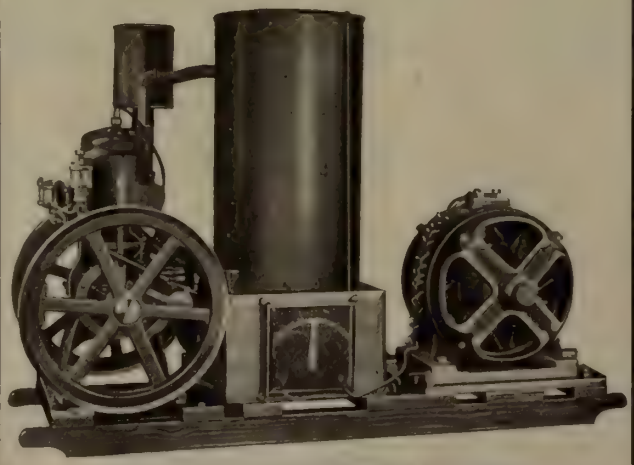
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Love Sick.
In My Garden.
Sometime in After Years.
Oh! You Spearmint Kiddo, With the Wriggly Eyes.
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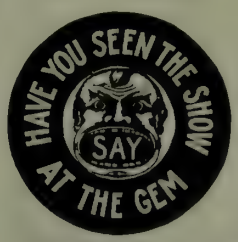
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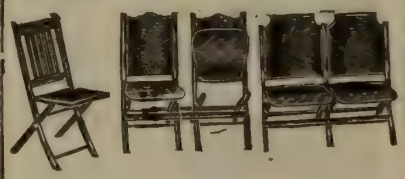
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Dear Sir: I wish to state my appreciation of your "HALLBERG ECONOMIZER" which I have installed. I think there is a marked improvement over the other, as well as doing away with the blue spot on the sheet which I wrote you of some months ago.

(Signed) JOHN P. DONAHUE.

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A Powerful and Thrilling Story of the Sepoy Rebellion in India in 1859. Remarkable in its scenic investiture and historically correct. Approximate length, 990 feet.



Scene from "THE SEPOY'S WIFE"

FOR RELEASE FRIDAY, SEPT. 16

TWO WAIFS AND A STRAY

A wonderfully appealing child story, introducing again the remarkable Vitagraph children. Approximate length, 985 feet.

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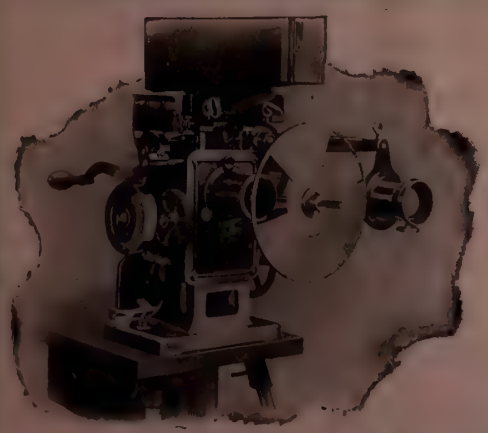
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Another Melies Western Drama With a Clergyman as Peacemaker. The Usual Melies Quality and Exceptional Acting. Length, 950 Feet.
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will help entangle the ball of slow business that rolls through exhibitordom from July to NOW! Good houses are due; films like this are going to help HOLD them. There is one thing as important as GETTING business and that is KEEPING IT. "Tangled Lives" can assist you in BOTH!

App. Length 1000 ft. No. 142. Code Word, Tangled
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Scene from
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Scene from
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"The Kind the Women Go Wild About!"

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is a picture invention that will steal your admiration and make you shoot your "make-another-like-it" postals in. Ask for it now. It's corking drama, produced by the Leading Thanhouser Players, and with a fair light on your screen it'll work wonders with your audience.

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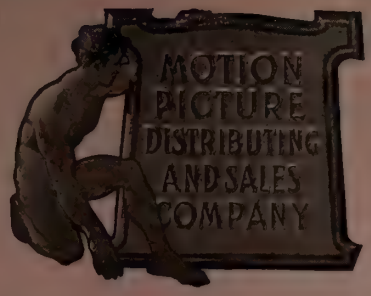
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Drama of the Highest Class — **Stirring Wild West Scenes**
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IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

FILM D'ART—Baumann & Laemmle
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
CINES—Eclair Film Co.
THANHOUSER—Thanhouser Company

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.

List of BUYING EXCHANGES, September 7th, 1910

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Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.

CALIFORNIA.

Acme Film Exchange, 14 Larkin St., San Francisco.
California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Sunny South Film Exchange, Rhodes Building, Atlanta, Ga.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 256 Hennepin Ave., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1230 Grand Ave., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis, Mo.

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

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Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Buckeye Film & Projection Co., 309 Arcade Bldg., Dayton.
Capitol Film Service, 422 N. High St., Columbus.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

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Exhibitors have demanded we issue another Western Subject, characteristic of past YANKEE quality and perfection. We've been working weeks and weeks on this one, and we know You'll Tender us the Palm of Supremacy when you see it on your screen.

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Length, Approx., 1,000 Feet

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Woman's loyalty and the extremes to which she will go to repay a kindness is the theme employed You can readily see wherein the film will touch heart-chords and stimulate tears, aside from its thrilling moments and startling situations. In a word :

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RELEASE FOR SATURDAY, SEPTEMBER 10th

ROBINSON CRUSOE

SEASON'S BIGGEST PRODUCTION

This spectacular feature production will FILL, CROWD and JAM every show house in which it is is exhibited. Daniel Defoe's world famous story—THE REAL STORY—Demand it at once from your Exchange and increase your box office receipts.

RELEASE FOR SATURDAY, SEPTEMBER 17th

FABIAN OUT FOR A PICNIC

Fabian, the great comedian, scores again in this fun-provoking, side-splitting, hilarious film.

DANISH DRAGOONS

Wonderful and stupendous exercises of modern cavalry. A Drill in ocean's briny surf by body of three hundred horses and men is one of the many superb scenes. Do not fail to get this picture. It will astound your audiences.

Stands for Quality!

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TAKEN AT BRIGHTON BEACH MOTORDROME, SEPT. 4, 1910

Length, **Approx. 800 Ft.**

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Picturing a Mighty Conclave of Earth's Noted Drivers who laughed danger in the face and bid grim death defiance as they fought for Supremacy over Father Time.

World's Records Smashed to Smithereens

Barney Oldfield, "Demon of the Motor Car," drove the fastest mile accomplished by man or machine.

Robertson, "the Reckless," and a host of other notables all faithfully filmed by motographic **experts.**

The 30,000 wildly enthusiastic spectators—the awe-inspiring spectacle of madly rushing cars—the intrepid Oldfield breaking the world's record—the thrilling motor cycle events—unusual and interesting scenes in the repair pits—the dangerous curves and many other features are all to be seen in these

Only Official and Genuine Championship Auto Films

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CAUTION Exchanges holding contracts with us are advised that the above films are the only ones issued of the Big event and the only Racing picture distributed by us.

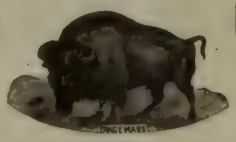
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FILMS OF QUALITY



FOUR REELS A WEEK

TUESDAY; A "BISON"
WEDNESDAY; "AMBROSIO"
FRIDAY; A "BISON"
SATURDAY: "ITALA"

2 WESTERN REELS 2

DEMAND THEM

"Cowboys' Matrimonial Tangle"

A roaring comedy showing the ways of Cupid on the ranch. Two brothers love two sisters, but each of the girls loves the wrong man. The boys try to win their choice for wives and the girls endeavor to captivate their favored ones. The fair damsels win the day by inveigling the swains into a blindfolded double wedding, and though each man thinks at first he got the wrong girl it turns out that he got the right one.

Released Tuesday, Sept. 13th

"For a Western Girl"

Here is action in every foot—thrilling interest in every scene. Elsa rejects Black Jack for Ned, and the unlucky Jack shows his venomous nature. With the aid of hostile Indians he carries Elsa off, and Ned rescues her. The lovers are facing recapture when the cowboys gallop up and in a desperate encounter rout the redskins and give Black Jack his just deserts.

Released Friday, Sept. 16th

2 WESTERN REELS 2

FEATURE THEM

"AMBROSIO" RELEASE—WEDNESDAY, SEPT. 14th

"THE IRON FOUNDRY"

"ITALA" RELEASE—SATURDAY, SEPT. 17th

"THE FALCONER"

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(APPROX. 900 FEET)

This film is proof positive that red men can have white hearts; that when they lay the tomahawk aside, they are a race of white men

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HIS INDIAN BRIDE
THE COWBOY AND THE EASTERNER
THE SHERIFF AND HIS SON
A COWBOY'S PLEDGE
HERMIT OF THE ROCKIES
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COWBOY AND THE SQUAW
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The Rank and File of Filmdom has been thrown into confusion by the Tremendous Success of ATLAS FILMS. Exchanges are Stampeding to the House of Hilarity and exhibitors are crying for more releases.

NEXT BIG ISSUE

Trailing the Black Hand

WEDNESDAY, SEPTEMBER 21st

A Sumptuous Surprise, So Cleverly Conceived and executed that mere words fail to express the astounding effect this film will create on the whole trade.

A Veritable Prize—Bundle of Mystery

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Your pictures are great drawing cards.

(Signed) INDEPENDENT WESTERN FILM EXCHANGE.

Saturday, Feature Release, Sept. 17

The Pugilist's Child

A heart stirring drama that is unique and touching, containing the most realtstic Professional Prize Fight ever seen on a screen.

Tuesday Release, Sept. 20

2 ON 1 — **A Husband's Sacrifice** / **Aunt Hannah** — 2 ON 1

No. 1. A society drama that appeals to human nature.
No. 2. A comedy that will keep your patrons howling.

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Over 3,000 feet of the greatest money-getting Motion Pictures in the world, showing "the West as it was."

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The World's Best—Bar None



Exhibitors please note that the Release Date of of our Reel

Aunt Tabitha's Monkey

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A Selfish Man's Lesson

Length, 603 Feet—Drama

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A TWO-SUBJECT REEL

The BLIND MAN'S DOG

560 FEET

A sweet, inspiring story, disclosing in all its charm the love and faithfullness of the dog for man. You cannot help loving our little hero.

The Falls of the Rhine

440 FEET

A most interesting view of the magnificent falls of the world-famous Rhine.

Cines Films

NONE BETTER MADE

For September 16th

The Sacking of Rome

800 FEET

A stupendous production, enacted upon the original ground —vigorous—realistic beyond imagination!

Absolutely the Finest Films Manufactured. Don't Miss a Release. Order NOW!

POSTERS FREE

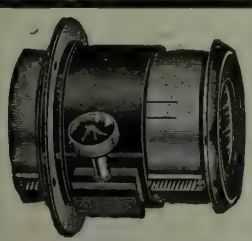
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NEW PRICES

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All dealers sell them on approval.

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When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

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THE ELGIN NATIONAL TROPHY ROAD RACES

Note:— At a private exhibition of this film at the Chicago Athletic Club, August 29, the assembled members of the Chicago Motor Boat and the participants in the different races got on their chairs and wildly applauded the splendid reproduction of this greatest of all races ever held in this or any other country.

175,000 People Saw the Races; 75,000,000 Want to See the Pictures

What the Race Officials Say

HONORARY REFEREE HUNTER (Elgin National Watch Co.):—"I saw the race from the grand stand each day of the contest. After witnessing the pictures I feel that I was a spectator at all times **clear around the entire course.**"

REFEREE BEECROFT: — "The pictures are wonderfully true to life."

STARTER WAGNER:—"The pictures are immense."

CHIEF EXECUTIVE ROOT:—"The moving pictures, besides being of unusual interest, are of practical value to me. I superintended the preparation of the course and the manner in which racing cars are shown rounding the turns tells me exactly what to figure on the next race in constructing corners."

What Participants in the Race Say

MULFORD, winner of Elgin National Trophy:—"It's great to see one's self as others see him. The pictures are magnificient."

LIVINGSTON, winner of Illinois Trophy:—"I did not know the race was so exciting and dangerous until I witnessed the moving pictures."

BUCK, winner Kane County Trophy:—"I have seen the moving pictures of **all** the auto races but none compare with these."

HEARNE, winner of Fox River Trophy:—"Nothing could be better than perfect. The moving pictures are perfect."

BARNEY OLDFIELD, who has driven the fastest mile ever made by mortal man—133 miles per hour:—"The intense interest, the wild cheering indulged in by guests at the Chicago Athletic Club banquet where the pictures were first shown tells more than I ever could say of their realism. To this let me add that I led in the cheering."

Chicago Daily Tribune—August 30.—.....After the speechmaking had ended, the American Motor Racing Picture Company gave an exhibition of the moving pictures taken during the races. The pictures are among the best ever taken of a road race and show plainly the cars on the turns and straightaway.

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Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
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Summary of the Week.

Those Who Know Demand the Best..... 620
Charles Urban in New York..... 621
Internationalism and the Picture..... 621
Art vs. Avarice, by Louis Reeves Harrison..... 622
Edison's Canadian Film Subjects 623
Visit to Vitagraph Plant, by W. H. Jackson..... 624
"Man-About-Town" Talks to the Exhibitor..... 625
New Majestic at Lockport, N. Y..... 626
A Model Picture Show in Flatbush 627
Carbons and Their Manufacture 628
"Lux Graphicus" Visits the Home of the Imp..... 629
Comments on the Films 630
Questions and Answers, by F. H. Richardson 634
Chicago Notes, by J. M. Bradlet 639
Notes from Washington, D. C. 640
Notes from St. Louis 640
Inadequate Picture Work in Brooklyn 641

How Not To Do It.

PRO-"KRASTIN"-ATION EXPOSED.

"I am inviting criticism, and I expect it." Thus speaketh Arnold Krastin, of 205 Main street, Toledo, Ohio. Krastin's invitation was, to say the least of it, hazardous, if not foolhardy, and he probably did not expect that his expectation would be realized on this page—the front page of THE M VING PICTURE WORLD. Frankly, we would like to have disappointed those expectations, because, as every reader of the THE MOVING PICTURE WORLD knows, we have a sympathetic attitude towards all men. We would not willingly hurt a fly, let alone Krastin or any other man. But Krastin, after several perusals of the booklet which forms the text of this article, leaves us no alternative but to accept his invitation and to criticise him. We propose to criticise him strictly according to the facts—his own facts, of which he, himself, said Arnold Krastin, is the originator, the sponsor, and the progenitor.

There is a well-known saying, which being expressed in the current vernacular runs as follows: "Every d—— fool things he can edit a newspaper, command a battleship, run a theater or drive a locomotive." All these things, as we have said before, look absurdly easy. They look so easy that only the d—— fool thinks that he can do the work. Now, to this quartette of phenomenally easy jobs, we add that of "and also thinks he can run a moving picture theater." There are countless thousands in this country and other parts of the world who think they can successfully run a moving picture theater on a limited amount of brains, knowledge and money, and make a good thing out of it. There are probably at this moment scores of thousands, maybe hundreds of thousands of such fools, and it is to this large *clientele* that Arnold Krastin, "Builder of Moving Picture Theaters," is obviously appealing in the little green covered pamphlet of eight pages that we are holding in our hands at this moment.

According to the prophet Krastin, "it is the easiest thing in the world to secure with the least possible investment . . . the best paying business of to-day, i. e., a motion picture theater." Then Krastin goes on to say how it is done. For $425 he will equip a suitable store room with 150 folding opera chairs, etc., etc., etc., meaning the whole outfit. For $475 this gentleman will also incline the floor. For $525 he does something more; for $600 and $700, still something more. Says he, "bear in mind that for the prices quoted I complete all theaters ready for operation." Krastin is a genius in telling how simply the thing is done.

"How much," asks Krastin, on page six of this momentous pamphlet, "does it cost to operate a moving picture theater?" "It all depends," he says. He tells us one thing: "That you can get an operator for $10, a piano player for $10, film service for $25, a ticket taker for $3 a week," etc. This is the "medium" service. He also tells us that in some States, operators cannot be had for less than $15 per week. To come to the point of this pronouncement, he asks the reader of it to pay him $250 for which he will build you a theater, then he will lease you the equipment for 10 per cent. of the box receipts, then, if at the end of a certain time, you wish to buy this theater, he will sell it to you for 25 per cent. of the weekly box receipts.

This little green covered pamphlet is called "The Cost of Starting a Moving Picture Theater." We do not know how or where it circulates, but we expect that it reaches the general public through the general press. It appeals to the ignoramus. It is the ignoramus that Arnold Krastin, of 205 Main street, Toledo, Ohio, is appealing to. We ask every reader of THE MOVING PICTURE WORLD to bear in mind the name mentioned and the address, and to warn all their friends against having

anything to do with this man Krastin. He is clearly out for the sucker. The sucker whom he obviously wishes to delude into the belief that it is an easy thing and an inexpensive thing to start a moving picture theater in this year of grace 1910 and make money out of it. It is not. Arnold Krastin, who, on the first page of his green covered manual of deceit, says "that the motion picture theater presents the best opportunity of the day to the small investor, as well as the capitalist," is as much guilty of attempted deception as any Wall Street bucket shop keeper.

The proper conduct of a moving picture theater today is as serious a business proposition as any other business venture now before the community. It demands capital, brains, energy, resource and, above all things, from day to day, from hour to hour, attention to detail, which all successful businesses necessitate. Three years ago such a pamphlet as this might have had some chance of success. It has none, we hope, today, when the public and the trade are alive to the necessities, nay the exigencies, of the moving picture position. The moving picture theater is quite comparable commercially, artistically and in other respects, to any other first class house of entertainment such as a concert hall, talking theater, or even an opera house. It has to be conducted on straight business lines with full responsibility to the needs and requirements of the public. Just as in the ordinary theatrical, concert and opera fields, there is no room for persons of the Krastin type, so we beg to inform him that there is no room for him in the moving picture field. So, Adieu, Mr. Krastin!

Those Who Know Demand the Best.

The above saying is now very commonly used as a commercial advertisement in many of the street cars in New York City. The old saying, "Knowledge is power," is now amplified with this addition that knowledge is choice. Ignorance accepts anything, whether "where ignorance is bliss it is folly to be wise" is absolutely true or not, it is positively distasteful in the midst of knowledge. True knowledge is hungry and must be fed, and grows like that upon which it feeds; hence, education is the greatest principle of the days in which we live. "A little knowledge is a dangerous thing," says one proverb. Yes, where being so little it is misapplied; but a wise continuance in, and development of, true knowledge vindicates its reputation that it gives "power" and also wisdom to choose.

Therefore do the worldly wise, astute, far-sighted commercialists advertise that knowldege gives discernment, enabling the one who knows to demand the best. To be given the *best* is the demand of those who *know* in every sphere of life; that "power" which is able to "choose" is everywhere asserting itself, but nowhere more happily than in the world of moving pictures.

The worldwide recognition now given to the value of the living picture has created a demand for its best possible results; very often people are slow in taking knowledge of anything new, yet, be it said to their credit, that when they, through proof, know its value they demand its best.

Many recent events have centered universal attention upon the results of living picture events. The use of the *worst* by the *ignorant* brought into strange prominence the jeopardy in which the best was placed, leading to the rescue and reclaimation of the kinematograph from the "halls of shame" and "haunts of vice" into which those possessing that dangerous "little knowledge" had taken it; the large number of these places now closed and either boarded up or falling into decay testify to the fact that people are beginning to know the best and despise the worst; truly these are times in which ignorance is short lived. This new demand is going to be universally beneficial, the best machines are asked for with the best possible result in pictures; a knowing public is very critical, yet not supercillious or overbearingly so, they simply seek the best; and further, to their credit, they are willing to pay for it.

To those holding much power in the moving picture business we would say in coining a new phrase, "Those who know will *give* the best," thus causing the "demand" to be met with a suitable response from the "supply." Opportunities are ripe and numerous and the world is alert and expectant. In some places loud protestations of what is not wanted may very readily be interpreted to show what will be acceptable as the negative produces the positive with its opposite lights. Quick to learn value, the moving pictures have been accepted at once as of commercial, amusing and educational importance, taking leaps and bounds into prominence, rendering valuable service wherever used. Its value and adaptability is *known* and it now behooves all interested in every branch of the moving picture work to be assured that it is a truism that:

"Those who know demand the best."

Charles Urban in New York.

As irrepressible and buoyant as ever, Charles Urban hobbled into this office one day this week on crutches determined, in his own words, to "cheat the doctor." It seems that in crossing the Atlantic on the "Celtic," he slipped on the deck, strained the tendons of the left foot and thus was crippled for most of the voyage. He was in great pain when he arrived at the Knickerbocker Hotel, New York, last Sunday, but for all that he was determined to be out and about. There is no downing the volatile Charles! Consequently, we were not surprised and we certainly were pleased, when, on Wednesday last, he hobbled into our offices, looking, but for his accident, the picture of bodily health. Mr. Urban will have quite recovered the effects of this accident in a few days.

Briefly: Charles Urban is here on a few weeks vacation which he is fairly entitled to enjoy, after fourteen years' steady devotion to the business of moving picture making. It is not fourteen years since we first met him in London, it is round about ten. Whatever other criticisms we may have felt it our duty, both in England and in the United States, to direct towards Mr. Urban and his color process, we have nothing but admiration for his constant devotion to the picture and its making. We can recall many instances in London when we sought to divert Urban's mind into channels having no relation to those of the picture. His retort was: "This has nothing to do with moving pictures, T. B. I live for their making and exploitation."

Besides being present in this country on holiday and family affairs, Mr. Urban proposes devoting some time to supervising the completion of the Kinemacolor plant at Allentown, Pa. Kinemacolor, as we have already told the reader, has been successfully shown in Philadelphia. We hear, too, that in Pittsburg it scored a success. We hope that in the near future it will be adequately presented to the New York public.

It is a curious circumstance that some of the most beautiful moving pictures in the world bear Charles Urban's name and yet Urban himself is not associated with the companies that produce those pictures. He

seems to have preferred to depart from the business of straight picture making to promulgating his pet scheme of Kinemacolor. But even so, we suggested to him that it would not be half a bad idea if he returned to his native country to make straight pictures of American subjects in the United States. There is clearly room here for a man of his great knowledge, ability and abiding faith in the future of the picture. What Mr. Urban's reply was, we are not at liberty to state, but we should not be surprised if our suggestion was ultimately acted upon.

Our visitor, whom we desire cordially to welcome here, also outlined many other plans for the future popularization of the picture. These we will refer to in due course. Meanwhile, we are sure that his many friends in this country will wish him speedy recovery from his accident.

Internationalism and the Picture.

Sometime this fall, a series of Spanish made pictures is to be placed on this market. Already one or two subjects have been shown in New York City, but having been pronounced unsuitable for this public they were not released. Nevertheless, we understand that the Spanish manufacturers are determined to adapt their pictures to the taste of the American public, and in due course, therefore, we may expect to see the pictures on public exhibition.

It is evident to our mind that the national spirit in picture making is manifesting itself just as it does in everything else. Throughout this country the cry is, and has been for some time, for American made pictures of American subjects, a very fine sentiment to encourage. But it is clear that the idea cannot be pushed to extremes, to the exclusion of non-American subjects; otherwise you would have a large proportion of the population of the country uncatered for in moving pictures. Nominally American, the United States is without doubt the most cosmopolitan country in the world. Here you have, besides native Americans, enormous numbers of other peoples in process of Americanization: French, Germans, Italians, Russians, Swedes, Austrians, and other European nationalities in large numbers. We leave out of consideration Anglo-Saxon people undergoing the same process. They come from the same stock as the Americans and do not strictly belong to the "foreign" population of the country.

It is clear that all these great Latin, German, Scandinavian, Slavonic and other peoples, for such they are, constitute so many great publics for moving pictures made specially to appeal to them. Hence we think there will always be a demand for such pictures in this country, though it does not appear that there is yet in existence any commercial machinery for adequately supplying that demand. "American subjects for the American people," therefore, is a doctrine that leaves out of consideration the picture needs of probably one-third of the population of this cosmopolitan country, which will not be thoroughly "Americanized" in the accepted meaning of the term, during the life of anybody now living.

This process of the nationalization of the picture is unquestionably proceeding rapidly. For example: the United States Consul at Salonika, Turkey, tells us that the picture is quite a craze there. Italian and French films are popular with the Turks, the American films having superseded. Italy and France are closer to Turkey than is modern America; any traveler will tell you this. The logical outcome of the matter is, of course, that Turkey will soon be making its own pictures, just as Spain, France, Italy, Germany, Austria and other countries are doing. Even far-off Australia, which at present mainly exists on American-made pictures, will also probably make its own pictures before long.

The nationalization and internationalization of the moving picture is inevitable. All civilized countries on the earth to-day are represented by their own schools of artistic expression: pictorial, musical and the like, responding to national life, traits and characteristics. Japanese art is entirely distinct from American art; Russian art is in a class by itself, and so on down the list of the nations.

The enormous, the amazing vogue of the picture, has suggested these reflections to us. Here in New York we of THE MOVING PICTURE WORLD are probably in a better position than anybody else in the world to take cognizance of the outlook, and forecast the probabilities of the future. The nationalization and internationalization of the moving picture is one of these. Frankly, we like this outlook. Competition is the soul of trade and when nations start competing with and emulating each other in the production of the picture, then, nothing but good to the moving picture as an international method of graphic and pictorial expression can result.

A New Feature.

The Essanay name contest has closed; while waiting for the outcome the outlook arises before us. THE MOVING PICTURE WORLD desires a newer, larger, brighter future. May the new name bring it. Will the new name bring it? The moving pictures are now an established means of amusement, nothing can turn them back again. They have been thoroughly tested and approved; they have passed through both the "craze" and the "crazy" stage and become nationally popular.

Not a thought is interjected here as to their mission outside of the "theater" world; that is for another time and place. We wish to bespeak a larger place for them in their proper sphere as the universal people's entertainment. Give them more and better room in the hands of the most efficient artists and producers of the day they deserve and demand larger and better conditions.

The renting of an old store, or building a shack, must pass away. "Houses," yes even "palaces," must take their place. The *profession* must supplant the uneducated, mechanical human instrument in charge; people of culture must be the caterers for the public taste.

The cosmopolitan, many named, many tongued, cheap, tawdry apology of that which is too good to be so defamed, is now drawing to an end.

Let the dead past bury the dead and the new life of the future be one of character and fame. It is bound to come, the evolution is now in process. Will the new name be a move forward? W. H. J.

The Pointer.

As it so fully re-echoes our own opinion and that of many other picture fans we print as a pointer to "the pointer" the following extract from an exhibitor's letter:

"I wish you would suggest to the manufacturer that it is time to eliminate the pointing habit. Why, oh! why is it necessary for the actor, every time he goes forth, to stick out his arm and point the index finger in the direction he is going? If he goes up or down, sidewise or otherwise, out goes the pointer. I have had some experience with and appreciate this pointing propensity in a certain member of the canine family; but, Mr. Manufacturer, cut it out of the picture as it stamps the production at once as amateurish if not ridiculous."

Art Versus Avarice.

By Louis Reeves Harrison.

No wonder we are scared silly by mere mention of the word "art"; not one man in ten can define it. Whisper "dramatic art" and a panic will ensue. Who has more than a vague idea what "dramatic" means?

I could obtain no satisfactory information on the subject from alleged authorities—they skipped it; so I read plays and drew inferences, read all I could find and saw some of them; then I added them up. Here is the primitive result:

Rostand gives us poetic types struggling to accomplish the unattainable.

Pinero typifies human experience for some reason not apparent to me.

Maeterlinck depicts truth as he recognizes it, showing humanity's destiny.

Shaw presents an idea to show the real underlying the superficial.

Sudermann portrays the clash of humanity's discordant elements.

Hauptmann shows human revolt and resignation in collision.

There are several kinds of composite definitions to be made, each man to his choice. I am to blame for this one. That is "dramatic" which depicts human action truthfully in a play, particularly in enforcing an idea by a conflict of humanity's discordant elements and emotions. I see trouble coming. That definition is given by no authority; but there is positive distress waiting behind the corner when I add one to the thousand significations of the word "art."

Art truthfully expresses whatever is beautiful or practical. "Practical" does not seem to fit in there, but art seems to teach a lesson through reproduction, in perfection of design and execution. There are material reasons for adhering to high standards.

The desire to do well is strong in most men, but that desire splits on a point of material advantage. Some men are enabled to act in accordance with what is best in their natures, their hearts instinctively respond to the universal affections of humanity. Men of that kind came here a century or two ago and transformed a wilderness into what they supposed would be the home of the oppressed, the abode of human freedom, but cupidity is one of the most active of human instincts, it is a strong animal desire, this longing to possess what belongs to another, and it persisted, particularly among those of defective education. It was no longer a question of providing for wife and children, but a sordid and overmastering desire to get the money, no matter how, get it.

Avarice is the distinguishing characteristic of the "wise guy."

Now the benefactors of our race earned their claims to distinction by making our lives better worth living, through comforts presented by the highest forms of mechanical invention, through developments in the history of science, literature, or some form of individual achievement which lifts humanity an infinitesimal fraction in its evolution. They stand for something. Does it pay?

Name any great maker of art objects who has not been rewarded because of the perfection of his designs, because of skill, proficiency and artistic performance.

It seems to me that the making of motion pictures should be taken from the ranks of a temporary expedient for getting all the fruit in sight and raised to the dignity of a permanent art, of recognized beauty and benefit, with no injury to ultimate returns. Perhaps I am wrong. Perhaps the people who attend picture shows to-day will grow weary of that form of amusement, empty ten thousand theaters now devoted to that kind of entertainment, and turn to some better expression of the dramatic art. It is not impossible that they will, but love of that art is deep-seated in the human breast. We love its stimulus.

One of the prettiest motives is the self-struggle going on within all of us; then there is the struggle of art to enforce itself in our daily lives, stirring our aspirations for individual and home betterment. Simple home life had better be depicted than invaded with what is demoralizing and degrading. The normal course of true love furnishes a theme of endless variety. The tragedies and the incongruities of present existence furnish pathos and humor without limit; even the small inconsistencies of the pictured performances, due to some oversight, excite no end of amusement. Motion pictures have come to stay.

The more important the theme of a play, the wider the appeal. Perhaps the strongest of all is an adequate portrayal of our failure to attain our ideals. Plays showing the defeat of our best purposes are not readily understood by those who exercise the power of selection, their own powers are limited by the confinement of one personal experience; they are apt to judge by comparison.

Original plays bear the well-marked stamp of individuality; they may have constructive defects, then the original writer is liable to bump up against theatrical traditions. He derives his materials from observation and reflection and often produces a product beyond the scope of ordinary reasoning power, but such plays have a higher value by virtue of the very quality which condemns them in the eyes of the professional reader. Such plays should be tried. The public is the ultimate judge of their truth, especially when they pertain to actual every-day conditions, about which the reader does not care, in which the general public is deeply interested.

The process by which a man concentrates what is best in him on literary or dramatic compositions involves a selection and arrangement of ideas subsequently welded in a continuity of interest, and requiring highly trained faculties of the mind.

Play-writing is an art. The play is one of the prime essentials in the production of high-class motion pictures. How much is being done to foster that art, to bring forth the best efforts of the playwrights?

Newspapers in large cities are offering prizes amounting to thousands of dollars for plays. Publishers are offering prizes aggregating tens of thousands for short stories. Leading periodicals pay five cents a word for short stories, give a decision in three or four days from the time MSS. are submitted and pay promptly on acceptance. I am not talking to *all* producers, but I am addressing quite a number. How many houses have paid a single playwright as much as the lowest salaried man on their list? How many have bought enough from a single author to pay for his expenses in submitting scenarios? I share the general impression that the future of the business will depend somewhat upon the quality of the play produced; I have appreciated and encouraged much that is good, contributing in a small way to the general good, and I have that in view in every article I have written, this one included.

"Our Lady of the Snows" on the Screen.

EDISON COMPANY'S SPLENDID SERIES OF WESTERN-CANADIAN SUBJECTS.

The Palace Theater, London, was crowded one afternoon some years ago when we were the guest of Charles Urban (now present in this city) to witness a unique collection of moving pictures. These illustrated Canadian life and industry; farm life; salmon spearing; the lumber trade, etc. They showed very graphically the vast resources of Canada to the immigrant willing to work and, in the words of Abraham Lincoln, "tickle the ground with a hoe." On that memorable afternoon amongst those present were the Duke and Duchess of Argyll, formerly Governor-General of Canada and his wife, and the great figure of Lord Strathcona, British High Commissioner for Canada, who did so much for the development of the Dominion by his work in the construction of the Canadian Pacific Railway. These pictures were genuinely educational, for they were, and are, instrumental in attracting thousands of settlers from the Old World to Canada.

In a sense, history seems to be repeating itself. The other day when we passed several hours in the Edison studio, up in the Bronx, inspecting some pictures, amongst our fellow guests was J. S. Dennis, of the Canadian Pacific Railroad, Calgary, Alberta, Canada. During the past Summer the Edison Company, with wonderful enterprise, sent one of their stock companies into Western Canada on a picture-making expedition. The company traversed the 2,000 odd miles with a two-fold object. Firstly, that of securing pictures of typical Canadian scenery; secondly, that of enacting against these Canadian backgrounds typical Canadian stories, especially prepared. The officials of the Canadian Pacific, with J. S. Dennis at their head, very generously co-operated with the Edison Company in its enterprise. Hotels, trains, mountain guides, yea, even a 10,000-ton oceangoing steamship, were placed at the disposal of the Edison Company and their producers and acting staff, for the purpose of the making of these pictures.

It was this series of Canadian pictures, some eight or ten in all, which will be released at intervals during the present Fall, that we had a special opportunity of witnessing. Adequately to convey our impressions of what we saw is a somewhat difficult task. But in the very beginning we are bound to record our admiration of the wonderful enterprise of the Edison Company in attracting and successfully attacking an adventure of this nature. The cost must have been very great, and the work clearly arduous. But the results justified everything and both the Edison Company and the Canadian Pacific officials deserve to be warmly commended for what was done. For one thing, these pictures will show the moving picture public throughout the world what a wonderful place this young Canada is.

It was Rudyard Kipling, of course, who called Canada "Our Lady of the Snows." Canadians, we are told, do not altogether like the title. Why, we cannot quite understand. There the snows are. In other words, round about Calgary, to our wonderment and surprise, are the beautiful Canadian Alps which seem to vie in scenic splendor with the Swiss and Austrian Alps. You have lofty snow mountains, great snow fields, glaciers, crevasses, Swiss-looking chalets, Swiss guides and beautiful hotels. You can have all the Alpine adventure that you want in Canada. You can recover from consumption there. You can get lost. You can break your neck. So why go to Europe to do these things? The Canadian Alps figure in some of these pictures and very beautiful pictures they are, having an infinite delicacy of tone rendering. Indeed, the Edison people have made some of the most satisfying moving picture photographs we have ever seen in these Canadian subjects. Their delicacy of tone rendering, their fidelity to nature are simply remarkable. As we are insisting week by week upon the importance of pictorial quality in the moving picture, we are specially glad to find the Edison Company conforming to the stand we are taking for pictorial excellence in the picture.

The individual pictures, as they are released, will be noticed in due course in the pages of THE MOVING PICTURE WORLD. Our present object is to treat the subject in a general way and give the reader a comprehensive idea of what is in store for him. For example: In one of the pictures you see the life led by that fine body of men, the Northwestern Mounted Police. Around their doings a pathetic story is woven. Then, again, in another picture, you have views of the Canadian Alps; life on Canadian trains; life on a Canadian steamship; you have farm life, domestic life, outdoor life, sporting life. Around each and every one of these phases of life a story is woven by the Edison actors and actresses—anon pathetic, anon humorous, anon sentimental. All the local color is there, all the territorial idiosyncrasies of the Dominion are there. It is all, in fact, Canada on the moving picture screen. We shouldn't be a bit surprised if these beautiful pictures did not largely attract immigrants from the United States into Canada; a process that is going on all the time and will largely, one day not far distant, bring about some interesting political developments. But sufficient for the evil is the day thereof.

Incidentally, we learn that the Canadian Pacific Railroad employs its own moving picture making staff for the purpose of illustrating the industrial advantages of the territory which this great railroad traverses. Then, again, in the British Isles at this moment there are no less than nine peripatetic lecturers employed by the Canadian Pacific Railroad to demonstrate by moving pictures what Lord Strathcona successfully demonstrated years ago, namely the limitless agricultural resources of Canada. We desire to put on record the very effective use which the Canadian Pacific Railroad is making of the moving picture.

Meanwhile, of course, chiefest praise is due the Edison Company for the wonderful success of their experiment. This is a splendid series of photographs. Producers, actors and actresses worked splendidly in Western Canada with a result that they have produced a splendid series of pictures—splendid in photography, splendidly simple and natural in theme. Anybody can understand these stories. At one of them, a comedy, we laughed so much that our cheeks ached. We are going to tell the story of this comedy in our next week's issue. Meanwhile our best congratulations to the Edison Company on their magnificent Canadian work.

Turning over the pages of a recent issue of our Italian contemporary, "La Cinematografia Italiana ed Estera," we find a reference to Miss Frieda Klug who recently passed several months in the United States. Miss Klug is quoted as expressing no particular satisfaction with her moving picture experiences in this country. We understand Miss Klug has started in business for herself in Turin, and we are sure that her many friends in this country will wish her success in her venture.

A Casual Visit to the Vitagraph Plant.

By Wm. H. Jackson.

Having become impressed with the high standard and uniform good work of the Vitagraph productions it became a natural desire for the writer to visit the place whence the pictures came, to know something of the surroundings; also to become acquainted with those in charge, upon whom rested the responsibility of catering for a generous yet discriminating public.

Upon arriving with a friend at the factory on the outskirts of Flatbush, L. I., an "off day" proved disappointing, a large portion of the force being in the country taking special pictures, while those at home were resting from one period of strenuous activity in preparation for another. Scattered about the yard were objects one would expect to see on a battle-field, and I learned that the company had only the day previous finished a big military production bearing the title of "The Sepoy's Wife."

Of the executive heads, Mr. Albert E. Smith was the only one present, and he received us most courteously, and I can say that "nothing was hid from our eyes." The whole place, both indoors and outdoors, is well equipped for the purposes of its use; artists were at work upon elaborate sceneries, mechanicians of varied types, yet of certain ability, together with actors and actresses make up a goodly number of persons in what is proving to be a great professional and industrial enterprise. The film room provides a most congenial occupation for a number of girls and young women who seemed to enjoy their work in pleasant surroundings, impressing the visitor with feelings of satisfaction, that this branch of service had opened up new and clean opportunity for many to earn a good living, free from many objectionable features of factory life.

I was pleased also to note the *esprit du corps* existing among the denizens of the Vitagraph village. This and the fact that each one I talked to seemed to feel that upon him or her depended the success of Vitagraph pictures, revealed a spirit of loyalty which is essential to the conduct or further expansion of any large business.

It was intensely interesting to be made acquainted with some of the new subjects in the course of preparation, many of which may not reach the public view for several months; so far ahead is the Vitagraph staff with its productions. Two of these new subjects—"Two Waifs and a Stray" and "Adopted Parents," as at present named—were in a sufficiently advanced stage to be shown upon the screen, and, favored with this special yet premature view, they proved to be of true Vitagraph character—interesting in conception, clever in working and perfect in detail. Taking the liberty to study the personnel of the Vitagraph establishment, it was easy to see that with men of *thought* like Mr. Smith, and others of intense vitalizing activity like Mr. Thompson, one of the directors or producers, it is not surprising that this company is making conspicuous headway. I had quite a chat with Mr. Thompson and learned, by the way, that he was the son of a minister. At all events, he impressed me as being eminently fitted for his present vocation, bubbling over with enthusiasm and in love with his work.

Purposing again at no distant date to visit Vitagraph when the whole company is present and in fullest activity, it will be a pleasure for me to give a further description of one of the leading American moving picture makers. In further justice to this company it also should be recorded that while American in thought and purpose, its productions extend everywhere where moving pictures are used, through English, European and Continental agencies, holding its own with the best foreign makers.

NOTABLE IMPROVEMENTS.

'Twas a sultry afternoon in August, the "slack" month of the year; everyone does as little work and uses as little energy as possible in this negative manner of "working hard to keep cool."

Strolling up Fourteenth street, the "cool reception" offered by Keith's together with the ever-ready desire to see the new "releases," was sufficiently tempting to sit for an hour and enjoy this offered "siesta." Little did I anticipate the several surprises in store for me. Did I not say I would "sit for an hour"? How could I, no matter how tired, when "standing room only" was at a premium? Have the moving pictures become so popular that a hot afternoon does not restrict the crowds? It was certainly the case here, for not until a large number of people had vacated their seats was it possible to sit down for the anticipated rest.

The next surprise was in the pictures themselves. Surely never were better or clearer pictures, as testified to by a most appreciative audience. "Wilful Peggy" proved the irresistible piece, cleverly acted and suitably presented in every way, being warmly applauded at the close.

Here the writer wishes to ask a question and make a suggestion: Why, when a play is so well received, do not the artists "appear before the curtain and bow their acknowledgements"? Surely it would be an easy matter to have such a scene in readiness at the end of good play films; besides which, if the audience knew that their applause would be thus acknowledged, they would be more generous and the result would be more real and lifelike. Let us look for such a valuable addition. The "Anarchistic Grip" and the "Dream Pill" are clean, wholesome, amusing plays, especially if genuine hearty laughter is a token of appreciation.

A series of pictures illustrating the "Pilgrims Memorial Monument" from the foundation stone laying by President Roosevelt to the dedication by President Taft, proved very interesting, the descriptive readings being very intelligently given by a good reader whose voice was audible in every part of the building.

Of the vaudeville it was a pleasant surprise to note the decided improvement. Evidently the criticisms of faults, with suggestions for improvement, made after a former visit to this theater, have proved not only effective but beneficial, so that it becomes a pleasure to point them out. The strange incongruities have been overcome and a very evenly balanced presentation is made, making the whole entertainment extremely satisfactory under the circumstances.

The moving pictures were, of course, the chief attraction. They filled every expectation and without doubt have shown a tendency to elevate the other parts of the program. It is a pleasure to mark these notable improvements.

A CASUAL VISITOR.

Just how much an attractive theater front and fittings will add to the patronage of the moving picture theaters we are not prepared to state. Every manager appreciates the fact however, that an inviting exterior and entrance is a valuable asset and goes far towards success. The Newman Manufacturing Company, of Cincinnati, one of the largest manufacturers in the world, have established a department in their large factory for the production of brass easels, brass poster frames, brass railings, box office wickets, illuminated and electric signs. They are having quite a demand for fixtures from moving picture theaters throughout the country and in Canada and will be pleased to forward particulars to theater managers and owners on request. It is a source of increasing satisfaction to The Moving Picture World to note that much better taste and neater and more artistic ideas are being shown in most of the newer moving picture houses that are now being fitted up. We believe this will undoubtedly result in better business and a more favorable public sentiment towards the "poor man's theater."

Markt & Co., of London, send us a very interesting idea in the way of a film calendar. Markt & Co., we may say, are the London agents for Biograph, Selig and Lubin pictures, and on the calendar sent, they indicate the days on which these pictures are to be released, together with their titles, descriptions and lengths. The idea is worth imitating. We have to thank the same company for sending us copies of London papers containing an appreciation of Biograph pictures; also an article commenting upon the comparative innocousness of the Jeffries-Johnson pictures. These, it seems, did not very much alarm the British public. One writer says: "The original fight may have been demoralizing. As for the pictures, I have been more demoralized by attending a charity bazaar."

Leon Ardouin, formerly chemist of Pathe Freres, at Bound Brook, N. J., is now employed in the same capacity by the Carleton Motion Picture Co.



The comparatively mild weather that prevailed during most of the month of August was responsible for the almost unanimous opinion that with the arrival of Labor Day the picture houses at the Summer resorts would close in large numbers and the city places would be proportionately opened with good business. The day immediately succeeding the holiday inaugurated a spell of heat that equalled any record of the Summer, and all expectations of triumphant reopenings in the cities fell. A majority of the places have reopened; in fact, few of those that closed when the Summer season got started are now closed; but business has not been encouraging. The excessive hot weather has been a severe handicap. The prevailing questions now are, "How long will this last?" and "Are we to have July and August weather in September and October?" It seems safe to give an affirmative answer to the latter question. Most of the people who have not reopened their places are seriously considering the advisability of keeping them closed for the balance of September. As but one week of the month has elapsed, there is time enough for people entertaining such ideas to change their minds. The film exchange men size up the situation quite differently than most exhibitors. I find that none of them have decreased their orders for new films and I know of some exchanges that are preparing to increase their orders from thirty to fifty per cent. after the middle of September. I take these facts as being the most reliable in estimating the outlook for the present month.

* * *

I was taken to task the other evening for expressing the opinion that reports from film exchanges were more reliable in making predictions on the outlook for the moving picture business than those received from exhibitors. The party who took issue with me contended that the exhibitors are the best judges because the box offices are the best thermometers. At first thought this seems very plausible, and for certain purposes the contention is well founded, but it really applies to present conditions and not to the future. The receipts of a house kept open all Summer cannot be used in supporting a prediction as to what the house will do in the Fall and Winter, except from one point of view. If the place is not one that is only good for Summer business and its receipts are good during the Summer season, it is a certainty that, all conditions being equal, the place will be a money winner during the Fall and Winter. But if the receipts are poor during the Summer it cannot be argued that the house will not pay during the seasons to follow. So the box office is no indicator as to the future, aside from the instance of foregone conclusion I have cited. It is not in direct touch with the pulse of the people as much as is generally supposed. I refer to the box office of the moving picture theater. In theaters giving regular dramatic productions or vaudeville shows, the case is quite different. If a play or show does not take with the people, it will soon be demonstrated by the receipts, and it does not take a manager long to decide that he must withdraw a play and substitute something better. The box offices in the two spheres differ widely. Take, for instance, a period of hard times—when money is tight and people cannot afford to patronize amusements—the picture houses are the last to feel the pressure. The low prices account for this. Times are hard indeed when the people who want amusement cannot spare five or ten cents to get it.

* * *

But so much for the foundation upon which the exhibitor, as a rule, bases his predictions. Let us see upon what the film exchange man builds his hopes. It is upon good, hard cash investment. As business with him improves he increases his orders for new films, and when he does this you can bet a new hat that he knows what he is doing. Film exchanges are not stocked like hat or clothing stores in anticipation of seasons. They do not order a supply of certain films because they figure they will become popular during the approaching season. He orders films when his business requires them, and when you find him placing or increasing orders you can rest assured there is something doing in his vicinity.

I was asked the other day if I really believed the film business to-day is as extensive as it was a year ago, as far as it relates to disposals of films by manufacturers. This is a puzzling question. That is, it is difficult to give a direct and conclusive answer, for the reason that it is no easy matter to glean facts from the proper sources upon which to frame one. None of the manufacturers are disposed to make public the number of reels they put out in a week, month or year. Each naturally wants to create the impression that he is leading the other fellows, and any figures they furnish are given with that in view. I understand that it is known in certain quarters just how many reels each concern disposes of (I am assured this is the case in the licensed field), but the data is jealously guarded and there is not the remotest chance of getting any of it for publication. So in making answer to the question propounded by my friend I have but one source from which to glean facts, and that is the film exchange. I have had the privilege of getting them unofficially from exchanges in the East and West and I am prepared to state that the business on the manufacturing end is in excess of what it was last year. To offset any argument to the contrary, I wish to add that my answer is strengthened by the fact that I have in mind one manufacturing concern that issued but two reels per week last Summer and Fall and is now issuing, and has been since the early part of last Winter, three reels. There is also a concern that has been added to the licensed field during the past few months.

* * *

The friend who asked the question I have answered, confessed he did so to help form an idea as to whether the moving picture business was increasing, had reached its limit, or was receding. He said he believed the manufacturing end was a good point of view, because there must naturally be an outlet to justify increased manufacture. This is very true, but the conditions are not the same as in the commercial fields. If a corporation steadily increases its manufacture of domestic articles, wearing apparel or building material, there must naturally be a steady increase of consumption to justify it. The same condition need not exist in the moving picture business, only to a certain extent. The outlet may cease practically at the film exchange. It does not follow that when more films are produced, more picture houses are opened and more exhibitors enter the field. In this respect, as in many others, the moving picture business has a peculiar identity. Increased output is looked upon as an indication of improved service. The exchanges are in a better position to improve the programs of the exhibitors, and the patrons of the shows, seeing the improvement, increase their patronage. So this is where the wheel works within a wheel in a financial sense. If the exhibitor is not enabled to raise his price of admission, he at least gains by increased patronage; the exchange is enabled to ask more money for his service, and the manufacturer finds his revenue increased, and so everybody should be happy.

* * *

A reader sends me the following: "Man-About-Town—I am not in the picture business, but I take a great interest in it and read The Moving Picture World every day. I want some advice. I have a nice business from which I get a good revenue. A friend of mine has been at me for some time to sell out and go into the nickelodeon business. Do you think it would be a good move?"

I like to be accommodating, but I must decline to answer the question, for many very good reasons. The policy of this paper is to do all it can for the interests of the moving picture business, and this policy has been so well defined it must be apparent to all our readers that it is foreign to our province to convert people to the exhibition field. We have made but one exception during our career and it has been universally endorsed. To get the junk shops out of the business we have urged people with capital to enter the exhibition field and provide larger and better equipped picture houses, as well as provide more up-to-date and high-grade programs. If the correspondent is a man who is able and willing to accept this invitation, we will greet him most

cordially. But we are not in the real estate business, as it were, holding out inducements to get settlers, and above all we would not tell any man to sell out and come in with us The confidence reposed in us is flattering to the point of embarrassment. The writer may be of the caliber that would be a welcome addition to the exhibiting field, and he may not. In saying this, we refer to his ability and not in any way to his integrity. Some very good men have gone into the business and failed. Many men not quite up to the same mark have been very successful. Most of the men who failed were those who looked upon a picture house as an automatic money producer. They thought the only requisite was a handful of money for a start and expected to see the returns grow like weeds in a garden. Others were lured by that peculiar anxiety to become associated with something having a theatrical flavor. It tasted good for a while. They posed in front of the picture place and enjoyed the chest-swelling thrill that is created when the susceptible investor is pointed to as the manager of the show by the girls when they pass in or out, or pass by. Most of these gentlemen are now posing behind ribbon counters or shooting schooners over bars. They have learned that the enchantment of the business is insignificant. Success in it is only attained by business ability, and very often by hard-earned experience.

P. P. Craft, manager of the Buffalo Bill and Pawnee Bill Film Company, is tearing around with wrath in his eye because someone has dared to issue a set of Buffalo Bill slides He claims that his company has the sole rights to immortalize in pictures the famous two Bills. He says those rights cost big money, and he talks of injunction suits and so forth

As proof of his claims he thrusts upon us two telegrams:

New York, September 3, 1910.

To Major G. W. Lillie (Pawnee Bill),
Buffalo Bill and Pawnee Bill Show,
Missoula, Mont.

Are Buffalo Bill slides now advertised authorized by management. Please answer quick. P. P. CRAFT.

Missoula, Mont., September 3, 1910.

To P. P. Craft,
Care Frank Winch, 1440 Broadway, New York.

Positively not; you have the only and exclusive rights.
BUFFALO BILL—PAWNEE BILL COMPANY,
G. W. Lillie, Manager.

Now the Buffalo Bill slides are not in the fake class. They are made from negatives taken at recent Buffalo Bill shows by newspaper photographers and from pictures which have been given for publication to the newspapers by the Buffalo Bill press agents. These pictures were given out with no restrictions and their use for slides is just as permissible as in the newspapers. Therefore we imagine friend Craft will have the time of his life if he tries to prevent their sale or use.

And what's the use? Good B. B. slides will help advertise good B. B. films and sustain the interest in them.

Buffalo Bill is a name to conjure with amongst the youth of the land. The very name on the poster at the theater door would mean a full house. For nearly fifty years Col. Cody has been before the public eye, so that when the pictures of his farewell round-up are announced, not only the youth but the boys of fifty will want to see them.

We have seen enough of the film to say that the photography of the three reels is remarkably good. And the acting—well, you wouldnot want to see the "Two Bills" and their troupe of rough riders "act" as we see it done by the average moving picture actor. No, you want to see them go through their regular drills and evolutions and perform their great feats of daring naturally and as they have done it for the past decade. And this is what you will see. Here is the program as it is shown in 3,000 feet of film: A Grand Review—The World's Rough Riders, introduced and led by Buffalo Bill (Col. Wm. F. Cody)—U. S. Artillery and Cavalry Drill—The Buffalo and the Famous Huntsman in Pursuit of His Native Game—The Prairie Under a Scorching Sun: "Oh! What a Good Drink; Pass It Around"—Mexican Joe Will Illustrate the Use of a Lasso—Perfection of High School Equestrianism: Mr. Ray Thompson's Mixed Blood Texas Range Horses—Mr. Rhoda Royal's "Famed Blue Ribbon' Thoroughbreds—Rossi's Musical Elephants—Riding Wild Bucking Horses and Mules, introducing the Only Lady Bucking Horse Rider in the World—Buffalo Bill Shooting Glass Balls—Arabian Acrobats—Japanese Troupe—Devlin's Zouaves—A Grand Military Tournament—Football on Horseback, Between Indians and Cowboys—The Far East—Trained Arabian Horses—The Final Salute! Buffalo Bill Bids You Good-bye.

THE NEW MAJESTIC AT LOCKPORT, N. Y.

A representative of the Moving Picture World dropped into the just completed new Majestic Theater at 66 Main street in Lockport, N. Y., and though it was Labor Day, men were busily installing the comfortable and attractive seats, in order to open the house the following day. The owner of this notable addition to the amusement attractions of the City of the Locks is Sam Kauffman, one of the most progressive clothing and haberdashery merchants of Lockport. Chatting to the World, Mr. Kauffman said the policy of the Majestic will be to offer only such pictures, songs and music as will meet with the approval of the best home element of the city, and of mothers, fathers and families.

The personnel of the new house is as follows: Sam Kauffman, proprietor; L. S. Blosser, manager; F. W. Korff, chief electrician; F. W. Aitkens, operator; Miss Mabel Burns, singer; Paul Buddenhagen, drums and traps; Miss Stella Weber, pianist.

Mr. Kauffman feels that with the above on the roster of artists, the Majestic will easily rank first, and quickly become the most popular picture house in Lockport. He paid an earnest tribute to Chief Operator F. W. Aitkens, describing him as a careful, painstaking, experienced man, whose electrical knowledge, gained when working as an electrician before becoming an operator, is of decided advantage. One of the "quiet sort" of men Aitkens evidently is, with abundant reserve force and ability to "make good."

A few lines as to the equipment of the Majestic: The projecting curtain is one of the best, peculiarly constructed so that the pictures pulsate with life and color, with much sharpness of detail and distinctiveness of outline. Cooling and ventilating system consists of an immense electrical exhaust fan, capable of withdrawing 8,500 cubic feet of air a minute. The hall is over a hundred feet in depth, with almost five hundred seating capacity. The latest style chairs, each with hat rack, are here. Finished in white and green, with an alabaster white marble mosaic tiling entrance, the Majestic opens spic and span. Tungsten light street signs and attractive bronze announcement lobby easels add to the distinctive appearance of the Majestic.

CHAMPION FILM MAKES GOOD.

Congratulations to the genial Mark Dintenfass and those associated with him in the continual and consistent progress in quality which the Champion pictures are manifesting. It is always a pleasure to us to meet moving picture manufacturers especially those who have recently entered the field, who are not unwilling to learn from those who, like ourselves, have given this matter of the theory and practice of picture making years of study,—we say, it is always a pleasure to meet gentlemen of this kind who are not unwilling to receive a few friendly hints as to what is desirable for success in the modern moving picture. Careful readers of The Moving Picture World will remember that last year, and since, we repeatedly laid down a formula, especially addressed to beginners in the game of making pictures. Briefly it is this: a simple story clearly told and good photography. There you have the formula for the beginner in a nut shell. It is a formula which has worked out successfully over and over again, even in the hands of those, both in this country and elsewhere, who have been long in the business and are making lots of money out of it.

One day last week we were especially invited by Mr. Dintenfass to witness his latest release, called "His Indian Bride." Looking at pictures, as the reader knows, is no novelty to us, and now and again we are tempted to feel somewhat *blase* and disgruntled, especially when the neophitic know-it-all who has recently entered the game starts laying down the law to us. No such experience attended us when we were looking at the latest Champion film. Here we were gratified to see a very fine piece of photographic work indeed. Not perhaps flawless, but clean, nice colored images, showing care in exposure and development. And then the story: a simple and convincing one which we are confident will win the suffrages of the exchanges and the Independent exhibitors. A white man falls in love with an Indian girl, who becomes his bride. She is received by his family, but shortly is suspected of dishonorable conduct by her husband. Her pride revolting, she returns to her own people, whither she is followed by her husband who, having learned that his Indian wife is guiltless of the charges laid to her by a jealous white woman, begs her forgiveness and receives it. A very pretty, simple, little story that all can understand at first glance. There are not too many characters in the piece, which is worked out nicely. The acting is good and natural with both Indians and whites; the interior scenes are nice and refined, and the entire picture constitutes a very marked advance in Champion releases. We hope the Champion Company will go from success to success.

GREATER NEW YORK HAS A MODEL PICTURE HOUSE.

But You Have to Go to the Suburbs to See It.



THE "T. N. F." THEATER IN THE CENTRE OF ARISTOCRATIC FLATBUSH.

The "T. N. F." Theater was opened on Saturday, August 17, at East Sixteenth street and Newkirk avenue, Flatbush, and if the first two weeks of its existence are taken as a criterion of what the future is to unfold, this handsome little place of amusement is destined to a career of unbounded popularity and success. The owner is Ben. Title, secretary and treasurer of the Exhibitors' Advertising and Specialty Company, of 105 East Fourteenth street, New York City. He is generally well known in the moving picture industry and is the man with the proper personality, nerve and push to exhibit in a place like Flatbush. He has some excellent and original ideas on exhibiting and has always been identified with every movement for the advancement and uplifting of the moving picture business. He was vice-president of the old Moving Picture Exhibitors' Association and has fought his way up with the industry from its inception.

The absolute success of the "T. N. F." Theater is one of the strongest evidences of the welcome reception moving picture houses are receiving from residents of the exclusive residential sections and heralds the dawn of one of the brightest eras for the great enterprise. Figuratively speaking, the "open sesame" to new and undreamed realms has been discovered.

There is without a doubt no more aristocratic or select suburban residential section around the metropolis than is the exclusive Midwood section of Flatbush, and in the heart of this, surrounded by costly homes with beautifully laid out grounds, Mr. Title erected his building. When the word was passed around of what was happening, the residents were (to use an expressive term) furious, and they never hesitated to express their wrath and indignation at the "outrage." If Mr. Brown met Mr. Smith, the conversation usually turned to the new moving picture theater, and then both of them would give vent to their feelings, and could Mr. Title have heard the numerous uncomplimentary things that were being said about his pet project and the very warm climate it was frequently consigned to, he would have taken still further precautions to make the building fireproof. But the work went on and the theater was completed. The opening night was as grand a success as any great playhouse ever enjoyed, only on a small scale. Outside the doors stood a number of automobiles, and when these went, others came—they do things in style in Flatbush! Reel after reel the pictures went off and never was a playwright in all his triumph more happy than Mr. Title. And that is the way it has been every night since, and strangest of all is the fact that all of the grumbling Mr. Smiths and Mr. Browns have been seen there with the Mrs. Smiths and Mrs. Browns and the little Smiths and Browns. Never could a Methodist revival camp meeting boast of more converts to the Gospel than the "T. N. F." Theater can boast of to the moving picture.

You are saying: "How did it ever happen? How did such a complete metamorphosis ever take place in the minds of Flatbushites so that after first holding the place in contempt they are now to be seen there with their families?"

The secret of this success has been explained time and again in The World, and it is well within the power of any exhibitor. It is simply this: Meet the public fairly. Give them a beautiful airy place to come to; polite, considerate treatment; study your audience and give them the very best both in pictures and music, and when they see that you are laboring to please them they will find pleasure in coming.

In constructing and operating the "T. N. F." Theater nothing has been spared, as you will see from the following description: The front of the building is not overdecorated. It is as simple in its cream, gold and silver decoration as possible and harmonizes with the surrounding green lawn. The interior is finished in varying shades of green, with gold and silver trimming. The seating capacity is 300 and there are aisles running down each side, five feet in width. The ceiling is 25 feet high and has four large skylight ventilators. There are six electric fans placed on the side walls at regu-



INTERIOR "T. N. F." THEATER.

lar intervals, and these, with the ventilators, keep the hall always filled with fresh, pure air. There is a decided pitch to the floor and the seats are so arranged that every person has a full view of the screen. There is a pit at the foot of the screen the same as the orchestra pit in a regular playhouse, surrounded by a brass rail from which is draped a heavy velvet curtain, and in here is the piano as well as several hundred dollars' worth of mechanical effects. On both sides of the screen are imitation boxes beautifully draped and filled with palms. The floor is heavily carpeted and exquisite clusters of electric lights throw the place into instant and brilliant illumination. There are six exits and they are equipped with exit bar locks usually seen only in the large playhouse where the fire law requires them. A dainty dressing room with every accessory is at one side for the ladies and there is another opposite for men. Uniformed ushers are in attendance and refreshments such as ice-cream and cake are served to patrons in their seats or in an annexed parlor. Arrangements are now being made for the accommodation of automobiles and checks are to be issued while the owners are inside.

Chief Oliver of the License Bureau visited the place personally and expressed his highest approbation at what he saw. Nothing, in fact, that could add to the safety, comfort and happiness of the patrons of the "T. N. F." Theater has been left undone. A. H. M.

A TALK ON CARBONS AND THEIR MANUFACTURE.

By an Expert of the Charles L. Kiewert Company.

With the rapid development of motion picture apparatus and accessories and the constantly rising standard of excellence, there is more and more necessity for the operator thoroughly to understand the details of his art, which were a few years ago considered out of his range of interest. This is evidenced by the constantly increasing space which trade papers are giving to the technical side of the business. It is perhaps not too much to say that the carbon is the most important part of the motion picture equipment, as it must produce the light upon which the projection depends.

Theoretically, the electric arc carbon, in as far as light production is concerned, is merely a small body of white hot carbon. Considering the direct current arc: The current flowing from the arc into the negative carbon (electricity is always regarded as flowing from positive to negative) is accompanied by minute particles of carbon breaking away from the negative and rushing with tremendous velocity "up stream" and striking on the positive carbon, quickly raising a portion of it to white heat, in much the same manner as the blacksmith may by repeated vigorous blows, raise cold iron to a welding temperature. This produces the electric arc, which is, for picture purposes, always made by the use of carbon tips. A number of materials will produce the same result, but carbon is used, first, because the product of burning is a gas and does not either interfere with the subsequent operation of the arc, nor soil the lamp house with deposit; second, the light produced is of a substantially white color; third, carbon will stand a high temperature without disintegrating, and hence the quantity of light, which depends largely upon temperature, is increased.

Let us now see what requirements the perfect carbon must fulfil. First, it must be pure, as impurities might produce troublesome difficulties, alter the color of the light, or cause irregular burning. Second, the carbon must be uniform in hardness and composition to insure even burning and steady light. Third, it must be of the proper degree of hardness. The color of the light from a heated object depends on the temperature, running from red to white as the temperature increases. The temperature at which the carbon burns increases with its hardness. It has been difficult, however, to manufacture carbon giving an absolutely pure white light, on account of the fact that the harder the carbon, the more expensive the process of producing the carbon that will make a steady and even light. For this reason the ordinary picture machine lamp carbons are made very soft, and while cheap and easy to operate, produce a yellowish light and burn away rapidly.

It has been discovered, however, that certain chemicals placed in the core of a perfectly pure and uniform hard carbon, permit the arc to burn even steadier than the soft carbon arc, and give a whiter and stronger light. It is also found that the light is of a peculiar soft quality, which eliminates the sharpness so often produced by the ordinary carbons. This discovery was made by a chemist in the laboratory of one of the leading American manufacturers, who immediately made arrangements to manufacture and market the carbon, which we have named the "Bio." Although, on account of the absence of pure raw material in America, it was necessary to arrange for the manufacture of the carbon in Germany, it is distinctly an American product, and is another instance of the triumph of the American brain and energy over foreign competitors in the commercial race.

Another point of superiority of the "Bio" carbon is the extremely long life, which is from 25 to 40 per cent. greater than that of the ordinary projector carbon. This naturally follows from the hardness of the "Bio" carbon and is accompanied by another advantage, viz., that the arc operates at a higher voltage and, consequently, greater length. This makes it easier to keep the lower carbon from getting in the way of the light from the upper, and throwing a "ghost" on the screen. On account of the fact that there are a great many machines which cannot be adjusted to the voltage required by the high voltage carbon, the "Bio" carbon is also manufactured in a low voltage grade, which, while lacking the unique qualities of the high voltage grade, have several points of superiority over other soft, or low voltage, carbons now on the market.

The process of manufacturing the "Bio" carbons is interesting and instructive: As stated before, purity is of foremost importance. Only one commercial source of absolutely pure carbon is available. This is the soot produced by burning resin, with an insufficient supply of air. Carbons made of pure soot are the hardest carbons obtainable, and, as stated before, hard carbons have heretofore suffered under considerable difficulties in manufacture. The "Bio" process has, however, eliminated these difficulties and for the first time made possible the manufacture of a thoroughly satisfactory carbon of this quality. Germany is the only country where a cheap, pure soot of the required character can be economically obtained. It is this fact that has made the product of the German manufacturers famous throughout the world. "Bio" carbons are made in the largest and best known carbon works in the world, under the supervision of a chemist representing the American house, and go through the following processes:

The raw material is finely and evenly pulverized in special mills, and any particles of iron which may have been ground from the rollers by the great pressure, are removed by powerful magnets. It is then mixed with a binder, of refined tar, chemically freed from any traces of mixture. The mass is next passed between steel rollers, with case-hardened, polished surfaces, and then formed by power hammers into blocks about twelve inches in diameter and sixteen inches in height. These blocks are then placed in hydraulic presses, working at 3,000 to 6,000 pounds per square inch pressure, and pressed through a die of the required diameter, which is fitted with a needle in the center, which forms a star-shaped core. In front of the die is a disc which bears on its edge the words "Bio, Germany," which are thus impressed in the surface of the carbon. These tubes are cut into pieces about one meter (39 inches) in length, and rolled down a perfectly smooth, flat surface, thus straightening themselves. They are then made into bundles which are packed in fireclay crucibles and surrounded with powdered coke, to exclude the air. These crucibles are then subjected to a temperature of 2,500 to 3,000 degrees for ten days, in furnaces of special and uniform diameter, pointed, and the core is filled with a secret compound. The carbons are then dried and packed and shipped to America.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $1.00.



"Like old times," says I to myself, says I, one morning last week when I meandered through the purlieus of Columbus avenue, New York City, round about the "hundreds." Overhead the fearful and wonderful Elevated pursued its thunderous course; round about me were the housewives of this section of the city, making their purchases in preparation for their Sunday dinners. "Lord Sakes!" I can hear some of you saying, "What has all THIS to do with moving pictures?" Now, be patient, all of you, and I will tell you. It is a very curious feature in the history of any industry that expansion seems to take, or rather follow, a certain definite law. You start a business, and you open shop or a little plant near the center of things. Then, as things prosper with you, you get a few miles out towards suburbia, and then, when more prosperity comes, you take the "bull by the horns," run right into the country, and build a big factory. Myriads of businesses have started and flourished this way.

* * *

The "Imp," or Independent Moving Pictures Company of America, to give its full and lordly title, is, I imagine, in the second stage of this process. The factory has jumped from Fourteenth street to 101st street. Some time ago, when I said nice things about my friend Carl Laemmle, the gentleman at Chicago who writes those very ornate and arresting advertisements, returned the compliment by saying nice things about me. He said I was one of the deepest students of the moving picture on earth. So I am. That is why I penetrated into Columbus avenue and 101st street last Saturday morning when the local ladies were buying their meat, and vegetables, and other things, for Sunday's dinner.

This is not the first time by many dozens that I have traced an industrial concern into an industrial neighborhood. As I have already said, the Imp Company is probably in the second stage of its career. By this time next year, it will probably be building, or have built, a factory some twenty or thirty miles up the Hudson. I hope it will. For if it does, it will surely be symptomatic of the spread and growth of the moving picture business as a whole: a consummation most devoutly to be wished. Prosperity for all, is my motto.

"Like old times," I repeated to myself when I got into the loft building, one floor of which—and a very large floor it is—is occupied in the making of Imp positives. A very considerable part of my life has been passed in the photographic dark room, and though of late my lines have been cast in other directions, yet I always feel happy when I get in an eerie-looking apartment which is illuminated by ruby-colored lamps. So I was quite at home when, after a preliminary look around the offices, projection rooms, developing rooms and other parts of the great floor at 101st street and Columbus avenue, New York City—I say I was quite at home when at last I found myself in the Imp Company's dark room with a staff of help busily engaged in the developing, washing, and fixing of "Imp" positive films. A nod to "Doc" Willat, a "How do you do?" and then I began to ply the man in charge of the developing, as to what developer he used, how long he developed, how he washed, fixed, etc., the lengths of the positive pictures wound on the rectangular frames that are inserted into the various solutions, one after the other, etc., etc. Verily, it was like old times, taking me back to a period in my life when I used to do the same kind of work.

* * *

Mr. Cochrane, looking bright and well after his recent holiday, was proud of his plant and the rapidity with which it had been got into working order. How many thousand feet per day the plant is capable of turning out, perhaps I had better not say. Anyway, here was visible evidence of the reality of the Imp Company's activity in the making of moving picture positives. Everything going at high pressure; everybody busy; the talk being of future expansion: a state of things which is certainly good. Unquestionably the Imp Company has made good in the production of their pictures. It seems only yesterday that they were talking about making pictures. Then, in a flash, they were installed at Fourteenth street; now, they are at 101st street. By and bye, I predict they will be in the country with a specially erected plant.

* * *

There is something about the development of the photographic positive, whether on film or paper, which seems never to lose its fascination. Come to think of it, it really is a wonderful thing, that from a whitish surface, in a dark room, the application of a colorless solution should produce a beautiful image. Nobody who has ever got the fever and the excitement of developing, whether it be on the large scale or the small scale, ever takes leave of the delight in seeing an image grow under his hands. Moreover, speaking from the point of view of the practical worker, there is always a pleasure in the completion of such a picture. You feel, in a small way, something of the emotions of a painter or a sculptor, who by his own hands, fashions a statue or a painting out of inert material. It is, in a sense, creative work, for you are to some extent producing something, if not out of nothing, at any rate out of what looks like, **ab initio**, very unpromising, very unplastic material.

Of course, in the making of moving pictures, you have many disappointments. The raw stock is not always good and reliable. It fogs, or gives spots. Its sensitiveness is not uniform, and so you are bound, in the nature of things, to have a certain proportion of failures. Everybody who has had anything to do with the making of moving pictures, knows that this is inevitable. But, on the other hand, your successes atone for, or obliterate, your failures. It is a nice feeling, that of having charge of a moving picture dark room and turning out thousands after thousands of feet of good, regular, well-exposed, carefully developed positives. It compensates for a lot: for immurement in a dark room, and working in a dull red light, and by no means the healthiest atmosphere. You feel that you are ministering to the pleasure of countless thousands by means of the little pictures that you are developing so nicely, cleanly and neatly.

* * *

These, dear brethren, were some of the reflections that passed through my mind when making an inspection of the Imp plant, the other morning. All concerned in the erection of that plant are distinctly to be congratulated. It seems to be efficient and practical: I am not going to say that it is the best plant in existence, but it is away ahead of many others that I have seen—older plants and larger plants. It will do all the work that it is said to do, and do it well. And now, friend Cochrane, if, by this time next year you are not in charge of a specially erected plant away in the country, with an infinitely greater capacity than the one you have just started in, I'm a Dutchman. So go ahead, Thomas D.

LITTLE THINGS.

It is easy to build a big, beautiful theater with long projection, comfortable seats and other things to make it pleasant for patrons, but after it is done not all managers care for those patrons and add to their comfort.

For example, Keith & Proctor have had ice water passed all through the Summer, and that, too, when an announcement slide plainly says that all service is free. The attendants are polite and watch very carefully that one patron does not interfere with the comfort of another.

Labor Day the Fourteenth Street Theater was filled to the topmost seat in the topmost gallery. It was warm, too, up in that loft, but it was that or nothing a good part of the day. A man would remove his coat. Instantly an attendant told him to replace his coat or leave the building. A lady would not remove her hat. She heard the same whisper.

These little things are mentioned as suggestions for others who may not be as well situated. It can be done in any theater. It only requires a spinal column of a little greater consistency than gelatine. The law is on the side of the management and anything that interferes with, or annoys, a patron should be ruthlessly suppressed.



"Fitful Peggy" (BiBograph).—A rather entertaining film in which those commendable traits of character, truthfulness and honesty, are graphically displayed. Peggy speedily makes everyone thoroughly acquainted with her strict adherence to both. Admirers find that she will tolerate no trifling, and though she may be awkward and unacquainted with usages in the new society to which she has been unexpectedly introduced, the vigorous way she has of making those who try to take advantage of her understand that they must keep her distance causes them all to seek cover. There is life, action, and what may be termed freshness in the picture. It is staged and photographed in the usual Biograph manner, and adds to the program a touch of originality.

"The Anarchistic Grip" (Lubin).—Imagination is often responsible for a good many things that provide plenty of thrills, but are not so. Here is a clock salesman's grip, containing samples. A tramp steals and when he hears the ticking inside imagines it contains an infernal machine. It is passed along to the police and they handle it very discreetly, each preferring that the next fellow should be the one to investigate its contents. Fortunately the salesman comes in to report the theft of his samples and the excitement ceases when so common a thing as a clock is exposed to view. The humor in this picture is contagious and it becomes funnier every minute, as the film runs.

"The Dream Pill" (Lubin).—A story with a number of funny trick effects. The pill is guaranteed as a sure cure for nightmare, and the tramp who takes the first pill is so suddenly transported to a new world, where adventures strange to him follow in rapid succession. It is a lively comedy and the numerous changes and surprises keep the interest at high pitch throughout.

"The Indian Raiders" (Selig).—An Indian picture which so faithfully reproduces the actual life of the plains that one wonders at the accomplishment. It is, perhaps, not too much to say that Selig has succeeded in transferring to the films the real life of the West, that mystical thing which is so baffling to the reproducer and yet so apparent to all who have seen it. Reproduction is likely to contain something of the personality of the reproducer, regardless of his endeavors to keep himself out of his work. Selig has accomplished this and this picture is presented as a transcript of an actual occurrence which typifies much of the life of the past and preserves in permanent form scenes which have gone never to return.

"The Affair of an Egg" (Biograph).—A humorous hit at two things; first, the practice of writing on an egg or some other article, asking the finder to write and second, the present custom of putting eggs in cold storage for indefinite periods. The man who got the egg replied to the woman who put her address upon it. But the denouement is different. The egg had been in storage for twenty years. No further description of what happened is necessary. There is a sparkling quality to this picture which makes it even more attractive than its title seems to warrant. The producer has given evidence of his ability in extracting fun from a cold storage egg.

"Muggsy Becomes a Hero" (Biograph).—This vigorous individual appears again as the protector of two lone spinsters set upon by tramps. Muggsy looks as though he had encountered a thrashing machine when he appears after the disturbance; but the tramps have to be carried away on stretchers. If his sweetheart was disposed to give him the cold shoulder once, she is justly proud of her hero now. Muggsy has successfully redeemed himself from whatever stigma attached to him before.

"The Man Who Died" (Lubin).—To have a supposed deceased brother appear unexpectedly and turn one out of the house where one is enjoying one's self is disconcerting, but this situation is the climax to a good story put on the screen by this house. Usurpation of a paralytic's house and complete possession when it is supposed that the unfortunate man is drowned. Then comes his reappearance, perfectly cured, and bringing with him a bride. The usurping brother is, in his turn, superceded and the cured paralytic and his bride enjoy their new found happiness.

"Won in the Fifth" (Melies).—Possibly exceptions will be taken to this picture because it represents a minister engaging in a boxing bout, even though for a worthy cause. The scene in the ring is lively enough, and the gratitude of the old fighter when the clergyman gives him the money is good to see. Ultimately a love story develops between the fighter's daughter and the young minister. Many will think a mistake has been made in representing a minister in the ring. Aside from that the film is harmless and sufficiently attractive to hold the interest of the audience.

"The Road to Richmond" (Selig).—A stirring war picture, including numerous incidents all told mid the roar of cannon and the smoke of battle. These war pictures of Selig's have a touch of reality, a sense of something beyond the picture, difficult to define, yet felt plainly enough by everyone who sees the films. They all possess a touch of life, or something closely akin, that lifts them out of the realm of cold reproductions and makes them seem to be portrayals of the actual scenes. This is one of the best of the numerous war dramas offered by this enterprising house, and it is no wonder the audience bursts into applause when the last scene disappears from the screen.

"The Man Who Learned" (Edison).—A very practical as well as useful film. Comparatively few can ever visit the dairy farms, but literally hundreds of thousands will see this picture and will acquire an almost first-hand knowledge of the conditions which exist about the source of the milk supply. Not every dairyman has an object lesson in a sick grandchild to enforce the arguments advanced by those who favor improved methods; but perhaps the experience of this gentleman will be emphasized over and over as the film is shown successively to people all over the country. It is impossible to know too much about these matters and to get a really practical story of this sort on the screen is to enforce needed lessons in the sanitary production and distribution of milk. Incidentally it may be noted that the second series of pictures, showing how the work should be done is a partial explanation of the advance in price. The film, therefore, conveys valuable information in two ways. It shows the dangers inseparable from the old order, and partially explains the recent advance in price. It would be difficult to think of a picture that could give so much information and do it in such an entertaining way.

"Saved from Ruin" (Pathe).—A story of Monte Carlo which depicts graphically the dangers of the gaming table. Happily, however, the difficulties of this gentleman are overcome and he is placed upon his feet again by a generous friend. A bit of suggestiveness enters into it, but the possible taint is wiped out without injury to anyone and the benefactor gains a charming wife.

"Deer Hunting in the Celebus Islands" (Pathe).—A beautiful reproduction of the scenery of the Celebus and a graphic reproduction of some lively deer hunting scenes. The photography of this film is exceptionally clear and the view points are chosen with consummate skill and artistic knowledge.

"White Man's Money, the Red Man's Curse" (Kalem).—A careful study of the effects of the contact of the whites and the Indians and the influence the whites exert. Money is made the motive here, but it might quite as easily be something else. The study is carefully done, and the dangers which beset the red man when he comes in contact with the white man are graphically presented. The picture, apart from its present interest, has a good deal of historic value.

"A Life for a Life" (Vitagraph).—A lesson repeating once again the oft told story that love will conquer the hardest heart. Here is a convict made morose and sullen because a tame rat, his only friend, was killed. But by reason of kindness shown him by different individuals he overcomes those ugly tendencies, and his whole nature changes. And eventually he proves his sincerity by dashing into the flames and rescuing a child from certain death at the risk of his own life. The picture is dramatic, and emphasizes again the molding power of love.

"The Millionaire and the Ranch Girl" (Essanay).—A love story between a young millionaire and a Western ranch girl

is not exactly a novelty, yet in the hands of the Essanay's company of capable players it assumes fresh interest. The situation of the letter, with the postscript torn off is really the basis of the story, and affords an opportunity for some clever work. It is, perhaps, as good as any Western story of recent date, and the denouement, when the millionaire compels his agent to admit his own duplicity supplies an intensely interesting climax. The love affair between the young man and Nellie is, of course, a necessary finale. The picture is good, and contains enough human interest to hold the close attention of any audience throughout its length.

"Calino Takes New Lodgings" (Gaumont).—A comedy with much of life in it. Why Calino takes new lodgings, and how he does it supply sufficient interest for a funny film.

"Maggy Hoolihan Gets a Job" (Pathe).—A humorous skit detailing the experiences of a freshly landed Irish girl, while seeking for a job. She tries several, but doesn't quite seem to fit. Then Clancy, the policeman, decides to marry her, and let her take care of his ten children. The curtain may safely fall at this point. Imagination will supply any details that may be required for the future. Anyhow, she puts it up to Clancy to accumulate the fortune she expected to find when she landed.

"The Wrong Box" (Vitagraph).—To get a pair of pajamas instead of a box of cut flowers and be asked to wear them at a reception is enough to arouse the temper of any girl. And unless he happened to stumble on the mistake it can be easily understood how mystified he would be in attempting to explain the young woman's sudden coldness. This situation is admirably worked out by the Vitagraph players and serves to make a humorous film of more than common interest. The girl had the art of making a monkey of the young man down to perfection. Any who are seeking suggestions for a similar performance can see this film to advantage.

"A Summer Idyl" (Biograph).—A picture that is different, so different that one is disposed to rub one's eyes to see if the scenario writer has actually dared to introduce an innovation and give a picture a new ending. Here is a city man who goes to a country in a huff, falls in love with the little country girl in the same old way, and then—well, the lure of the city is too strong, he goes back to his former sweetheart, leaving the country shepherdess to fill her grandfather's pipe and chase her sheep across the bridge as of yore. Of course she cries a bit. It needs a few tears to express the shattered emotion, but she accepts the inevitable with good grace and cuddles under her grandfather's wing in a very satisfactory and re-assuring way. So much for the story. The pictorial part is notable. The farm scenes were made while the farm operations were in progress. The harvesting scenes are faithful reproductions. The only criticism the writer has to offer is that the horses haul that reaper and binder faster than they do when actually at work. The machine would not stand such rapid motion. It couldn't. The reciprocating motion of the knife would tear the machine to pieces if it went long at that pace. The scene where they are loading the grain is an excellent reproduction. It is a picture worthy preservation. The man on the load knew what he was doing, he loaded the bundles right. Some farm scenes are carelessly composed, and not infrequently are wrong, but these deserve commendation for their accuracy. The tones in the picture are excellent. There it no soot and whitewash, but a soft gradation which is good to see and adds much to the pictorial effect. It is a notable production. And yet, it must go at the close of a day while poor vaudeville acts stay on.

"Who is Boss" (Pathe).—A rough house picture, offering a different version of the old mother-in-law joke. The man, after he has turned the whole house topsy turvy, and has thrown it out the window on the head of an inoffensive bilnd beggar below, stands amid the ruins and announces with much bravado that he is boss.

"Zoological Gardens in Antwerp" (Pathe)—Well photographed and accurately tinted pictures, illustrating the zoological gardens in Antwerp. Many interesting animals and birds are shown, most of them in motion, which adds greatly to their attractiveness. The views in the monkey house are worthy a film by themselves, they so faithfullly depict the characteristics of these strange creatures. The flight of the flamingoes is least satisfactory. They are so near the camera they blur in flying.

"Led by Little Hands" (Selig).—A tale that brings the tears. For nine long years the man mourns for his daughter, and she longs for him. Then the children wander away and find the grandpa quite by accident, and what he does for them will put strange, new ideas into the heads of many youngsters who may have a grandpa. Then comes a reunion, and grandpa and the kiddies go to sleep with the doll and the pony, quite filling the great arm chair where grandpa has sat so many hours alone. Somehow this touches the emotions so deeply that the tears rise unbidden, and not many eyes in the house were dry.

"The Big Scoop" (Edison).—A newspaper story, based upon the importance which is attached to a news story which no other paper has. Everything is a story in a newspaper office, by the way. The scenes here are realistic, those representing the interior of the newspaper office being made from life. The reporter's progress through New York's banking section is interesting and is a faithful reproduction of that section of New York. Then come the working out of the details of the way the story was obtained and what it meant to the reporter, to the paper that published it and to the wife of the reporter who waited for him at home long and anxiously. Newspaper stories are, as a rule, distorted, but in this instance the story seems to have been worked out with care and with attention to details. While not all newspaper offices are alike, there is a certain similarity in them all. And the views showing the interior of one here may serve as indicative of all daily offices. The life will, therefore, be interesting to those who are unfamiliar with it and will afford an insight into the way a daily paper is put together.

"Chew-Chew Land" (Vitagraph).—A story that will please the children. In a dream a little boy visits Chew-Chew Land and the many wonders he sees there are duly related to his mother in the morning. And they are wonders, too, each one more remarkable than the last. Wriggles, the guide, very carefully points out all these marvels and the little boy's eyes grow big with wonder as they go from one to another.

"A Rough Weather Courtship" (Vitagraph).—A story of courtship on shipboard, with a pretty widow, various attentive passengers, the captain and seasickness as the principal actors in the little drama. When the mal de mer drives all the passengers below the captain discovers that he has a chance and before the others appear above the decks he has secured the prize and has her fast. He is master of courtship as well as his own ship.

"A Dog on Business" (Essanay).—Yes, it was, but it brought the tramp, and perhaps it is not too much to hope, the hungry, homeless cur that inspired the brilliant thought, something that at least made them more comfortable. One after another, all sorts and conditions of people, pay their fee, take a dog and go around to the advertised house to claim the reward. Finally they all got there. Then the perpetrator of the thing wanders around to see the fun, and he sees it. The ending, when the bull pup the Jew took around grabs him by the seat of the trousers and refuses to let go, is fast and furious. There is enough novelty and originality in this to suit any who want something alive and out of the ordinary run of films.

"Mama's Birthday Present" (Kalem).—Whenever you intend to give your wife a birthday present of a dog, either don't hide the beast in a closet, or else tell your wife all about it. Here is the story of a man who failed to do either and the complications supply a quarter hour of very lively fun. It worked out in the end without serious damage, but the agonies suffered by those most interested are amusing enough to please anyone excepting a chronic grouch. It might be that a chronic grouch would be helped, if not cured, by this picture.

"Ingratitude" (Urban).—Not a pleasant picture to see, yet one unquestionably too true to life. Over and over again men have found how unwise it is to give their property to people in return for a living and this film graphically illustrates that fact. But a band of revolutionists begin a series of depredations and the ungrateful son is severely used, losing all he has. Meanwhile the abused old man has been favored by fortune, and forgets the past, succoring the ruined man far beyond his just deserts. It is scarcely necessary to attempt a criticism of a film of this type. It represents a condition that exists in more than one instance, making plain its meaning. Scarcely anything else is needed. All the same it is not a pleasant subject, suffering in this direction because it tells the story so well.

"The Gambler's Wife" (Pathe).—Not every gambler has a bad dream at the critical moment in his career that exerts a powerful influence toward reformation, nor does every gambler have a wife who can go in and clean out the winners like this one; hence, the film presents novel conditions that serve to increase the interest. Then comes permanent

reformation, which is the proper ending for this sermon on the screen. Such preaching as this should exert a beneficial influence.

"Military Kite Flying at Rheimes" (Urban).—For ages kites have been toys, yet here are scenes showing how effective they may become when constructed upon a large enough scale to bear heavy loads. The scenes here depicted represent how useful they may be in war. The way they are put together and handled are interesting features well worth seeing.

INDEPENDENT.

"Hazing a New Scholar" (Defender).—A reproduction of a hazing scene which in days past has had a counterpart in more than one college. The unfortunate youth recovers, is made a member of the inner circle, and is assured that he can assist when the next new student arrives and is initiated into the picturesque thoughtfulness of college hazing methods.

"In the Days of the First Christians" (Film d'Art).—Here is a thousand feet of beautifully tinted and toned film, representing the persecutions in the days of Nero when Christians were disposed of by subjecting them to every species of cruelty which the diabolical mind of the torturers could devise. The story is of a girl who is saved from crucifixion by a self sacrifice which appeals very strongly to the sympathies. It must not be considered that this is a pleasant film to look upon. Quite the contrary. But it does convey a reasonably accurate impression of what it meant to be a Christian in those times, and it reproduces ancient Roman scenes with a fair degree of accuracy. Much good work has been done upon it, but after one has seen it, the impression is so strong that one almost wishes one had never seen it. The suggestions of the film are all too horrible to be pleasing.

"The Caprice of a Dame" (Ambrosio).—A love story, with a disturbance introduced in the form of a high-born dame who induces a simple-minded shepherd to make love to her. But the separation ends in a reunion and probably happiness afterward.

"Fricot Has Lost His Collar Button" (Ambrosio).—And because he can't find it everything is turned topsy turvy in general demolition proceedings. The housekeeper interposes while the wrecking process is at its height and Fricot is handled in a manner befitting the occasion. Then as a climax to all this confusion and ruin the button is found in a button hole in the collar.

"The Snorer" (Atlas).—A comedy well worth seeing, purporting to be the experience of a man who was unfortunate enough to snore. What he got, and how severe was the application should be a warning to all similarly afflicted mortals who insist upon disturbing the peace of their neighbors with the most disagreeable of all noises. And when, realizing the oft repeated fact that in only one place is there rest for the weary he hies himself to the cemetery. Even the slumberers there arise and eject him in no uncertain manner from the domain which is rightfully their own.

"His Indian Bride" (Champion).—An Indian picture that is different in that it graphically represents the true worth of an Indian girl, even when her husband accuses her of things of which she is not guilty. Eventually, however, the man's haughty mother and sister relent and the cruelly abused wife is sought by her husband and brought home amid general rejoicing. The picture contains so much of human nature that it touches the emotions deeply and one almost wants to administer to the mother and sister their just deserts.

"The Moonshiner's Daughter" (Nestor).—Romance seems to be a necessary portion of the life of a moonshiner. Moonshiners always have pretty daughters, too, most of whom are languishing for some bold man to appear and love them. Considerable interest attaches to this film, partly because of the love story connected with it and partly because of the grim illustration it gives of the life of the moonshiner and how dangerous it is for a stranger to wander near an illicit still. Fortunately, perhaps, for all, the stranger here depicted lacked sand and the lovers eventually overcome the objections of the girl's people. Loving a moonshiner's daughter, under the conditions here presented would not be an especially attractive pastime.

"For the Sunday Edition" (Imp).—A melo-dramatic newspaper love story, of a somewhat dime novel flavor. The reporter, captured, is helped by the girl who leads the gang. He sends carrier pigeons to his office, which squares well with the story. But the inference is that the girl, in summoning assistance, sends to the office one of her own carrier piegons. Just where did she find a pigeon so intelligent that it could be sent at will? The knowledge would be extremely valuable. There is plenty of action in the story, and heart interest is supplied by the heart of the maid responding to the heart of the man, as it was in days of yore.

"The Great Marshall Jewell Case" (Defender).—Hidden and overlaid, perhaps, by the consequences of criminal surroundings and influences, there is in every heart an unmistakable impulse to a better life.. If right influences are brought to bear these impulses will develop until they produce a complete change of life. Ruth, in this story is inured to a life of crime, yet because she is shown a kindness when she had no reason to expect consideration she leaves her old life and begins anew. Long after her benefactor finds her and their two hearts meeting in mutual recognition and trust, they bury their past and together look forward to the future. The picture is simple. It tells a simple story; yet it is dramatic in its suggestion and appeals strongly to one's sense of right because it seems to supply additional proof that the struggle upward of the good in the human heart is not in vain.

"That Letter from Teddy" (Defender).—Represents the discomfiture of a jealous husband who suspects his wife and is introduced to an unknown brother-in-law. The picture presents an old subject, and offers no novel reason for doing it.

"The Right Girl" (Imp).—A love story of an heiress incog, receiving the attentions of a young man who is looking for her and doesn't know he has her. It is a love story, told in quite the same old way, with few embellishments or additions. But because it deals with an affair of the heart possesses a degree of interest out of proportion to its dramatic qualities.

"King of a Day" (Film d'Art).—Albert Lambert, a notable French actor, plays the part of Masaniello, a leader of the people, in a masterly way. Driven mad by a poison administered by an enemy, he marches down the street, compelling all to do homage to him. Torn to pieces by the mob, his enemy sheds a tear over his body and reimposes the taxes against which he rebelled. The excellent acting in depicting the madman is a dramatic triumph for the motion picture and presents some of the remarkable possibilities of the picture when in the hands of a master producer. King for a Day is one of the best films that have come from the Independents in many weeks.

"Aunt Tabitha's Monkey" (Lux).—For a joke a man is substituted for a woman's pet monkey. The humorous situations that develop represent interesting possibilities.

"The Selfish Man's Lesson" (Lux).—It was only a dream, but it was effective in showing a man the sin of his selfishness. And because of that he changes the whole course of his life.

"The Night Rustlers" (Bison).—A Western yarn of rustlers and cowboys, with love making introduced on the side and some brilliant horsemanship as a feature. The story is good enough of its class, but coming with so many other cowboy stories it fails to receive the attention its merits might actually warrant. If this liberal output of Wild West and cowboy pictures, all good in their way, were interspersed with some of equal activity, but in a different vein, it would be better for the patronage at some of the theaters where there has been a surfeit of such scenes.

"A Fresh Start" (Thanhouser).—A melo-dramatic recital of a chauffeur's sudden reform and a thrilling rescue of a girl stolen by men who expect a ransom. He takes the subsidized chauffeur's place and drives the lovely duet to the police station. As a reward he gets a life position, so favorably do the fates conspire in his behalf. Pictures like this might serve as an encouragement to reformation, but it is better to consider them as a species of entertainment, not to be despised, and yet, on the other hand, not to be accepted too literally.

"The Little Drummer Boy" (Great Northern).—A war story of Napoleon's time, developing some genuine thrills, but having a melancholy ending. The captured drummer boy, from the hostile camp, gives the alarm that warns Napoleon's soldiers of their danger. But he is killed, and his reward, though bestowed by Napoleon himself and the greatest that can be bestowed, lies unheeded upon his breast. The artistic merit of the story is undeniable and the actors perform their parts admirably, but as the film disappears leaving only the impression of the poor little dead body, decorated with the coveted cross, one cannot prevent a choking sensation. The picture is so realistic that this occurs entirely unbidden.

"Fabian Hunting Rats" (Great Northern).—The comedian is represented in another picture which possesses merit as a comedy. It is funny, so funny, indeed, that more than one commented favorably upon it. This comedian is an addition worth while to the motion picture fun makers and his work should be duly appreciated.

"The Matinee Idol" (Powers).—A portion of this picture, at least, is taken from a scene in David Garrick, where the actor attempts to cure a stage struck girl of her infatuation for him by appearing at a dinner drunk. The denouement is different, but so far as this portion is concerned the scene is similar. The combination of circumstances by which a society girl is discovered by her lover in the rooms of a popular actor makes a story of unusual human interest and develops some interesting situations. But when explanations are made the fault is seen to be hers. The Powers company has worked out the various parts with much discretion and have made an interesting film.

"The Little Blind Girl" (Eclair).—A very tender and emotional drama, centering around an unfortunate blind child, who has been cared for by her mother's sister since the mother died. There is the possible introduction of a new mother into the home, which causes complications. However, the bride-to-be reveals a greatness of soul which causes her to renounce her possible happiness in favor of the aunt. There is a thrilling rescue from the front of a locomotive by the aunt, which stirs one's emotions. Then comes the renunciation and the disappearance of the bride as a train starts. It seems a bit twisted, but nevertheless it is so strongly emotional that it makes the eyes moist before it closes.

"The Last Chance" (Eclair).—A comedy representing the adventures of a convict who escapes, is baked in a huge loaf of bread, escapes again, but is eventually captured and returned to his cell. He lost his chance by making the plunge into the dough trough.

"You Saved My Life" (Imp).—A lively film with a series of interesting complications. Motion pictures come into the riot of misunderstanding and it finally ends with a double wedding. If, however, outside appearances count for anything the young man who married the ugly sister in return for the saving of his life apparently paid dear. However, as beauty is only skin deep, and homliness the same, it is possible that something of the singed cat attaches to the lady, and she is better than she looks. It is a long list of comical misunderstandings and holds the interest throughout.

"Judge Ye Not in Haste" (Yankee).—A strongly dramatic film which represents what a mix up fate may have in store. In this instance a perfectly innocent wife is misjudged for years, until finally the husband is made to see the error of his misjudgment and takes her back. The spectacle of the wife living on, and supporting herself with her needle, confident that eventually she will be set right is one of those strongly dramatic features which appeal to every person, particularly those who are insistent upon fair play.

"Western Justice" (Bison).—Perhaps there was justice, albeit of a very rough quality, in the early days of the republic in making horse stealing a capital crime. In this picture a specimen of this stern justice is represented. When the cowboys return it is safe to say the thief will never steal any more horses. They considered it one of those unpleasant duties they were obliged to perform, and they did it effectively and grimly as befits punishment for a crime so heinous.

"The Girl Next Door" (Powers).—A love story between a dancing girl and an artist, with a wealthy man as a suitor for the girl's hand. But when she discovers her portrait in the artist's studio she tears up the rich man's proposal and marries her lover.

"The Inconstant" (Powers).—Inconstancy such as this gives rise to humorous complications, and when a man falls in love with first one daughter, then the other, and finally with the mother the funny possibilities may be imagined. The mother finally captures him and presumably all goes well.

"Mother" (Thanhouser).—A little domestic tragedy which shows how boys are sometimes driven from home and what results from it. First, the unfortunate lad enlists one's sympathies at the beginning of the picture. The lonely mother, waiting for her son, holds them, and eventually the old woman unjustly accused of shoplifting works still stronger upon one's sympathies. Then comes the recognition and reunion after the long years of separation. It is a picture that goes direct to the heart and makes one put himself in the place of all the characters. Perhaps that magic word mother, is the key to the whole situation.

POWERS PICTURE PLAY NOTES.

During the past week the Powers Company sent a corps of camera men and assistants to Mexico to take pictures of the Centennial Celebration in that country. These camera men have been on the hustle lately. Just a week ago they returned from Cheyenne, Wyo., where, under the direction of the Powers Company, they have been taking pictures of the Cowboys' Reunion, and last week several of them went to Cincinnati to take photographs of the Ohio Valley Exposition, grounds, parade, etc. The Powers Company report that the negatives from these various celebrations and also the films of the Buffalo Bill show which they are now working on, are all fine photographically and otherwise.

This company, during the past several months, have made great strides in producing pictures. Their product to-day is good. The alterations in the plant are about completed and they now have a capacity for turning out about 200,000 feet of film a week.

Several new members have been added to the stock company, amongst whom is Harry C. Myers, for some time past the leading man of the Lubin Company, who has made hits in all their feature films; also Miss Anna Leech, who will play parts.

AT ISSUE WITH T. R.

By A. A. Gotshall.

During the week of August 23, 1910, there was held in the city of Cheyenne, Wyo., under the direction of the Business Men's Industrial Club, a Frontier Celebration, being the fourteenth annual, and also, in all likelihood, the last event of its kind, and therefore presented on a scale of magnificence and magnitude not heretofore attempted.

Against his first determination, Theodore Roosevelt, the greatest American citizen of to-day, was persuaded to accept an invitation to attend this wonderful presentation of Western frontier life as it really existed in times gone by, by a committee of business men representing the Cheyenne Industrial Club. which met T. R. at Khartoum on the day the Mighty Hunter first emerged from his trip through the African jungles.

In fulfillment of his promise to attend this presentation of the wild glories of a vanished Western border, he arrived at Cheyenne on Saturday, August 27, as the guest of the entire Western population in Cheyenne assembled.

After reviewing the wonderful parade of cowboys, cowgirls, Indians, etc., he witnessed at Frontier Park a performance so wonderful in its stirring Western scenes and frontier events, as to call for a general summing up by the illustrious Teddy himself, as follows "The greatest frontier spectacle that could possibly be staged upon the face of the earth in 1910."

Working under exclusive contracts with the Cheyenne Committee in charge of this great Indian and Cowboy Frontier Celebration, was The Tournament Film Company, of Toledo, Ohio, a film producing company which devotes its entire time and money and energies to the exclusive production of instructive and educational films.

With its eight or ten men upon the ground taking motion pictures of this great Western spectacle for future production, the manager in charge of this corps of skilled moving picture photographers, takes exception to a certain portion of Mr. Roosevelt's speech, delivered as the opening number of the Frontier Celebration, in which he spoke as follows:

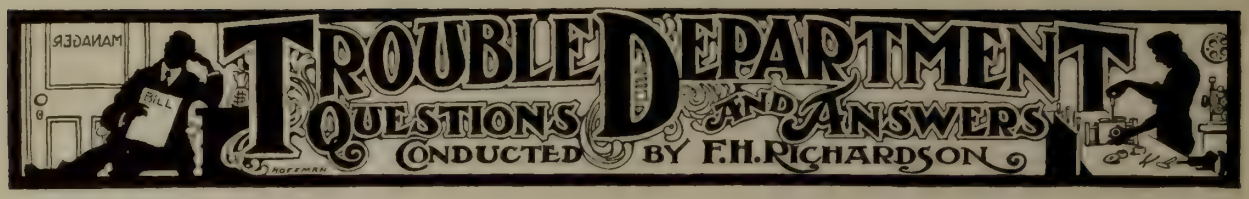
"The artists who saw the picturesqueness of the backwoodsman lacked the genius adequately to commemorate it; while the artists of real ability unfortunately had their eyes turned toward Europe, and lacked the robust originality—which the novelist Cooper showed—to see where the chance lay to do a great work. But in our generation, for our good fortune a great artist arose who was capable of seeing and of recording the infinite picturesqueness of the life of the plains and the Rockies.

Lauds Artist Remington.

"Of course I speak of Frederick Remington. He was one of those Americans who by his achievements distinctly deserved well of America.

"In Remington's pictures all the most vivid and characteristic features of the Western pioneer life which is just closing were set forth, and he has commemorated forever the men of the plains and the mountains as they actually were."

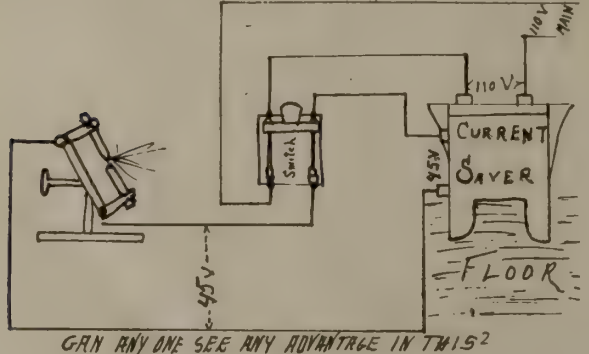
Without in even the slightest degree wishing to dim the lustre of Mr. Remington's fame and achievements, we fully believe that the motion picture producers should at least share the glory attributed to Mr. Remington. He was an artist, fired with all the artistic imagination and genius for color which he so aptly injected into his wonderful pictures; but, after all, only human and reproducing upon his can-



A Bunch of Them.—Ohio (town suppressed by request) hands us the following neatly tied bundle: "Will you kindly answer the following: (1) On a level floor would it be necessary to raise the machine above the seats? (2) Is the gas generator made by the Capital Mdse. Co., Chicago, advertised P. 474, August issue, reliable and satisfactory? (3) Can you recommend one that will be satisfactory and burn two hours on one charge? (4) Could you give me some idea of making connections in a church or hall wired for incandescent lights? (5) What kind of lens must one have to show from rear of screen? (6) Have a No. 2 lens. Could it be used closer than 45 feet and not make the picture out of proportion? (7) Could you suggest program suitable for churches? Hope to see answer in next issue of The World. Have small circuit that I think will pay. Am green but willing to learn. Have trouble setting shutter on Edison Universal. White streaks through picture. Can you suggest how to set same quickly?"

Better be careful, Ohio. The show business is **not** peaches and cream for even the experienced. For the novice it is likely to be cobblestones and sand. Now as to your questions: (1) Most decidedly yes, but not necessarily very much. (2) Don't know. Never saw one. Their claims are pretty stiff I would say, though all things are possible. (3) No gas machine that I know of will run two hours with one charge. The Enterprise Optical Company's Model B outfit is very good. The Edison Company also makes a gas making machine but I have no personal knowledge of it. (4) To give you adequate information would take up pages of the paper. Send the Moving Picture World $1.50 for the handbook (by the writer) which will be ready in a very few days. (5) No difference in the lenses for front or back projection. Have a thin, bleached cheesecloth curtain and set the machine somewhat lower than center of curtain so that audience won't see bright lens-spot. (6) Your No. 2 lens may be used for any distance but the longer the throw the larger will be the picture. (7) Life of Moses, Passion Play, Cotton Industry of the South, Pottery Making in Japan and a host of other religious, semi-religious and educational subjects, interspersed with clean comedy. As to your shutter, turn the flywheel in the direction it normally runs until the intermittent moves, completes its movement and barely comes to rest. Then revolve the shutter on its spindle, in the direction it normally runs, until it is just on the point of opening the aperture. It should then be very close to right. Set framing lever in center of its travel before setting shutter.

Dear Sir.—Will you please advise me where I can obtain a copy of the examination New York City gives its operators? I want to know how they class a man, whether according to electrical, mechanical or general knowledge of the machine. I am a constant reader of the M. P. World and **know** it to be the best theatrical publication of its kind in America; am also glad to see that The Column is rapidly increasing in size. My father, who is editor of the Helena Shield, is a very strong motion picture booster. He takes great pleasure in reading The World. While talking to an operator (?) some few days back, who claimed to be experienced in his line, he tried to convince me that by wiring the M. P. switch with the economy coils, so that one blade of the switch would break the primary, and the other blade to break the secondary of the coil, a short circuit would be impossible since the coil was protected from both sides of its terminals and furthermore heating of the coil was also impossible. I am inclosing the sketch which I made of his plan."



CAN ANY ONE SEE ANY ADVANTAGE IN THIS?

You cannot obtain a copy of the examination questions, Helena, from the very simple reason that there are no set questions, each candidate being asked those things which come to mind at the moment, one question usually suggesting another. Candidates are examined most rigidly on matters electrical, the other matters being secondary. As to the sketch, I see nothing at all in it except that the primary coil would be "alive" all the time. Just what such a scheme would have to do with either preventing a short circuit or heating of the coils I must confess I am too dense to understand. I publish the sketch for comment.

Examination Questions.—Reedley, Cal., asks for copy of the New York City examination questions applying to operators.

An examination by means of a set routine of questions would be of no value whatever, since very soon all unexamined men would be in possession of the full list of questions and examinations thereafter would be a joke. No, Reedley, we cannot supply such a list. There is none to supply.

* * *

Candle Power.—Redkey, Ind., writes: "Being the owner of a motion picture theater, I have a desire to know the candle power of an Edison Kinetoscope machine 40 feet from lamp house to screen, using ⅝ and ½-inch carbons. I would very much appreciate the favor if you will inform me as to the candle power of each size of carbon."

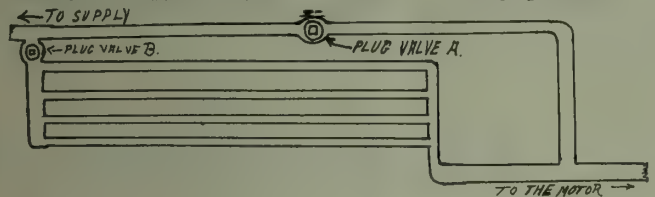
Redkey, you certainly are badly mixed in your candle power dates! The candle power is not figured the way your query would indicate you suppose it is. The Edison machine has no candle power at all, but from its lamp may be projected any candle power, from the lowest to the highest available, according to whether gas, calcium or electricity is used and according to how strong the light is in each case. The carbons have no certain candle power, except that as the candle power is increased the size of the carbon must also be increased, since it requires heavy current consumption to produce high candle power; also there must be a large "crater," which cannot be had with a small carbon. Many things govern the candle power **available for projection.** You may be actually generating 5,000 c. p., with only 1,000 passing through the condenser, due to wrong set of carbons. You may be using sufficient current to generate 6,000 c. p., but be only actually producing half that illumination because your arc is too long or too short. You may generate 5,000 c. p. and lose half of it by reason of having too large a spot. The ordinary street lamp which consumes 10 amperes of current gives off approximately 2,000 c. p., and a consumption of 10 amperes in an open lamp indicates approximately 2,000 c. p. illumination. I do not, however, believe it follows that the consumption of 20 amperes, under similar conditions, would produce an illumination equal to 4,000 c. p., or that 40 amperes would give 8,000 c. p. In fact, I don't know myself just how to gauge, or how to measure, the c. p. of a projection arc lamp. It follows that I don't know what the c. p. is, except by purely guess work. I would most heartily welcome intelligent discussion of this subject.

* * *

Homer Insulted.—My good friend Burkhardt, manager Homer Park, Homer, Ill., writes, taking me to task for saying the connection used by him (page 27, July 2 issue) was, so far as I could see, an utterly senseless one. Says he gets the light and has been complimented on its excellence several times. Asks if I ever actually tried such a connection out, or merely speak from theoretical knowledge. Says he would like very much to have me hitch up to a trolley wire, if I never tried it, and intimates that I would think I was having the time of my life.

Now, look here, Friend Burkhardt, I **did not** say that connection would "not do"! Nothing of the sort! What I did say was that the **series** was the controlling factor and that hitching on the multiple would not and **could not** give you

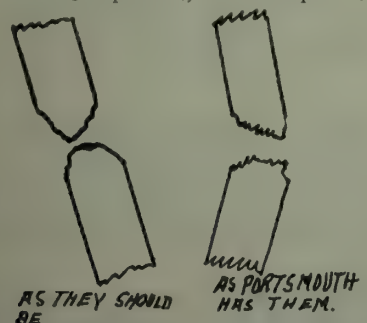
more current, but, quite the opposite, ought to slightly reduce the amount which got through the series. No, I have never tried it out, but there are certain things we know to be facts, and one of them is that you cannot possibly get more current to a lamp than will pass a given resistance placed in series with it. That is what might be called a basic principle! I do not claim that the multiple would make no change. In fact, I think you will find I said it would; but I said, and still maintain, that the change caused by its introduction into the circuit would be in the nature of a slight reduction of the current. **It could not possibly be anything else** unless the multiple itself acted as a dynamo. I should be sorry, indeed, to lose your confidence, but in order to retain it I am not going to be placed in the position of agreeing with that which is not, and cannot be true, viz.: that a multiple connected with a series increases the current, the whole combination being connected in series with an arc. I fully realize that connecting to a trolley presents serious difficulties, not only owing to fluctuation in voltage, but also to its high pressure. I compliment you on getting results under such conditions. To make my position clear I append two sketches of water pipes. **It is exactly analogous to your connection in every particular!**



Would you assert that you would get more water with valve "A" closed and valve "B" open than you would with "valve "A" open and "B" closed? As a matter of fact, wouldn't you get just a trifle less with the first combination by reason of the added friction of the multiple of pipes? Please understand that water in such a connection would act precisely the same as would current in the illustrations shown (page 27, July 2 issue). It is possible that the series alone gives just a little too much current for good light and that the multiple brings it down just right. **That** might be true. In closing, let me say that I have not disputed the fact that you get good light from your connection. I said it was a "freak" connection, and it is! I said you couldn't get more current by adding the multiple, and I still believe you can't! I'll stand by my guns on that proposition until the ship goes down!

* * *

Carbons Set Wrong—Too Short an Arc.—Portsmouth, N. H., writes: "Have made use of many valuable pointers contained in The Column in the past. I now desire light on a few things. Have had considerable trouble trying to get clear, white light. Most of the time it has either a yellow or blue tint. My carbons don't burn evenly, but in a ragged shape at the ends. Sometimes they burn down their sides and sometimes like saw teeth, thus (see sketch). Is this the cause of poor light? If so, how may I remedy the matter? I use a Compensarc, on 60-ampere contact. Also



can you inform me what to do to stop condenser breakage? I cannot keep a back lens whole a single minute! Have one in now which has been broken three weeks. It has such a nice, straight crack I dare not change it lest the next one break crooked."

As to the carbons, Portsmouth, your trouble is plain enough. You are not setting them right and you run with too short an arc. I would advise you to get the handbook, since in that work setting the carbons is described in detail and fully illustrated. I would gladly give directions here, but it would require much space and several illustrations, all of which are in the book. As to the ragged "saw teeth," they are positive evidence that you are carrying too short an arc—your carbons too close together. The remedy is: Burn a long arc until the saw teeth are burnt off and then don't get them so close again. Setting the carbons for A. C. is a very accurate, delicate operation, if the best results are to be attained. The sketch you send, if it sets forth conditions correctly, shows that your lower carbon-tip is too far back in relation to the upper, the crater being formed exactly the reverse of right.

As to condenser breakage, if you will look back through former issues you will find several articles dealing with that subject.

* * *

Theater Room.—A. A. Miner, Vinita, Okla., writes: "Have been constant reader of the World for two years. I notice letters from my neighboring towns and will now trouble you to answer a few questions through The Column. Have been running a picture show in this little city for two years, but have been obliged to move several times. I now have an available permanent location in a storeroom 100 feet long by 14 feet wide, 16-foot ceiling. I will be able to seat 200 people, with the front row 15 feet from the curtain. What is your opinion of this proposition? What size picture would be best?"

There is no reason, friend Miner, why you cannot get along all right in that size room, though, of course, it is not ideal by any manner of means. The Bijou Dream Theater, Chicago, located in the heart of the Loop district, pays something like (I have forgotten the exact figures) $2,000 per month rent, and it is 120 feet long by 18 feet wide. You should throw a picture the full width of the room. This would, by having the top of picture right up against the ceiling, and the machine as high as you can get it, allow ample head-room under the light rays 15 feet from the curtain, so that the head of a man or woman standing up will not show in the picture. Your operating room should be at the back of the room and the machine near the ceiling, in order to keep the light rays as high as possible. You should by all means build a slope on the floor, unless the floor is already sloped, in which case you will be able to drop the top of the picture down a foot from the ceiling. It will look better that way. I think I would, if it is possible, have the exit in front, allowing no one to go out by the entrance. You can have a very heavy floor slope built on top of the flat floor without any ill effects otherwise.

* * *

Automatic Piano.—Neola, Iowa, asks: "Would you advise the installation of an automatic piano in a house seating 130? I have much trouble keeping a piano player and am considering the matter of purchasing an electric piano. Was looking at a Berry Wood instrument (electric). Can you inform me as to whether or no they are satisfactory? What would you recommend?"

Well, Neola, I hardly know what to say to you. As to recommending any one make of apparatus, that is outside the province of my work in this Column. As to the installation of such an instrument, there is always the "automaton" effect to contend with. They are **too** darned correct, but handled intelligently they fill the bill satisfactorily in many cases. Some prefer a really **high grade** phonograph to the automatic piano. The trouble with the phonograph is that it requires fully as much attention as the automatic piano. Usually only a medium grade instrument is purchased. Then when it has been installed, the manager, instead of expending ten dollars a week, or even half that sum, in records, gets stingy and runs his records until they are worn out and, incidentally, his audience is worn out, too. Get a really high class machine and expend the sum you now pay a piano player each week for records, and I think you will find the proposition not at all bad. **But you must first learn how to run a phonograph.** Practically every record requires a slightly, and often a much different speed to bring out its best effect. **Get a machine with a speed dial,** by all means, so that you may know the exact number of revolutions the record makes per minute. Pay especially close attention to the **reproducer** and be sure you get a good one. In the reproducer lies the whole secret of the good or the bad talking machine. Get a disc record machine. **Don't** have a little kid to run it! Change needles with every record. The Victor Company puts out a compressed air, power phonograph which I would rather have in a house of my own than a whole orchestra. It is simply magnificent, **but** it costs about $600. Another advantage you have with the phonograph, which would be lacking with the automatic piano, viz.: you can run illustrated songs. Now, Neola, I am **not** advising **you** to install a phonograph in preference to an automatic piano. The phonograph may be stale in your town and the automatic piano a novelty that would draw—at least for a while. The Rudolph Wurlitzer Com-

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* * *

Ozo-Carbide Light—Kind Words.—Will Carleton, of Carleton & Chapman, whose stationery carries the legend, "We guarantee to deliver the goods because we 'graduated' from the 'booth,'" writes from Grundy Center, Iowa, as follows: "I can hardly agree with you in your answer to 'Illinois' (issue of August 27), in regard to Ozo-Carbide light. The Williams tent show used it last season. We used a large bore tip and an aluminum-coated screen and secured an excellent picture at 50-foot throw, in daylight, under an 8-ounce unlined' top. Of course we used a six-foot black hood around screen. At night we were forced to use a cloth screen for the reason that the aluminum was too brilliant. . The success we attained may largely be accredited to the operating ability of Mr. Williams; still, I do not see why anyone with ordinary intelligence could not secure perfect results with the same light, as we consider it equal to an arc at the distance named. I trust you will keep up the hammering. I believe you are doing more to better the heart and brain of the business than any other man, inventors not excepted."

Friend Carleton, your words of appreciation are appreciated and valued. I am trying to do the best I know how for the betterment of the business and it is pleasant to know that one's efforts, though not as effective as I would desire, are considered of value by those I am trying earnestly to help. As to the machine named, you must remember that there is progress in everything, particularly in a comparatively new business like projection. What is best to-day may be a back number to-morrow. We must keep our eyes open and look at everything strictly on its merit, never "falling in love" with any one thing. A thing may be best to-day and we are "for" it. Next week or next month, along comes an improvement. **Adopt it** and thus keep up with the procession. By this I don't mean that a good machine should be deliberately thrown away to make place for one somewhat better, although the old mechanism be still far from its limit of usefulness; though if the betterment be decided I would even do that. The point is, neighbor Carleton, never, **never** allow yourself to get in a frame of mind to say, "This is good enough." As to the Ozo-Carbilight, personally I know nothing about it, my answer to "Illinois" being based, as I believe I intimated, on hearsay. I think you put it pretty strong when you say any kind of gas is equal to an electric arc. What I presume you to mean is that under the conditions you name you got as bright a light as was desirable, which was all one could do with an arc. Even this is more than I ever heard of anyone else doing. The operator who can claim to have produced all the brilliancy desired with gas, on a picture of even moderate size, is certainly to be congratulated. I should like an article on handling gas, by yourself or Mr. Williams, by all means. Won't one, or both of you, favor us? I must correct you on one point, however, and that is the "throw" as affecting curtain illumination. It is the **size of the picture, not the throw, which determines the curtain brilliancy obtained from a given light strength.** For somewhat more detailed explanation, see the handbook, or page 781, May 14 issue of The World.

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Ozo-Carbilight. Nampa, Idaho, writes: "In August 27 issue I see an invitation to those having experience with Ozo-Carbilight to set the matter forth. I have handled several kinds of gaslight but have found none satisfactory to project a 6 x 8 more than 30 feet. The screen will not be bright at that distance, even with a light film. If a dense (dark) film is encountered the audience will not be able to tell what the picture is! My experience is that Carbilight and other gaslights are excellent for stereo work, but highly unsatisfactory for motion picture projection..

And now for some questions of my own. (1) I hold that I can get as good a light on an 8 x 10 picture at 85 feet as I can at 55 feet; that there will be very little difference in the brilliancy. The Other Fellow claims the picture at 85 feet will be only about half as bright! He says the light will deteriorate with the added distance. I claim it only diminishes as the size of the picture is increased. Which is correct? (2) What size condensers are best for 9 x 11 picture at 60 feet? (3) What focal length projection lens gives that picture at that distance?"

I fired, and my father ran the second engine that ever passed through your city, Nampa, in 1883. It was a side track in the sagebrush then, without a single building. Caldwell was then the only town on the railway between Mountain Home and Weiser. I fired the engine hauling material to the track laying crew from the time the track left Shoshone till it reached Burnt Canon.

Now as to your queries: (1) You are perfectly right. Ask the Other Fellow how, if a light ray is effected by an added thirty feet, it can travel some hundreds of millions of miles from the sun, pass through fifty to one hundred miles of atmosphere, and arrive on time in Nampa, Idaho? The better quality of the longer distance lens will more than make up for any slight refraction loss caused by atmospheric impurities. See the handbook or page 781, May 14 issue for detailed explanation. You have a **given amount of light passing through the aperture.** With an 8 x 10 picture you distribute that light over 80 square feet but with a 12 x 14 picture it is plastered over more than twice the surface. It should be perfectly plain that increasing size of picture decreases curtain illumination per square foot. (2, 3) A picture 11 feet wide at 60 feet would be projected by a lens having an equivalent focus of 4.66—practically 4½. With this lens I would use, ordinarily two, 7½ condensing lenses. Of late, however, I have been advising the purchase of two 6½ and two 7½ condensing lenses and trying them out in different combinations until the one giving best results is found. For some reason different projection lenses of the same focal length apparently require different focal length condensers sometimes. Don't ask me why. I don't know, nor do I know any one who does.

[I wish you would write me personally, Nampa, and tell me what that country looks like now. It was bleak enough in 1883. Also did Caldwell stick it out and become a permanent town? Send a view of Nampa if you can.]

* * *

A Correction. Recently I spoke of the aperture as being ¾ of an inch in height. My attention has been called to the error in that statement. The aperture is 11/16ths of an inch in height, the picture itself, center of dividing line to center of dividing line, being ¾ inch.

* * *

Canton, Mo., sends the information necessary to deal with his case, page 522, September 3 issue. He meant he could not get a good picture with less than 60 amperes when the film was dense. His fuses are ahead of the Compensarc. His wire from meter to transformer is No. 8, from transformer to lamp No. 6.

When using 60 amperes at the arc you are taking a little less than 30 from the line. Your 220 ampere meter is, therefore, overloaded by 50 per cent. You have in 40 ampere fuses ahead of the Compensarc.

There is something wrong somewhere, Canton. Forty ampere fuses would not blow on a 30 ampere load; therefore either your fuse wire is **not** 40 ampere as you think, your Compensarc is delivering more than 60 or you have a very bad ground between the fuses and the Compensarc. Probably your fuse wire is really 30 instead of 40. That would account for it all since 30 ampere fuses probably would hold for a time under your load and then blow. Have a larger meter put in, install No. 6 wires from meter to transformer, test wires between meter and transformer (Compensarc) for ground. Your plain fuse wires are just as good as any other kind, if properly put in, they being outside the operating room and properly protected. I would print the sketch but I am too badly crowded for space this week.

* * *

Swindling Fake "Schools." Boston, Mass., writes: "Have noticed several articles in The World about operators' schools. Several places here run 'Operators' Schools' but they seem merely to be get-rich-quick schemes. The student makes a payment of $15.00 to $25.00 and all he receives is a few sheets of typewritten paper and an idea he is an operator. Very few 'students' are able to pass the examinations for license. Enclosed find clipping. They look far from sincere but to those who do not know they seem O. K. Taylor's ad. states everything clearly except that only citizens of the U. S. A. are granted license in New York State. It seems to me there are a good many operators to each position. I actually know of one man who took a course, got a license and went to work at $5.00 per week."

Boston, I do favor **rightly conducted schools** under present conditions. Swindling outfits should be prosecuted. I invite open criticism of their methods. I lecture one hour each day at the Taylor School and get paid a weekly sum for so doing. That is the beginning and end of my school connection. This much I will say, however: the Taylor course to the personal student is complete and bona fide and is well worth the money. The correspondence course is in my opinion worth to any operator the five dollars Mr. Taylor charges. I have made my position clear in this matter before, I think. What I want is to see **the operator himself take the course.** If there are any swindling outfits in Boston I believe the Boston union could easily collect evidence, upon presentation of which the public officials

would act. Even though conviction were not had the publicity would kill the tricky school proposition deader than a door nail.

I would respectfully suggest that the union appoint a committee, supplying them with funds to have some one take a "course." Let the committee have some one pay for a "course" and proceed with the matter until evidence of the fake (if fake it be) is in hand. Then let the committee demand action by the State's Attorney, or other proper public official, take the matter into court and see to it that it **gets plenty of publicity.**

* * *

Owner Operators. Ashland. Oregon, writes: "For several months I have been an interested reader of The Column. Have had in mind the asking of some questions but have hesitated. One thing I would very much like to point out, viz: do you realize that in many instances some man, like myself, has invested money in a theater not at all intending to operate the machine himself but, later, being literally forced to do so or lose his investment? For instance: when I bought into "The Star" I was obliged to agree to accept the services of a certain operator. He was inefficient and in other respects undesirable and left me without notice when I bought out my partner. It was utterly impractical to employ an operator, consequently, I, who never had touched a machine, was forced to run one the following night.

I am rather proud to say the audience did not know the difference; and that for the past four months I have been able to produce more creditable work than do the men at the other two theaters, who have years of experience.

But just the same I well know I have lots and lots to learn. Experience is a good teacher but fearfully slow!

Now what I wanted to point out is this: there are very many men who are obliged to operate their own machines. They can scarcely be classed with professional operators. There is more than one difference between them. As a general proposition the "professional" knows it all, while the other class is eager and willing to learn, as a general thing. For their sake I hope that your book will soon be issued and that it will give us details and advice in plain, simple language."

As a general thing the owner-operator is more eager to learn for the simple reason that good work means **more money in his pocket** right away. Yes, Ashland, I fully realize that hundreds of small houses in small towns could not exist and pay an operator a decent salary—enough to get a high-class man. The business simply is not there to justify such an expense. It is therefore up to the owner to run his own machine but **it is also up to him to learn all he possibly can about the art of projection.** It is not surprising that you could equal the performance of a mediocre operator, assuming that you knew anything at all about projection. The operator you describe probably did not care very much for perfection whereas you were keyed up to the last notch of nervous tension in an attempt to make good. Also it is not surprising that you are able to excel the performance of the two other operators since it is quite possible they are of the usual self-satisfied sort who expend more brain power on scheming how to make their work easier than they do how to make it **better,** while you, fully realizing that excellence of projection means added patronage for your house, are bending every energy to perfect your work.

Good work and **good pay for good work** is my system. One thing which has discouraged professional operators in the past is the fact that too many managers do not know good work from poor while others want good work all right but are not willing to pay for it. They will kick like thunder about paying the operator whose excellent work increases the patronage fifty dollars a week, five dollars more than the crank turner, instead of encouraging yet further effort toward excellence by voluntarily paying the man a bonus of ten dollars above the picture butcher's salary. I do not mean the figures as arbitrary expressions but merely to illustrate proportions.

* * *

Santa Barbara, California, is nearly as far distant from New York City as one can get and yet remain in the States. From a very neat copy of daily program of La Petite Theater in Santa Barbara we note that the proprietors of this theater have exceedingly up-to-date and pleasing ideas as to "how it should be done." The following items copied from their program shows the right attitude in moving picture theater management: "No pictures will be exhibited that will offend the most refined taste." "We cater to the entire family, striving at all times to preserve that which is instructive, entertaining and amusing." The Moving Picture World wishes all such managers more success and prosperity, which they deserve and, we believe, will get. Eclair, Imp and Yankee reels give variety to the moving picture part of the program and, judging from the numbers, the musical part of the entertainment in this theater at least receives it proper care and recognition. Entire change of program every Monday, Thursday and Saturday should satisfy the most exacting public of any city.

Chicago Notes.

Mr. C. C. Pyle, until recently manager of the Standard Film Co. is now in the service of the General Film Co.

Mr. Watterson Rothacker, the "Billboard's" popular Chicago representative, has returned from a visit to New York City.

Mr. H. J. Sigel and wife of Virginia, Minn., were Chicago visitors this week. Mr. Sigel is a member of the firm of McLean & Sigel, who operate the Bijou and Grand Theaters in the above named city.

The American Film Service exchange has been purchased by the General Film Co., but for the present their offices at 77 Clark street will be retained.

That the Independents are ever hopeful for the future of the moving picture "game" is proven by the fact that new manufacturers are springing up in every corner. The latest addition to the already large fraternity of independent manufacturers is a new company being launched by Messrs. Kennedy & Hamilton, formerly with the Essanay Film Mfg. Co. If both these gentlemen have profited by their experience with the very popular Essanay films, they will quickly make a mark, for the Independent market is certainly in need of good comedies.

ANOTHER MISERABLE SHOW.

On Sunday evening I visited the Pastime on Adams street. "When Old New York Was Young," of the Vitagraph Company, was on the screen. The picture was most of the time out of the frame, the light was very poor and we had several breakdowns, in fact, so many that a Chicago audience, generally very lenient. could not stand it much longer and at three different times, the spectators expressed their dissatisfaction in rapping their feet on the floor. This expression of dissatisfaction and the many unfavorable comments, did not seem to inconvenience the manager or his operator.

The film was due for the junk pile, yet the spectators were rather willing to exonerate the operator and place the blame on the manager to accept such films and on the exchange for renting out such junk. The spectators were wrong. The principal guilty man was the operator and equally guilty one was the manager, to not call his operator down.

As it was on a Sunday, the operator, to hurry up the show, was turning his machine at too high speed and Mr. Operator, instead of watching his machine, his film and his carbons, was watching the audience. Most of the time, the whole bust of the operator would be sticking out of his little window, while his hand would turn the crank. In this position, he would watch the audience, the girls, the ushers, etc., instead of paying attention to his own work. This was certainly the most careless operating I ever witnessed and I hope the manager will see that the public are better cared for with the material at his command, even if the proprietor will not provide more up-to-date service.

J. M. B.

THE CURTAIN.

The question of a suitable curtain for the exhibition of motion pictures is badly agitating the Western exhibitors. New York is cool on such matters, as the great metropolis shows little pride in the best manner of exhibiting the pictures. Chicago is far ahead, and even comparatively small cities.

The number of mirror screens sold in Chicago and vicinity has proved to be a good fortune to many exhibitors and as good news travels fast, outside exhibitors are constantly visiting Chicago, to inquire of the merits of the mirror screen in particular and of the merits of many other advertised preparations.

The wise exhibitor seems to favor the mirror screen, on the ground that if a screen costs him $300, the said screen will last as long as the building and at the end be cheaper than the repainting of the screen every few weeks. We do not condemn the canvas screen, but the exhibitor who wants to use such must take it on himself to frequently repaint his curtain if he wishes to maintain the quality of his pictures. We have used the same argument with the white

plaster lobby. A white lobby of plastic ornaments, looks very fine and attractive but gets dirty in no time and unless the owner repaints his front twice a year, he has a poor looking theater, while lobbies of marble and hardwood, although more expensive, are cheaper in the long run.

NOTES FROM WASHINGTON, D. C.

W. H. Bradley, who has been well known as a hustling film man in the Capital City, is now manager for the Washington branch of the Paramount Film Company, which has fitted up an attractive suite of rooms on Ninth street. This office is fully prepared to handle all branches of the Independent film service. The same business methods that have made the house famous in New York City will be strictly adhered to in the Capital City house; that is, clean goods, clean business methods, and a square deal to everyone.

In an interview with Mr. Bradley he said, "It is remarkable the great strides that have been made with the Independent films in the city of Washington. I can count more than twenty theaters using this service, despite the fact that figures have been recently printed to the contrary. With the advent of the Paramount Company into the Capital City an opportunity is given the Washington and southern exhibitors to show the magnificent productions of the Independent manufacturers. There has been a cry for a genuine film exchange in this vicinity and this company has jumped into the field with an exchange equipped to handle any class of business. This will enable us to give our patrons better service and increase their box receipts."

Mr. Bradley is a thorough business man, easy of approach. His short stay in New York brought him in close touch with the motion picture industry there, while the host of business and social friends he has in Washington are too numerous to be counted.

Tom Moore, at the helm of the General Film Company in Washington, has returned from a much-needed trip to Atlantic City, Delaware Water Gap, and New York, greatly recuperated in nerves and energy. Despite the fact that this was primarily intended for a vacation, free from business cares, Mr. Moore made a study of the conditions existing in the motion picture industry in various places. While at Delaware Water Gap he came upon the Biograph Company taking some pictures of the beautiful scenes to be secured in this vicinity, which will be used in one of its plays.

Mr. Moore says that he finds that business has in no way lagged during the summer months and that at this point there is a great increase over last year. Already he is preparing for the Fall hustling. While in New York he visited a number of the manufacturers. Mr. Moore has been in this business for a number of years and has made a study of advantages of co-operation of exhibitor and exchange and of the use of vaudeville with motion pictures, on which subjects he will give some authorative facts shortly.

Mr. Wm. Mack, who was in charge of the Moore Film Exchange during the absence of its manager in the north, is enjoying his own vacation now.

The "nameless theater" which held a contest for its title through the columns of the Washington Times, has been christened "The Leader." Manager Gwynn is doing a thriving business, demonstrating the appropriateness of the new name of his house.

The Casino has just opened its door for its Fall and Winter season, using several motion picture plays on its program. Manager Mayers is much interested in the picture features.

The necessity of attractive posters before the doors of the moving picture theaters has opened a field for the "lightning artist." Small pictures and even the posters furnished by the manufacturers are not sufficient for the keen competition that exists among these houses. The hurrying public demands something bright, new, and startling to call attention to the programs of the day. Some of the posters seen on the streets of Washington are really works of art. And they must be done in a hurry, too, free-hand and strike the key-note of the subject. A man who has recently entered into this field is L. C. White, formerly with the Tom Moore Film Exchange, who now has his work rooms located over this establishment.

W. H.

NOTES FROM SAN FRANCISCO.

City Health Officer McNutt urges the passage of an ordinance under which no permits should be issued or licenses renewed until the Nickelodeon had submitted to an examination by the inspectors of the Board of Health and made the proper showing as to the facilities as to ventilation.

Attention was called to the fact that most small nickelodeons are improperly ventilated and points out the danger of spread of disease, particularly of consumption.

The ordinance as drafted by the Board of Health provides for ventilation system large enough to completely change the air in the auditorium each ten minutes and that no upholstered seats be used.

One of the most important leases of property to be made in this city for some time was made last week. The Phelan building at Market and Mason was leased to C. Withington of the Standard Amusement Co. at an annual rental of $16,000.00. The Standard Co. will spend $20,000.00 in fitting it up a high class theater for pictures only.

The Van Ness Theater built shortly after the fire at a cost of $137,000.00 is being torn down, the owners, Gottlob, Marx & Co., having no further use for the structure, now having the Columbia Theater.

The foundations for a new Class A nickelodeon for The Levin Amusement Co., at Presido avenue and Sacramento streets, are down. This is the first nickelodeon to be erected in the heart of the aristocratic residence district and will be fitted up with two Motiograph machines, mercury arc rectofier, mirror screen, and a Duntley air cleaning plant.

Fresno, Cal., will have a new Class A picture theater as E. Freed will open his new house September 1. Mr. Freed will use licensed films only, and has the finest house in Central California.

F. R. C.

NOTES FROM ST. LOUIS.

The beginning of the Fall season of the moving picture business here is starting in lively, regardless of the regular theaters opening up since the first of September. Every place I have visited is doing a nice business, especially the up-to-date New Neighborhood Theaters located in the residence districts throughout the city.

The Novelty Theater, located on Easton avenue, near Grand, owned by O. T. Crawford (J. F. Sweeny, manager), is one of the handsomest in this locality. This place has two floors, running pictures exclusively on the first, and vaudeville and pictures on the second, using high-class Independent film, playing to capacity nightly. Manager Sweeny is getting things in readiness to pull off one of the greatest baby shows ever attempted, which will be different from all others.

The Plaza, a real 'picture' theater, located on Clara and Etzel avenues, is in a class by itself (which can honestly be said). This beautiful new theater, seating 750, was built at a cost of $40,000, is sixty-three blocks from Broadway and plays to capacity nightly, running three reels of licensed film and two vaudeville numbers. J. A. Townsend is the manager.

Another handsome new picture theater which will be ready to open about the 15th of September is the Easton Taylor, being erected by the Eastay Investment Company, under the management of P. J. Farrington. This beautiful little house is located on Easton avenue, at the intersection of Taylor and Easton avenues, and seats 700. It will run pictures exclusively, using first-run service, featuring music and mechanical effects (which will undoubtedly be a profitable feature, as very few houses here are using the proper effects).

O. T. Crawford has under construction three new houses which will be completed about the first of November. These houses will all be combination, running pictures and vaudeville; they are located on Grand and Junietta street, Union and Easton avenue, and Twentieth and Breeman, all residence districts.

The Grand Arsenal Theater, located on Grand and Arsenal street (Grand Avenue Amusement Company, managers), is one of the handsomest houses in this locality, using pictures exclusively and doing a capacity business always. This company also owns and manages the St. Charles, located in the business district, and the Maffet Theater, Vandevetter and Maffet avenue. All of these houses run licensed film and illustrated songs.

J. M. D.

A NOVEL IDEA.

Several years ago, Messrs. Baker and Moore established a chain of theaters located in the larger cities in Illinois and have recently extended their operations to adjoining states. They adopted the name "Colonial Theater" for all, have followed the Colonial type of architecture, and have incorporated as the Colonial Theaters Co. The furnishings,

service and equipment are all first class. They now have eleven Colonial Theaters, nine of which are equipped with Motiograph machines. It is indeed gratifying to note the tendency toward improvement in all branches of the industry.

THE JONES DUPLEX CHECK GATE.

Manufactured by the Jones Change Register Company, 18 Broadway, N. Y. C.

This is a piece of mechanism for checking the admission of the general public into moving picture houses, ball grounds, fair grounds, rinks, amusement parks, etc., etc., giving in the counting an accurate total of the number of persons paying an admission fee.

"Unlike a turnstile the gate requires to be locked only when, for non-payment by a person or some other special reason, the operator desires to prevent the passage of any person. It is entirely unnecessary for the operator to unlock the gate for each person as is done with a registering turnstile, and, consequently, he is at liberty to give his whole attention to receiving money and making change accurately. The locking is instantaneously effected by a simple touch of the lever and requires no strength."

We recommend all our readers who operate moving picture theaters to address the Jones Change Register Company at the above address for particulars of this invention, which is designed to assist them in checking the number of admissions into their houses. In a future number we shall have more to say on this check gate, with illustrations of the mechanism.

AGFA FILM CEMENT.

The Berlin Aniline Works of 215 Water street, New York City, are putting a special film cement on the market which has the valuable property of firmly splicing either non-inflammable or inflammable film in such a manner that the portions so joined will not become detached. The cement is easily applied, dries quickly and is most lasting in its effects. We recommend those of our readers who are engaged in the joining up of films to send for a bottle of this cement which can be had at twenty-five cents for 2 ounces or $1.50 per pound. We have heard members of the trade speak approvingly of the valuable qualities of this film cement, which has only to be used to form a permanent feature in the laboratory of every maker of moving pictures.

INADEQUATE PICTURE WORK IN BROOKLYN.

Why is Brooklyn always so behind? It is a common saying that she is non-progressive and too conservative. Surely her associations with New York ought long ago to have enabled her to be equal with the larger borough in many things, but in moving picture work there ought to be no difference between Fourteenth and Twenty-third streets in one borough and Fulton street in the other. The difference, however, is wider than the continent, for surely in San Francisco they have better "houses" and later pictures than are here "across the river." Visiting several of these places last night (September 5), the writer found no pictures of later date than August 20, the others being much older. In some instances the operation was bad, the sprocket holes being often visible on the screen. As a rule the music was poor, the musical or illustrated songs were in poor taste and badly rendered; once the otherwise beautiful pictures were spoiled by a cracked lens.

The music itself was a puzzle. For what purpose is the military drum? If ever an instrument was out of place, surely that drum is here; besides, in playing the instrument the drummer proved a nuisance with his noise and din.

In an Indian or military scene the drum may be made a useful or even necessary accompaniment, but in one "house" the drummer chose to be perfectly silent in a military scene, while he inflicted a most intolerable noise on his hearers, when a quiet home scene was on the screen. In all the places from Borough Hall to Flatbush the management was poor both in choice of pictures, musical renderings, music and operation.

The "houses" themselves are not sufficiently ventilated. Electric fans are useless where there is no outlet. An old store may be made very clean and attractive, but it proves a poor place for a large company of people. But what about the theaters? The writer is almost tired of visiting them. The vaudeville spoils the picture. Please read carefully this experience of the writer: "I have never yet seen any indecency in a moving picture. I have never yet seen a vaudeville performance without indecency."

Noticing the probability of later pictures in a theater (not far from the Borough Hall), the writer proceeded there, only to find that whereas two senses had been sufficient to test the nature of the places visited—i. e., sight and hearing—in this place smelling had to be brought into requisition; for immediately upon entering, the hot, sickening smell was so nauseating that a hasty retreat to fresh air was necessary.

W. H. JACKSON.

INTERESTING LECTURE.

At Keith & Proctor's Fourteenth Street Theater is a lecture on Japan well worth hearing. While the lecture itself is little more than a rehash of information well known, the lecturer tells the story well and talks clearly enough so that everybody in the house can hear him, a quality well worth emulation wherever the program includes a lecture.

But the slides deserve more than a passing comment. Whoever made the original negatives, and they are unmarked so it is impossible to determine, understood the art of making slides out of the ordinary. Each one, with perhaps three exceptions, is a gem. It is so striking in some way that it holds the attention as long as it is on the screen. The peculiar use of tree trunks and tree branches to add to the illusion of distance giving, in effect, a stereoscopic picture, is so striking and entirely out of the usual record slides used in illustrating a lecture of this type that there was no wonder the lecture was applauded.

The colorist performed an important part in increasing the slides' value. The sunset scenes, for example, were done by a master. No one else could have caught those evanescent lights which illuminate the Western clouds as the sun disappears behind the horizon. This lecture marks such an advance over some that it deserves special mention.

Lockport, N. Y., September 5.—Your correspondent looked in at the old Walton roller skating rink on Walnut street, this morning, and found it a hive of activity, being rapidly transformed into the new Temple Theater, for light vaudeville and moving pictures. H. F. Thurston is the proprietor, and he is fitting it up in the most approved style. The house is 136 feet long by 64 feet wide, with seating capacity of 1,200, of which almost 200 is in the gallery at the front end. The stage is 30 feet deep by 50 feet wide. Terra cotta and light buff are the colors in which the Temple is finished. There are eight boxes on the sides of the stage, surmounted by marble pillars. The house operator is to be S. E. McKernam, and an Edison machine is being installed. Mr. Thurston personally will manage the Temple, which opens on Monday, September 12, and he anticipates plentiful patronage for Lockport's first ground floor theater. Bronze mounted, wax finished chairs are being put in, and a system of exhaust fans is to be installed. E. G. S.

KALEM NOTES.

"A Leap for Life" is the title of the Kalem Indian picture announced for September 16, and is another of the French-Canadian in which the Kalem players have been so successful of late. The story is a pretty one and is well worked out by the Kalem players. The scenes in the Northwest are admirably portrayed both in selection of background and the work of the camera artist.

In "The Little Mother" the Kalem players present a story of New York tenement life contrasted with that of the farm. The sentiment running through this film is most beautiful and the Kalem players have done it full justice.

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Get the Samples **Stock Tickets, 6 Cents**

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"Mrs. Rivington's Pride"

Released Thursday, September 15th

Mrs. Rivington's pride would not permit her to explain that the necklace her husband had given her had been loaned her brother to tide him over financial stress and she leaves the house, stung to the quick by her husband's unjust suspicion but a clever maid brings it around all right and they but love each other the more. Length about 500 feet.

On the Same Reel

"Resourceful Robert"

Resourceful Robert proved his title when the father of the girl he wanted to marry said "no" and added other unpleasant things. Robert merely arranged a fake rescue, claimed the girl—and got her. A capital little farce of about 425 feet.

Released Monday, September 19th

"Zeb, Zeke and The Widow"

Zeb and Zeke were cronies until the widow came to spend the summer in the sleepy country town. Zeb and Zeke both fell in love with her and their flirtations were as ardent as they were humorous. Then the widow went back to town and in the double sting came a renewal of the old friendship. A scream. About 925 feet.

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I am not the biggest and best film renter in the world, but the straightest and squarest film renter in the east.



BIOGRAPH COMPANY.

A MOHAWK'S WAY.—Indefatigable in the extreme was the Mohawk; excessive in his expression of gratitude, he is equally determined in his quest for vengeance—justice, however, being his incentive. Highly emotional, he possesses the power of dissembling to such an extent, as to ascribe him stoical. This double nature is clearly shown in this Biograph story, which gives it a Cooper atmosphere. Dr. Van Brum, the white medicine-man, is a being totally devoid of fellow-feeling, in fact, a contemptible despot. The Indian medicine-man has failed to cure the little papoose, over whom the brave and his squaw bend in abject anxiety. The medicine man incantations proving fruitless the brave decides to seek the white doctor's aid. Van Brum refuses to waste his time on this Indian, and in reply to the poor fellow's earnest entreaties, knocks him down. The doctor's wife, however, hears the Indian's pleading and surreptitiously goes to administer to the fever-stricken papoose. The remedy is in the form of pellets, a bottle of which the good woman leaves with the squaw, with the injunction to give the baby more at regular intervals. The little one convalesces immediately, and the innocent squaw looks upon the bottle as cabalistic. In fact the entire tribe regard it a supernatural charm, and so hold it in awe, the squaw hanging it by a chain around her neck as a fetish. This in a measure, sets to rest the enmity that has existed with the Indians for the doctor. His tyranny has made him an odious neighbor. This condition of peace does not last long, for the doctor offers an insult to the squaw while she with others are cavorting on the river bank. She resorts to the bottle's charm for protection, but at this the doctor laughs, until she draws a dagger. The doctor, a coward, is thwarted. The Indians, upon hearing of the episode, declare war, and start after the doctor, who has fled with his wife on horseback. By a short cut the Indians waylay the fugitives and the doctor, after an exhibition of his despicable cowardice, meets his just deserts, while the wife is carried to the camp where she is about to suffer the same fate as her husband, when the squaw appears and in gratitude demands her release. This the braves are loath to do until she holds up the mysterious medicine bottle, the sight of which strikes terror and they withdraw. The squaw and brave then escort the woman to the river where she is taken aboard the old ferry and carried across to safety in the British camp on the opposite side.

IN LIFE'S CYCLE.—The mother is the real guardian angel of the child. Her guiding hand and tender care mould our character and make us, if we adhere to their precepts, the upright men and women we should be. Consequently what a disastrous thing is the loss of a mother by young children. There is the father you would say—yes, but he does not understand the shaping of their little minds, building their natures, though he would lay down his own life for their good. This is the sad condition of the two children in this Biograph story. James Mullen, living in retirement at his country villa since the death of his wife, finds consolation in the love of his two children, Clara and Vincent, aged ten and twelve years respectively. It has been their custom to visit their mother's grave and place a wreath of flowers upon it. Seven years later, the children now grown, Vincent leaves for the seminary to study for the priesthood, while Clara undertakes to console their father, promising not to forget their mother's grave. Vincent, now a seminarian, writes to his sister of how happy he is in the call of the church. Clara, while returning from the post-office, whither she had gone in quest of a letter from Vincent, meets a handsome young man from the city. This stranger immediately lays siege to her heart, which feeling is more than reciprocated by Clara. She yields to the temptation to meet him clandestinely and during these meetings the stranger tries to persuade her to elope with him. At last she consents, and leaving a letter for her father, runs off to the city with the tempter. Vincent has a premonition of something wrong and hastens to his father's side where he learns the truth. He breathes a prayer for her deliverance, but she is made to suffer for her false step. She goes through a purgatory ten years with this man who not only denies her the right to the name of wife, but subjects her and their child to abject poverty, he drinking up what little she earns. In a drunken brawl at the saloon he falls against the rail of the bar, injuring himself fatally, but before he dies, he, in a measure, makes reparation by marrying Clara. During all this time, Vincent has attended to the mother's grave, begging her intercession before God in his sister's behalf, the whereabouts of whom he is ignorant. After the death of her profligate consort Clara takes her little one and starts off to make a last visit to her mother's grave. Here she falls prostrate, praying for help and forgiveness. In this position she is found by Vincent who arrives on his regular pilgrimage. At last his prayers have been answered for later, Vincent, Clara and her little one are folded to the old father's breast.

EDISON MFG. CO.

AN UNSELFISH LOVE.—Our hero having been refused because of his lack of wealth by the father of the girl whom he loves, determines that he will overcome that difficulty and sets out to make a fortune by farming in Western Canada. He leaves his home, carrying the love of the daughter, but no hope is held out to him by the father that he can ultimately succeed. We see him after his arrival at Strathmore, Alberta, where he takes up farming on the advanced scale with which it is carried out in this part of the country. Among his earliest acquaintances is a lady by no means unattractive, but of the type and age which is popularly designated as an "old maid." She immediately takes a great fancy to John and on every occasion of their meeting presents him with a few flowers. At first his kindly nature feels only amusement, but after a while her attentions become quite unwelcome, particularly as visit after visit to the village post-office finds no letter waiting for him from his loved one at home. Shifting back to the town which he left, we find that Mr Willmere, the father of the girl, Mabel, now has very ambitious plans for his daughter, because of the fact that a very wealthy suitor, Mr. Moore, has entered the field. The old man's determination goes so far that he actually prevents a letter which Mabel has written to John, from being sent. We see John in the various stages of his successful farming, continually being followed by the spinster lady, Miss Gray. It is evidently a bad case so far as she is concerned. Finally matters come to a climax. Mr. Willmere being determined that his daughter shall marry the man of wealth, causes to be inserted in the local newspaper an item to the effect that John Martin having succeeded in Strathmore, has become engaged to a Strathmore belle. The sight of this item temporarily at least turns Mabel's love to pique, and the other suitor being coached to make advances at just this time, is accepted by her. Soon afterwards John, on one of his frequent visits to the village post-office, finds, to his great delight, a letter, but his joy is turned to the deepest grief when upon reaching the attractive home which he has made for Mabel and opening the envelope, he finds it to be a wedding invitation announcing the forthcoming marriage between Miss Mabel Willmere and Mr. Henry B. Moore. In utter despair he sits down and starts a heartbroken letter to her, but is interrupted in the middle of it by the approach of Miss Gray. Feeling that his nerves cannot stand the strain of meeting her just at this time, he hastily leaves the room, leaving the half-written letter with the wedding invitation and Mabel's portrait on the table before him. Miss Gray entering with her customary floral offering and finding the room vacant, soon discovers the articles on the table. In a few moments the whole truth is revealed to her, and here her noble heart, though beating under an old-fashioned exterior, becomes evident. It takes her but a few moments to decide that she will try to prevent two lives from being wrecked, and immediately starts East. Just before the wedding day she reaches Mabel's home, whom she is fortunate enough to find alone. The meeting is naturally an embarrassing one, but even over this embarrassment her unselfishness and true nobility triumph and it is not long before she has acquainted Mabel with the fact that John in far-off Western Canada is pining for her. From this point Miss Gray urges upon Mabel the necessity for prompt action, and after argument, prevails upon her to immediately start for John's farm. In order to escape observation, Mabel leaves surreptitiously by means of a ladder placed against her window. Going back to Western Canada, we find John at the close of the day's work heartbroken, with a vision before him of Mabel being led to the altar by Mr. Moore. He goes to his lonely home, and, thinking what might have been, bows down in grief under his misfortune. At that moment Miss Gray enters. He greets her politely, but coldly, and not being able even yet to completely repress her fondness for him, she offers him a bunch of roses which she has brought. This is too much for his overwrought nerves. Brushing the flowers angrily away he intimates to her that he is in no condition to talk with her. Miss Gray, heartbroken herself, but ever true to her purpose, goes to the door and beckons, at which Mabel enters and going to John lays her hand gently on his shoulder. Thinking that it is Miss Gray, he angrily brushes the hand aside, but upon turning discovers the one person whom perhaps he never expected to see again. Thus the two lovers are made happy, and while we can rejoice in their happiness and their acknowledgment of it to the "old maid," our joy is almost overpowered by the sympathy which we feel for her as she furtively wipes her eye and turns away. However, we may take consolation in the fact that, though she lost what she most coveted, she at least found two friends who will be true to her through life.

A JAR OF CRANBERRY SAUCE.—The story starts with the departure for the metropolis of Silas, a farmer, but nobody's fool. His wife, out of the goodness of her heart, insists on putting up a lunch for him, in spite of his protest that he is going to stop at a first-class hotel and buy the things to eat. She wins him over to her way of thinking by putting in a jar of his favorite cranberry sauce, and he takes his departure with it and a cheerful countenance in consequence thereof. Arriving in town, he is assigned to a room which has two doors, one into the hall and one to the next room. He goes down to the cafe, but finds that the prices quoted opposite the things he would like to eat have taken away his appetite. He hies him back to his room and to Mandy's lunch, which looks very good to him now. Meanwhile in the room next door a young man is reading his fourth penny dreadful and becoming very much excited over the story of the "Crime in Room Thirteen." He grows so nervous as he follows its progress that he gets a revolver out of his suitcase and puts it down beside himself, more to feel secure than with any idea of using it. Silas, munching his sandwiches, comes to the stage where cranberry sauce is in order and starts to open the jar, but the jar refuses to do its part and a struggle ensues. In the next room the young man deep in his reading hears strange and unearthly sounds through the door, groans and grunts and heavy feet moving about the carpet. He becomes nervous, goes to the door to listen and then hears muttered curses low and deep. Silas is having the time of his life with the jar. Finally with a desperate wrench the cover comes off, but the jar itself flies against the door to the next room and the contents are spilled upon the door and sill and carpet. On the other side of the door the trembling young man is listening to the apparent struggle of a strong man with his helpless victim and trying to decide whether to shout for police and thereby put his own life in danger, or to stand by and allow the crime to be perpetrated without taking a hand. And then from underneath the door sill, after he has heard the victim fall upon the floor, there creeps a red pool which adds to his certainty that he is the unwilling witness to a terrible tragedy. At this he incontinently flies, and runs to the office of the hotel, reporting the case and calling the police. In Silas' room his curses are not without reason, for he has hurt his finger, lost all of his cranberry sauce and is in a thundering bad temper in consequence. He decides that there is nothing else to do but go to bed, and has just pulled off one of his boots when there is a peremptory knock at the door and a voice bids him open in the name of the law. Taking the boot for self-defense, he opens the door and stands confronted by two officers, the clerk of the hotel, the bellboy and the brave young man from next door. They force him back, charge him with a crime, seek for his victim, and then when he demands an explanation point to the blood upon the floor. At the word blood, it dawns upon Silas that the drinks are on somebody else. Dipping his hand into the gore, he applies his fingers to the young man's mouth, much to our hero's disgust. But the evidence is irrefutable, and the picture closes with his precipitate retreat before the officers and the other members of the searching party can take their vengeance upon him.

ALMOST A HERO.—It begins with Percy behind a ribbon counter and shows his longing to be a man of deeds and of valor. Of course, his reason for this is his desire to be admired by the pretty girls who come to the counter to buy ribbons and laces from him. We see how the desire works out as he goes into training with all of the physical culture apparatus known and with prize-fighters and baseball players as models to work to. He even learns marksmanship with the revolver to be sure of playing his part well when the occasion for very valorous deeds arises. And it does arise, for soon we see him on the street, the accidental observer of a pickpocket plying his nefarious trade and a pretty girl the victim. Percy dashes to the rescue and seizes the scoundrel by the collar, but instead of acting as any well-regulated pickpocket should do and making a desperate effort to retreat, this pickpocket stands up to Percy and abuses him roundly. He is soon joined by two other vociferous gentlemen, who hurl anathemas upon Percy's unprotected head until he feels that the pickpocket is a more popular character than the honest man. Finally it is forced upon his consciousness that he has walked into the taking of a scene in a motion picture, interrupted the camera's work, and is thereby making himself decidedly unpopular. He is too disgusted to apologize, but swallows his chagrin over this first attempt at heroism and beats a retreat. Another opportunity soon appears, for, walking in the park, he sees a young woman, heavily veiled, attacked by two desperadoes, who struggle with her on a flight of stone steps, apparently with the intention of abducting her. He draws his trusty revolvers and calls upon them to throw up their hands. They do throw them up, but in his direction, taking his revolvers away from him and again pointing in the distance, where he sees another motion picture camera and where he recognizes the same friends upon whose operations he had intruded only a short time before. He resolves to be more careful next time, and the next time is not long in coming. A young woman in a lonely place in the park goes to the edge of the water, stands waving her arms distractedly and then plunges into the dark depths of the river. Percy, throwing off his hat, dives in after her and, although he cannot swim, tries to drag her to shore. For the third time the motion picture people appear upon the scene and for the third time Percy finds himself a victim of misplaced confidence. He can't swim and he is obliged to accept the help of the lady to escape from the water, after which a friendly policeman takes him gently by the collar and leads him away, to the evident satisfaction of the motion picture people. The last scene shows a lonely country road; a

BIOGRAPH FILMS

TRADE MARK TRADE MARK

Released September 12th, 1910

A MOHAWK'S WAY

Biograph Subject of the James Fenimore Cooper Type

The Mohawk tribe of Indians are a people seldom portrayed in drama or picture and yet no family of the red race was more prolific of romance and interesting episode. This subject tends to contrast the sincerity of this type of aborigines with the type of the white race he first came in contact with. A white doctor refuses to aid the fevered papoose of a Mohawk, but his wife ministers and cures the little one. The doctor goes further in his tyranny by offering a gross insult to the squaw. Resenting this the tribe declares war against the whites and the doctor gets his just deserts, while his wife is guarded and carried to safety. The scenes were taken in the vicinity of the location of some of Cooper's tales.

Approximate Length, 991 Feet

Released September 15th, 1910

IN LIFE'S CYCLE

The Persevering Prayers of a Brother Answered

The flesh is weak, hence avoid the occasions of temptation. The widowed father of two children—a boy and a girl, finds consolation in their love. The boy growing into manhood enters the seminary to study for the priesthood, the girl remaining to care for their father. She meets a young man from the city who impresses her to such a degree that she elopes with him only to be deceived, for he is a contemptible profligate who only makes reparation at his death by marrying her. During the years they are together she is made to suffer for her false step. After his death she starts out to make one last visit to her mother's grave and there pray for forgiveness. Here she meets her brother, now a priest. He brings her back to their old, almost broken-hearted father.

Approximate Length, 997 Feet

BIOGRAPH COMPANY

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young girl appears, and from the bushes a tramp steals forth. He sees a jewel upon her neck and decides that it would be well for him to possess it. He speaks to her with assumed politeness and she tries to get past him, but he stops her and invites her to present him with the jewel. She turns, looking for help in all directions, and then Percy appears upon the scene at the back. She calls wildly to him, he dashes down to her rescue, then suddenly the memory of past scenes dawns upon him and he stops and smilingly signs to her that he is too wise to again get into a motion picture. At this instant a burly young football player dashes upon the scene, seizes the tramp and throws him to the ground. The girl promptly embraces her preserver. Percy, applauding, comes down, congratulates them upon their realistic acting, and then learns to his unending sorrow that he has missed the one real opportunity of his life, that the tramp was a real one, the girl was a real one, and the hero was a real one, while he was only a might-have-been.

ESSANAY FILM MFG. CO.

HANK AND LANK—JOY RIDING.—In this instance our friend Hank, the little fellow with the big ideas, longs for an auto ride and communicates to Lank a plan by which they may obtain one. The suggestion he offers is this: They will spot a good car and when the chauffeur is near Hank will throw a fit and the sympathetic Lank will induce the chauffeur to take his stricken friend to the hospital.

The scheme works perfectly. Hank approaches the car, is suddenly stricken, and doubles up spasmodically in an awful epileptic fit. Lank is the first on the scene and waves violently to the driver of the car. This latter proves sympathetic and offers to get Hank to the hospital with all possible speed.

In another moment Hank is ensconced in the soft, pillowy leather and enjoying the sport like a millionaire. But, as they near the gates of the hospital Hank has thought twice and leaps out of the machine unbeknownst to the driver, who hurries on, supposedly with his sick man.

Later he finds Lank and tells him about the joy ride: Lank is enthusiastic and anxious to try the scheme himself. They locate another car and Lank goes through with his stunt. Unfortunately for him, however, the machine they have chosen is that of a doctor, and when this latter examines Lank he quickly discovers that the tall fellow is shamming.

Without the least hint of being hep, the M. D. hurries out his medicine case and doses the unfortunate Lank with the bitterest herbs in the pharmacopoeia. But this is not enough, and with the aid of the chauffeur he holds Lank prostrate on the ground and reaches for his surgical bag. The sight of a long, treacherous-looking knife is enough, however, to induce Lank that he is not sick, and breaking away from the M. D. and his assistant he beats it wildly down the street, while Hank looks on, hugely enjoying the joke.

THE PONY EXPRESS RIDER.—"Pony" O'Brien, or Number 3 of the relay between two desert bound Western cities, draws his horse before his sweetheart's house and lingers somewhat longer with his packet of mail as he tells her the good news of a raise in salary which means they will soon be ready to marry. The girl is delighted and her father, coming on the scene, congratulates them and gives them his blessing.

"Pony" is hardly on his way again when Jim Allison, a puncher employed by Holmes, the girl's father, approaches Mary and hesitatingly asks her to marry him. At the girl's refusal and her confession that she is already engaged, Allison turns angrily on his heel, fully resolved to leave the ranch. He looks up the old man and tells him his intentions. Holmes coolly hands him his pay and asks for no explanation. Allison, he believes, is not trustworthy, and his going is good riddance.

Some time later Allison is stopped by two high waymen, ordered to dismount and is dragged off by them through a winding, rocky defile which ends abruptly in a small cavern. Entering the cavern, Allison makes out in the uncertain light the vague figures of a half dozen men who spring to their feet and draw their revolvers. The appearance of the other two, however, puts them at ease, and their attitude of defense gives way to curiosity.

Allison soon learns that the leader of the gang is "Red" Batterson, a bandit, whose name is the terror of every household in the vicinity. Batterson asks him to choose between death and loyalty to the gang, and Allison chooses the latter.

The next day the bandit puts him to test by ordering him to "get" "Pony" O'Brien, the express rider. Allison mounts his horse and rides away, fixing his destination at the post station where he knows "Pony" will make his start on the long ride through the mountains. "Pony" is soon seen to mount his horse, while Allison watches and sets out cautiously on his trail.

At a lonely place in the mountains he overtakes the rider, orders him from his horse and viciously knocks him senseless with the butt of his pistol. A second later, with the express rider's bag, he mounts his horse and tears down the trail to the rendezvous of the bandits.

Batterson is pleased with the success of his new recruit, but is doubly surprised when this latter, opening the flap of the mail bag, sees something which causes him to suddenly change his purpose. Quick as a flash he draws his revolver and with the surprised crowd covered he backs out of the den, leaps on his horse and rides away.

He finds the rider still unconscious by the side of the road, and hurrying off through the bushes brings back his hat full of water, which soon revives him. "Pony" mechanically feels for his gun, but the other man waves it back. "I want that picture of Mary," he says, indicating the photo of Mary, pasted inside the rider's bag flap. Then he goes on to explain his love for the girl, his rejection by her and his short career as a bandit. He don't want to go bad; he wants the picture of Mary to keep him straight.

"Pony" gives him the picture, stretches out his hand, and then the two part.

A CLOSE SHAVE.—Mr. Marc and his wife are at breakfast when the butler announces an early caller and tenders his master a card bearing the name of a Mr. Bunco. When Marc hurries into the reception room he is greeted by a gentleman of prepossessing appearance, who, after a warm handshake, introduces himself as the agent of the Silver Sucker mine. He has heard that Mr. Marc is seeking a profitable investment and was advised by a friend of Mr. Marc's to see this latter. The gentleman offers other credentials, but the mention of the friend's name is enough for the unwary Marc, and he refuses to put the gentleman to such an inconvenience.

At length it is arranged, and Marc informs the gentleman that if he will call at his office at 2 o'clock they will close the deal.

Mr. Marc wears a beard, and on his way down town he suddenly resolves to shave. And a half hour later when he bumps into an old acquaintance on the street this latter refuses to recognize him, much to Marc's amusement. At his office when he enters his stenographer looks at him strangely and tells him abruptly that Mr. Marc has not arrived. And it is some time before the young lady can be persuaded that this clean-shaven chap is her employer.

At 2 o'clock the agent for the Silver Sucker is on hand and the deal is closed, Mr. Bunco leaving the office exultantly with a large-sized check, while Mr. Marc is the possessor of some extravagant looking stock certificates which could not possibly be worth less than 5 cents each.

At the bank Mr. Bunco is refused payment on the check and is advised to bring Mr. Marc over to identify him. Shortly after the two gentlemen enter the bank, but the cashier, a personal friend of Mr. Marc's, stares at the little man peculiarly and suspiciously and desires to know what sort of a sucker he is thought to be.

Mr. Marc is in a rage when, after he has visited Smith, a real estate man of his acquaintance, he is told to get out. He meets even sorrier treatment when he calls on Brown at this latter's office. Here the janitor is called in and Marc is thrown out the window into a rain barrel.

In a rage Marc goes home to change his clothes and to tell his troubles to his wife, who, at first, is also skeptical about his identity. Finally, however, she volunteers to accompany her husband to the bank and identify him.

A strange thing happens when they are about to enter the bank. Mr. Bunco is being ejected by the watchman and is seized by two policemen who "identify" him as "Con" Coe, alias George Stick, wanted for bogus mining deals. The picture ends in Mr. Marc receiving his check and congratulations from the cashier of the bank.

KALEM MFG. CO.

A LEAP FOR LIFE.—The story is vouched for as a real incident gleaned from the early history of Canada during the period when the French voyageurs were in constant contact with the redmen along the border. As the story goes, a trapper, one of the group working for the Hudson Bay Company, while on night watch in camp accidentally kills a friendly Indian, mistaking him in the dim light for a bear. The trapper is entirely innocent of animus towards the Indians, but this does not help matters, and the relatives of the dead Indian determine to take revenge into their own hands. They bide their time and one day when the trapper is alone they round him up, and his only avenue of escape is a leap for life from a cliff in the rocks. He makes the leap, but without success, although he catches the shrubbery on the opposite side as he falls to the depths below. The Indians suppose he is dead and that their vengeance is satisfied, but his inanimate body is discovered by an Indian girl, who nurses him back to life. This Indian girl is of the same tribe as the Indian who had been killed by the trapper and she succeeds in establishing peace, and in return the trapper takes her to the Jesuit priest and makes her his legal wife.

THE LITTLE MOTHER.—As the story goes, a prominent Connecticut farmer out of the goodness of his heart offers to take some tenement children from the Fresh Air people on a two weeks' vacation. His invitation is extended to a young shop-girl who is earning her own living and that of a little brother and sister, and the tenement house section in which the life of the little mother is portrayed is as characteristic of the proper phase of New York life as has ever been shown; and from the little back tenement the characters are taken to the open country, and on the farm they are received as honored guests rather than as objects of charity. The little mother's personality is so winsome that the farmer's son promptly falls in love with her, and the romance seems to be proceeding smoothly when a girl from the neighborhood deceives the little mother with a false report and she goes back to her tenement heart-broken and disappointed. The farmer boy, however, learns of the deceit and promptly goes to New York, rescues the little mother from her tenement and takes her and the children back to the farm to stay for good.

GAUMONT.
(George Kleine.)

THE WAY OF THE TRANSGRESSOR IS HARD.—The Crime.—A confidential secretary, hard pressed for personal funds overpowers a bank messenger and obtains a goodly sum. The messenger is bidden in an office-chest.

His Wife Discovers the Deed.—In the course of their search detectives call upon the guilty man at his home. They come, however, for information only. Now, however, he becomes so frightened that he betrays himself to his wife.

Heartbroken.—She, broken in spirit, confides in the family and requests their aid. A brief consultation proves there is no opportunity whatever of proving the husband innocent.

A Way to Avoid a Criminal's End.—His old father, though heartbroken because of his boy's crime, would still aid him to avoid the legal consequence by supplying him with a revolver, trusting him to make his own punishment.

Waiting for the Report.—Now, while the guilty man's little daughter prays for him the family in fearful agony wait the end, the partial vindication of their name.

His Courage Fails.—Struggle as he will with himself, he cannot bring his courage to the sticking point. His cowardly agonies are awful to look upon. A powerful warning to every man who sees the film.

The Arrest.—When his fear has conquered and he is about to flee the police arrive and he is forced to leave his sorrowed family.

ROBERT, THE DEVIL.—The Terror of the People.—Because of the appearance of a strange demon in the sky.

Duke of Normandy Banished for Helping a Condemned Man.—The condemned man proves to be Satan in disguise.

The News Arrives at the Castle.—Where Robert's servants flee from him.

Driven from the Country.—The Duke is forced to leave his estates.

Although Robert has lost his weapons by gambling he accepts a challenge to fight for the honor of a dumb princess.

His Squire Borrows the Sword of the Duke of Cerus.—This squire Satan uses all his influence to make trouble for Robert.

The Victory.—After a short contest Robert wins the encounter.

Cerus Wins the Credit.—Using as proof the armor and sword which Robert used.

Robert Finds a Flower Which Heals the Princess.—Acting on the advice of a necromancer Robert braves a host of wicked spirits and obtains the healing flower.

The Vindication.—The Princess, now able to speak, announces her champion.

AN EASY WINNER.—The Quarrel.—About a woman of course.

Challenge.—According to the prescribed rules of the highest society. Accomplished with painful dignity.

Substitute.—One duellist decides to hire a friend, who is possessed of greater courage than he is himself.

Disguising.—The substitute is made into a perfect likeness of the cowardly beau.

Arrangements.—Carefully completed by the seconds of each party.

Gentlemen, Are You Ready?—The battle, which is magnificently won by the hired duellist.

The Cause of the Duel.—The maid arrives to see and admire the grand finale.

I am not the Man You Think I am.—When she congratulates the victor and assures him of her love, he finds it impossible to maintain his disguise but still holds the girl.

A POWERFUL VOICE.—A Room With a Piano, Please.—An aristocratic appearing guest arrives at a small hotel and orders this style of room.

One Hour Later.—His voice, heard throughout the building, is of such sweetness that guests and servants neglect their business to listen.

In the Street.—Here, by the power of his voice, he commands vehicles and buildings at his will.

At the Restaurant.—A short song wins him especial service.

At the Cafe.—Here strangers insist upon treating him and waiters out-do themselves.

The Signalman.—Policemen have no power against those tones and readily grant all the possessor asks.

URBAN-ECLIPSE.
(George Kleine.)

THE ARTISAN.—The Workingman Helps the Unemployed.—A wayfarer in search of work is aided by strange quarryman.

A Good Comrade.—The progress of their friendship is watched for a little time.

Can You Give My Chum a Job?—Through the in-

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fluence of his benefactor, the journeyman obtains a position.

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A Noble Heart—Rescuer of His Rival.—One of the men enters the quarry just as blasting operations are about to commence. His comrade rushes forward and saves him, but is fatally injured, and as he dies he joins the hands of his comrade and the girl. A fine dramatic story based on the heroism and self-sacrifice which is so frequently displayed by humble folk.

THE TRAMPS.—If I See Another Woman Kiss You I will Throw Vitriol at You—The landlady of an inn sees her husband flirting with a girl, and threatens to throw some vitriol over him, if he does not discontinue.

She forthwith obtains a wine bottle full of the poison.

Two Good Customers.—The vitriol by accident is given to some tramps. The mistake is discovered, the inkeeper and his wife are arrested, and the tramps are followed.

Consternation reigns supreme in the lives of the poor tavern owners.

We Have Poisoned the Men.—They fully believe they have been guilty of criminal carelessness and are enjoying real contrition.

Give Us the Same as Before, Please.—The tramps are found unconscious, and when revived are offered the best wines in the inn as a recompense. This does not satisfy them, however, and they ask for more of the liquor supplied them before. To pacify them their request is granted, but the onlookers are amazed to find that no ill effects follow, beyond a further advance in intoxication.

G. MELIES.

IN THE MISSION SHADOWS.—John Stuart, a young business man of the East, comes to San Antonio to locate for the good of his health. While walking about the city he sees an old Padre, or priest, fall from sunstroke. Young Stuart runs to his assistance. At the same time, Marion, a young heiress, is passing in her automobile and stops to lend aid to the stricken man. They lift him into the auto and young Stuart is invited to ride with them to the Mission, where the priest lives.

Thus an acquaintance is formed which ripens into an engagement between Marion and John Stuart. Marion's aunt strenuously objects to this alliance, but through the interposition and kindly offices of the old Padre, who has become a close friend of the young couple, they are soon married.

A child is born to them, but does not live a great while. The husband is very much depressed by the loss of his little one, leaves his sorrowing wife and goes out in the hills to shoot game and divert his mind. The wife does not enjoy being left alone and feels neglected; she determines to follow her husband.

While making his way through the woods, the young husband meets a bewitching Spanish girl, who is attracted by him, and, to secure his attention, pretends to sprain her ankle. He assists her, and, as she is unable to walk, he lifts her in his arms and carries her across the stream. His wife appears, immediately concludes that he is unfaithful, and refuses to have anything more to do with him. Their home is broken up and the young couple separate.

Again the old Padre is appealed to by the young man, and, although he is sick and dying, the old man tries to bring them together by writing a letter to the wife informing her that her husband cannot live without her and hopes she will return to him. Marion receives the letter, is greatly distressed and goes to her child's grave in the garden of the Mission and comes across the newly made grave of the old Padre, who has died and been buried near the grave of the child. She thinks it is her husband's and kneels weeping over the little mounds of earth. The young husband visits the graves of his child and his old friend and there sees his wife, whom he lovingly approaches and tenderly touches on the shoulder. She looks up at him as if he were an apparition. He holds out his arms and she draws closer and closer to him until folded in his arms they are happily reunited in wedlock's fond embrace under the shadows of the old Mission.

PATHE FRERES.

A GOOD GLUE.—Mr. Nocash, down on his luck and his rent in arrears, makes a thick concoction in a saucepan. The advent of the bailiff interrupts him and he places the saucepan on a chest. A little of the mess adheres to the piece of furniture and when the bailiff, in making his inventory, comes to move it, he finds himself stuck fast. His assistant has a similar experience, and it dawns upon Nocash that he has made a big discovery. He takes the clue into the street, sets up business on the sidewalk, and does a brisk trade in the sale of his production. The efficacy of its adhesive qualities is fully tested by various purchasers, one of whom glues his future mother-in-law to her chair, in order to run off with the daughter; a second lures a passerby to climb a sticky lamppost, whilst he calmly rifles his victim's pockets, and a third glues a policeman to the ground. Ultimately all the victims congregate upon the scene, firmly attached to various cumbrous articles. Firemen come to their aid with powerful jets of water, and the fury of the little crowd breaking loose, Nocash is punished and glued with a dab of his own preparation above the door of his domicile.

THE TWO SISTERS.—Marion and Ella were left orphans at an early age, and were looked after by their aunt, Mrs. Manning. At the time this story opens they were respectively nine and seven years of age, and their young lives were far from happy, for their aunt made them do all the housework and gave them plenty of cuffs and rebukes in return. One day Mr. and Mrs. Simm, being anxious to adopt a young girl, called and the two sisters were placed upon their best behavior and made to look pleasant. Marion was the one selected, and she is taken by the Simms and installed in their luxurious home as their daughter, while Ella is left, despite Marion's tears and entreaties, to continue drudging with her aunt. Ten years elapse and both girls have grown into beautiful young Manning that one day, when the latter has gone out, she leaves a note stating that she has decided to earn her own living rather than stand any more bad treatment. She has seen an advertisement in the paper for a maid, and applies for the situation and is accepted. It happens to be that it is at the Simm's home that she gets the job, but the sisters do not recognize one another. Marion's fiance is attracted by Ella's good looks and flirts with her to such a noticeable extent that Marion goes out into the kitchen and rebukes Ella and sends her about her business. This makes her thoroughly disgusted with life and she retires to her room, shuts the door and windows and turns on the gas. Meanwhile Mrs. Manning has returned and found Ella's note. She also comes across the advertisement which Ella had marked with her pencil. So putting on her bonnet she goes to the address in the ad. She immediately recognizes Mrs. Simm and Marion, and informs the latter that Ella is her sister. Marion repents that she has been so sore at her and rushes to find her. She is found reclining on her bed unconscious. The windows are opened and air admitted and a doctor sent for. He soon brings her to, and happy days now commence to fall to Ella's lot. The young doctor is smitten by her beauty, and a double wedding makes a fitting climax to the picture.

The story is a narrative of heart beats, showing the truth of the old adage that "all's well that ends well."

THE VAGARIES OF LOVE.—Jack Taring is staying down in the country and is madly in love with Mabel Cory. Although no vows are exchanged it is easy to see that she is just as much fascinated by him and the parting is a very sad one when Jack receives a telegram from his father that they sail the following day. Two years elapse and fickle Mabel, who soon forgot Jack, is now settled down and married to Charles Goring. Jack returns and is riding through the country lanes on his horse when the animal stumbles as Mabel comes unexpectedly through a gap in the hedge, and throws him heavily to the ground at her feet with a dislocated arm. She and her husband help him to the house and send for the doctor. Meantime she has recognized her former admirer, and has great difficulty in restraining her tears. The doctor quickly sets the broken arm, and Jack prepares to leave. Mabel, however, follows him through the park and soon catching up with him they begin to talk over old times. Charles, who has followed, thinks that his wife is flirting with a stranger and is upset. His first idea is to shoot himself, but finally he decides to appeal to an aunt of his who lives close at hand. Jumping into his automobile he drives over and the sharp-witted woman soon devises a plan for testing Mabel's affections. She introduces him to a pretty girl who is staying with her, and they all three motor back to his home, where they find Mabel and Jack in a close conversation on a garden seat. Her husband, however, pays little attention and in accordance with the plan they have concocted pretends to be busily engrossed with his aunt's pretty friend. This soon disturbs Mabel, and getting sore with Jack she follows the couple only to have her suspicions confirmed that they are flirting. She returns and sobbing tells her aunt that her husband is no longer true to her and enters the house. The aunt calls the others and they all follow. She, however, overhears them and determining to give her husband a good fright, seizes a pistol and fires it off in the air, at the same moment falling into a chair and pretending to be shot. Rushing in all are cowed at the turn matters have taken and commence to administer restoratives, but she soon jumps up and begins to upbraid her husband and the girl. They soon explain that the joke is on her and she and her husband fall into one another's arms declaring that they will not be so jealous of one another in the future.

SELIG POLYSCOPE CO.

JIM THE RANCHMAN.—Jim Brandon received a wire stating he is to come West and take charge of the ranch. The change does not altogether please him, but being a man willing at all times, and able to rise to the occasion, he starts for his new work. Arriving there he looks the ground over carefully.

Discontent among the employees marks the advent of the new manager, who, with his Eastern ideas, finds himself facing a problem that is not to be solved without drastic measures. The foreman of the ranch had long since paid marked attention to Bernice, and with the turn of affairs, has hastened his suit, but she has seen in the newcomer more of her ideal, and accordingly rejects her suitor.

This brings things to a chaotic state, and the foreman resigns and the hands all go on strike. This brings Brandon's blood to the boiling point, and he clears for action, and declares himself in no mild terms.

Employee after employee is leaving the ranch. Something must be done to curb the stampede. Accordingly Jim sets a pace of things on the big ranch that puts in awe anything they had anticipated from the big Easterner, and suffice to say, carried his point admirably.

As usual, after the storm comes the calm, and in this case the Justice was summoned, the knot tied, and the big ranch was again itself.

LITTLE BOY.—A bat, a ball, a dozen boys or two are wrangling over a disputed point in our national game, when the younger of the participants feels he is worsted, leaves the game and takes his ball and bat and finds his mother on the steps awaiting to comfort and dry his tears away. The one person in all the world to cheer and soothe the childish heart, as all through his young life and to manhood she had been his hope.

Now that Dick Benton had grown to that age when he longed for his own home, he sought his schoolmate sweetheart and we soon find them married and in a little cottage all their own. Dick's business frequently called him from the city, and many times the young wife grew lonesome and unhappy.

Frank Worthing, her former admirer, took advantage of these times to press his attention. One evening the out-going train was reported late; this caused Dick to return suddenly home to spend the wait with his wife, when the butler delivers a message intended for the wife, but read by the husband, who conceals himself and awaits the serpent's sting. Mary, in ignorance of the late train, and overjoyed at Frank's coming, meets him with fond greeting. The husband appears upon the scene, but the prayers his old mother taught him still rang in his ears, he renounced his claim, and with a heavy heart leaves them in their clandestine meeting to their fate.

Dick suffering the pangs of bitter disappointment wanders from his home, but nothing seemed to quiet the raging mind. A kindly friend saves him from further disgrace and brings him home to his dear old mother, whose love and caresses bring happiness to his troubled mind.

THE SCHOOLMASTER OF MARIPOSA.—Old man Whey brings his two sons, Hank and Buck to the schoolmaster's cabin to arrange for their schooling. On leaving, accompanied by the Master, a riderless horse comes dashing down the road. A find Miss Williams lying unconscious by the road hurried run around the bend they are surprised to side. The Master carries her to the village hotel and provides for her attention with the innkeeper.

The next day the teacher being solicitous of her condition, calls and finds her much better, leaving some flowers and an invitation to visit the school. She does so in company with Stanchia her suitor. An admiration of more than passing notice is clearly apparent to the suitor to be mutual between the Master and Miss Williams.

Hank and Buck are bent on deviltry instead of books and are seen on the school-roof pouring sulphur in the chimney and finally covering it up with a sack. The fumes were stifling and soon drive the occupants to the open. They being discovered by the schoolmaster are soundly trounced by him. Upon their return home, Daddy Whey decides with the encouragement of Stanchia that the master must be brought to an accounting. The jealous suitor urges this on and accordingly the father proceeds to the master who is left in a precarious condition, and Whey is arrested.

Three years later things have made many changes and now the once Miss Williams is the wife of the schoolmaster of Mariposa, and he has attained a great history as an artist and flourishing in the results thereof.

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THE THREE OF THEM.—The strength of a story or picture is in the penetration of that most vital of all interests—the heart—and that is the secret of the force and beauty of "The Three of Them." The mainspring of life is the child; it is the axis around which all the higher and deeper motives revolve. Paternal love is the strongest and most natural. A childless home is like a ship without a compass.

It is not strange that the wife who is not a mother longs to take to her heart and home some motherless child, and that is just what Mrs. Welton did when she read in a magazine that she might take from the asylum Ernest, a little orphan boy, into her home for two weeks. Her husband is opposed to it, but does not interfere with her doing so. Gradually Mr. Welton becomes quite interested in the boy and his many little pastimes. His wife sees this and she is happy. She loves the boy dearly, and when the two weeks are ended she can hardly bear to part with him when she has to take him back to the asylum.

Returning to her home, she is heart-broken. The absence of the child robs it of its homeliness and she is depressed with her loneliness, her heart full destitute. Her husband notices her condition and he decides to go to the asylum and bring the boy back, and when his wife, who has worn herself out fretting, is sleeping, the youngster kisses her. She awakens and can scarcely believe her eyes. She clasps him to her bosom, then throws her arm around her husband's neck in gratitude for the satisfying of her heart's desire.

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THE SEPOY'S WIFE.—Unusual? Very! A drama written on facts during the Sepoy war, 1859. A Sepoy, even more taciturn and moody than is naturally characteristic, hates the English rule and despises the Englishmen, whom he considers intruders and usurpers, not to mention a particular dislike for the surgeon. His spirit is rebellious, and he is ever ready to inflame his fellows against the foreigners, although he is a member of the Imperial Regiment of the English government.

His child is taken seriously ill, and his wife decides to go to the English surgeon and entreat his services in behalf of her little daughter. She finds the doctor fatigued and almost prostrated with exposure from the intense heat of the tropical climate. At first he refuses to leave his home and offers to give her a prescription to the garrison druggist. She supplicates him to go to the child, and through his wife's pleading and reference to his own child he goes with the woman, administers to the little one and restores her to health.

The Sepoy's wife is extremely grateful, while the husband becomes more bitter and antagonistic. He meets his comrades, throws off his uniform and arouses them to rebellion, assumes the leadership and starts to go out to pillage and destroy the Englishmen's homes. The wife overhears their treachery and runs at once to the doctor's home to tell his wife and child of their impending danger, then she leads them to a place of safety.

The rebels burn the doctor's house, and when he arrives there and sees the ruins he concludes that his wife and child have perished in the flames. While gazing upon the smoking pile the Sepoy's wife comes to him, telling him that his family is safe and she will conduct him to them. The insurgents attack the English garrison with a ferocity that means extermination to all hands within the fortification. The exchange of shot is fast and furious, but the besieged hold off the enemy until a company of highlanders, with pipes and kilts, notified by the Sepoy's wife, come to their relief, completely routing the Sepoys and putting an end to the rebellion.

The doctor and his wife, who escaped to the garrison under the guidance of the Sepoy's wife, now join the cheering soldiers as they welcome the highlanders within the garrison. The Sepoy woman, who brought the relieving forces into the stockade, enters with them. The doctor and his wife seize her hand to thank her for the aid she has given them. She looks surprised and says: "You saved my child. I have saved you and your child. I am glad."

LUBIN MFG. CO.

THE GREENHORN AND THE GIRL.—The Greenhorn is having a delightful time learning how to be a cowboy. The more expert range riders are having most of the fun, but the Greenhorn takes it all in good part. The "Old Man" gets a letter announcing the arrival of his niece and he tells the boys. In the same envelope is a portrait of his sister, and this, being dropped, gives the boys the idea that the old lady is coming. With great enthusiasm the Greenhorn is elected to drive to town and bring the Girl back, and he is surprised, as anyone would be, when a vision of loveliness appears on the platform. But the Greenhorn is green only in spots. He persuades the Girl that the alkali dust without a veil will ruin her complexion and that is how he manages to keep her to himself on the long rides they take. The others are most willing that the Greenhorn should be her attendant though they cannot quite understand his cheerful devotion. Just to make things interesting they play at Indian and make a savage attack with blank cartridges. The Greenhorn cannot shoot straight and there is small danger of being hit, so they enjoy his brave defense tremendously, rushing in to tell him all about the joke. But the joke is on them. For the first time they see the Girl's face and it's too late. The Greenhorn's bravery has won her.

MRS. RIVINGTON'S PRIDE.—Banker Rivington married late in life and in spite of his love and her apparent devotion Rivington is not quite certain of his wife. He showers her with presents and just before a reception he gives her a handsome necklace of pearls. Rivington does not like his brother-in-law, a reckless young fellow in whom there is no inherent harm, and when the boy appeals to his sister for a heavy loan to get him out of a financial scrape she loans him the locket to pawn. Rivington finds a part of the letter of appeal which, when read by itself, suggests other than the relationship of blood, and in a fit of anger reproaches his wife. She leaves her home with their little child and for a time supports herself as seamstress. It was an unfortunate move, for Rivington regards it as a confession of error, and though his heart calls to him to bring her back his pride will not permit. Then there comes a lucky turn in the stock market, the pledged jewels are redeemed and sent to the house, the brother knowing nothing of the mischief he has made. Rivington receives the package, perceives his error and goes in search of the woman he has wronged. She is not inclined at first to condone his error, but at last she relents and is clasped in the strong arms. After all it has been a good lesson, for distrust has been banished.

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Sept. 1—The Affair of an Egg (Dr.).....295
Sept. 1—Muggsy Becomes a Hero (Dr.).....693
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Aug. 27—In the Pyrensees (Scenic) 122
Aug. 30—The Shepherd and the Maid (Dr.).....706
Aug. 30—Ancient Castles of Austria (Sc.).....299
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Sept. 3—Calino Takes New Lodgings (Com.)...427
Sept. 6—The Way of the Transgressor Is Hard (Dr.) 952
Sept. 10—Robert, the Devil 998
Sept. 13—An Easy Winner 463
Sept. 13—A Powerful Voice (Com.).....486
Sept. 17—Poems in Pictures 391
Sept. 17—A Dummy in Disguise (Com.).....581
Sept. 20—Tactics of Cupid (Dr.) 896
Sept. 20—Sunset (Scenic) 102

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Aug. 31—Buying a Beard (Com.).....495
Aug. 31—A Cruise in the Mediterranean (Sc.)..420
Sept. 7—Ingratitude (Dr.) 749
Sept. 7—Military Kite Flying at Rheims (Sc.)..256
Sept. 14—The Artisan (Dr.) 457
Sept. 14—The Tramps (Com.) 525
Sept. 21—A Corsican Vendetta (Dr.).....699
Sept. 21—Scenes in the Celestial Empire (Sc.)..269

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Sept. 22—The Salt on the Bird's Tail 950

PATHE FRERES.

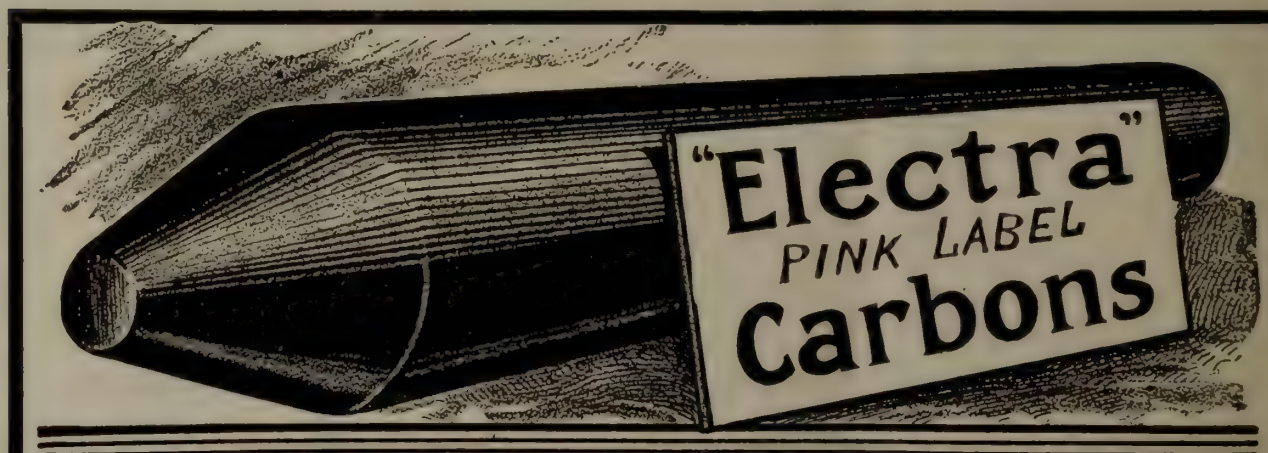
Sept. 2—Saved from Ruin (Dr.).....682
Sept. 2—Deer Hunting in Celebes Islands (Sc.).302
Sept. 3—Maggie Hoolihan Gets a Job (Com.)...930
Sept. 5—Who Is Boss? (Com.).....216
Sept. 5—Zoological Gardens in Antwerp (Sc.)..741
Sept. 7—The Gambler's Wife (Dr.).....975
Sept. 9—Lucy at Boarding School (Com.).....528
Sept. 9—The Belgian Army (Ed.) 472
Sept. 10—The Appeal of the Prairie (Dr.).....990
Sept. 12—A Good Glue (Com.).....449
Sept. 12—Hunting the Panther (Scenic).....459
Sept. 14—The Two Sisters (Dr.).....975
Sept. 16—Unconscious Heroism (Dr.).....951
Sept. 17—The Vagaries of Love (Com.).....950

SELIG POLYSCOPE CO.

Aug. 11—Lost in the Soudan (Dr.).....1000
Aug. 15—Willie (Com.).....975
Aug. 18—Human Hearts (Dr.).....1000
Aug. 22—Dora Thorne (Dr.).....900
Aug. 25—The Indian Raiders (Dr.).....1000
Aug. 29—The Emigrant 995
Sept. 1—The Road to Richmond (Dr.).....1000
Sept. 5—Led by Little Hands (Dr.).....
Sept. 8—Jim the Ranchman (Dr.).....1000
Sept. 12—Little Boy (Dr.) 1000
Sept. 15—The Schoolmaster of Mariposa (Dr.).1000

VITAGRAPH COMPANY.

Aug. 23—The Three Cherry Pits (Dr.).....995
Aug. 26—The Men Haters' Club (Com.).....985
Aug. 27—Rose Leaves (Dr.).....995
Aug. 30—Jean and the Calico Doll (Dr.).....970
Sept. 2—A Life for a Life (Dr.).....995
Sept. 3—The Wrong Box (Com.).....985
Sept. 6—Chew Chew Land (Com.).....600
Sept. 6—A Rough Weather Courtship (Com.)..400
Sept. 9—How She Won Him (Dr.).....980
Sept. 10—The Three of Them (Dr.).....985
Sept. 13—The Sepoy's Wife (Dr.) 990
Sept. 16—Two Waifs and a Stray (Dr.).....985
Sept. 17—A Lunatic at Large (Com.).....997
Sept. 20—Jean, the Match-Maker (Com.).....1000
Sept. 23—A Modern Knight Errant (Dr.).....967
Sept. 24—Renunciation (Dr.) 999
Sept. 30—A Home Melody (Dr.).....907



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Saturday, Sept. 17

HANK and LANK JOYRIDING

Length Approx. 233 ft.

The Pony Express Rider

Length Approx. 750 ft.

An excellent Western dramatic subject with many thrills and and an appealing heart interest.

Our comedy releases this week are real prize winners in any joy contest.

Release of Wednesday, September 14th

"Whist"
Length Approx. 545 Feet

He Met the Champion
Length Approx. 455 Feet

Two jolly little novelties with real humor in them. Book them.

Our posters are for sale by the exchanges. | Get our beautiful poster placard of the Essanay Indian Head. Great for the lobby. Poster Dept. B. Ask about it | The Essanay Guide is for the asking.

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THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, September 12.

Biograph—A Mohawk's Way (Dr.).....991
Lubin—The Greenhorn and the Girl (Com.).....990
Pathe—A Good Glue (Com.).....449
Pathe—Hunting the Panther (Scenic).....459
Selig—Little Boy (Dr.).....1000

Tuesday, September 13.

Edison—The Great Secret Com.).....990
Gaumont—An Easy Winner.....463
Gaumont—A Powerful Voice (Com.).....486
Vitagraph—The Sepoy's Wife (Dr.).....990

Wednesday, September 14.

Essanay—Whist (Com.) 545
Essanay—He Met the Champion (Com.).....455
Kalem—The Little Mother (Dr.).....980
Pathe—The Two Sisters (Dr.).....975
Urban—The Artisan (Dr.).....457
Urban—The Tramps (Com.).....525

Thursday, September 15.

Biograph—In Life's Cycle (Dr.).....997
Lubin—Mrs. Rivington's Pride (Dr.).....500
Lubin—Resourceful Robert (Com.).....450
Melies—In the Mission Shadows (Dr.).....950
Selig—The Schoolmaster of Mariposa (Dr.)....1000

Friday, September 16.

Edison—Bumptious as a Fireman (Com.).....
Edison—From the Arctics to the Tropics (Scenic)
Pathe—Unconscious Heroism (Dr.).....951
Kalem—A Leap for Life (Dr.).....985
Vitagraph—Two Waifs and a Stray (Dr.).....985

Saturday, September 17.

Essanay—Hank and Lank—Joy Riding (Com.)..233
Essanay—The Pony Express Rider (Dr.).....750
Gaumont—Poems in Pictures 391
Gaumont—A Dummy in Disguise (Com.).....581
Pathe—The Vagaries of Love (Com.).....950
Vitagraph—A Lunatic at Large (Com.).....997

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AND

"Big Medicine"

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Code Word **ELOPEMENT** and **MEDICINE**

SEPT. 22

"The Sergeant"

A Romantic Drama, told in the Beautiful Valley of the Yosemite.

A Most Picturesque and Interesting Story.

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Independent Film Stories.

IMP

THE NEW BUTLER.—Two clubmen meet and decide to go out on a round-up of the Rialto. You can't go boating down old Broadway, but in spite of that they embark on the schooner that sails in the night, and after they have sailed a few up and down several sounds, one of them lets several sounds escape him to the effect that he is a jolly good fellow, and that he won't arrive at the domicile until the Aurora Borealis has started work for the day. In short, he is pretty well beaten by the beverages imbibed in the course of the evening, and his friend, who has forfeited a few rounds and run away to live and drink another day, and therefore is still in possession of some of his senses, decides to take his all-in comrade home in a cab. He perches himself in the coachman's seat, and commences the journey home. At a point in the route a young lady, assuming that he is a coachman, hails him and he, foreseeing an adventure, stops the coach and she enters. He takes her home, and is so struck with the beauty and grace of the fare that he decides to apply for the position of butler in her home, which he does successfully. The young lady gives a dinner to some of his club-members, and he is dumbfounded to see some of his boon companions arrive at the house and fail to recognize him. He appeals to them to acknowledge that he is one of them, but they pretend to be shocked at his effrontery, and when the poor adventurer is almost beside himself, a few of his friends decide to discard the jest, and they introduce him to the girl of his dreams, to whom he explains the reason for his having applied for the menial position. He tells her of his love, and, inasmuch as a bold heart deserves the fair, who shall say he does not deserve her?

DEBT.—The love for the gildings and trimmings of life, the desire for things that are fair and that bear the brand of costliness, induce the wife of a poor laborer to burden himself with the added expense of bills for goods bought on the instalment plan. One day the husband returns home and, brought to an unpleasant frame of mind from contemplation of his unhappy lot and the irony of his wife's mismanagement, he decides to return all the knick-knacks that his wife's vanity had suggested. After a heated discussion they both go their own ways, the wife taking along the little baby girl. The husband goes far away in the North, and by dint of perseverance and the struggle and strife that is part of it, he amasses a fortune. He yearns for his wife and daughter, and advertises in countless ways for them to return to him. At last his daughter, who has become a concert singer, sees outside of the concert hall the placard in which he appeals to his wife and daughter to come come; she gets in touch with her mother, and they return to him to forgive and forget all their woes and their follies, and to live in the manner described in fairy books after the strife of hearts is over.

NESTOR

THE LAW AND THE MAN.—Truly, Jim Bradley had enough to discourage any man; first his pack-mule died, then his supplies gave out, and now, when he reached his cabin after a long, weary tramp, he found his wife and child on the verge of starvation.

But he would get food for them at any cost! Hastily kissing his loved ones good-bye, the miner fairly ran from the house, and it was with almost a start that he found himself in front of Murry's saloon and gambling house. Mechanically the unhappy man opened the door. Heaps of gold and silver lay on the table—while at home Nellie and the little one were starving!

Retreating to the hall, the miner quickly improvised a mask of his handkerchief, then once more softly entered, and ere those in the room had time to realize what was happening, they were lined up against the wall and the gold was in Jim's pocket.

As he backed out, however, the handkerchief slipped from his face, so that he had scarcely time to reach his cabin, toss the money on the table with an evasive explanation to Nellie, and dart out again, when the man from the gambling house burst into the room and demanded the gold from the astonished wife.

From his home they trailed him to a deserted shack, where, although he succeeded in wounding John Kirby, the sheriff, his ammunition was soon exhausted, so that when he crept out to the well after forty-eight hours without water, the bucket was shot from his hand and Jim realized that at last the law had triumphed.

After reviving their prisoner with food and water, John Kirby and his deputies started back, but before they reached their destination the sheriff discovered that his wound was more severe than he imagined. So, sending the others on ahead, he sat down to rest.

Hardly had they gone when he lapsed into unconsciousness, and it was thus that Nellie and little Winnie, who had been out gathering wood found him, and half carried, half dragged him to their cabin.

Here, after his wound was carefully dressed and bread and water set before him, for it was all they had to offer, Kirby was preparing to depart when his eyes fell upon Jim Bradley's picture, and the child's reply, "That is my papa," acted like a flash in the darkness; as he glanced around at their abject poverty and empty cupboard, the man realized that this was the reason Jim had held up the boys. But now they had their money back, why not give the miner another chance? Hurrying to the gambling house, the sheriff sent his deputies for the prisoner and put the matter before those assembled. Then, not only did the men agree not to appear against the miner on the day of his trial, but gladly made up a purse, which, together with a note to his wife, was thrust into Jim's hand as he started home to meet his wondering but happy little family.

NEW YORK MOTION PICTURE CO.

AMBROSIO.

THE IRON FOUNDRY.—The Countess of Savern had a handsome young page who was devoted to her and for whom she entertained a great fondness. Robert, a wicked knight in her husband's service, had made advances to her which she had promptly rebuffed. In revenge, he cast suspicion in the mind of the Count over the innocent relations of the Countess and the youth, and by stupendous falsehood persuaded the Count to take drastic measures. Accordingly they repaired to the Count's iron foundry, where the workmen were instructed to cast into the furnace the messenger who would arrive and ask if the Count's wishes had been obeyed. The page is sent on the errand of death, but before leaving the castle meets the Countess, who has been unable to attend mass owing to the illness of her child, and she requests him to stop on the way and offer prayers for the quick recovery of the little one. The impatient knight waits until he imagines the page has been destroyed and makes his way to the foundry, arriving before the youth, and when he inquires if the Count's wishes have been carried out, he is seized and hurled into the fire. When the page gets to the foundry the workmen give him the knight's necklace, and he brings it back to the Count. The latter, by adroit questioning, soon gets to the bottom of the conspiracy, and learns how innocent and pure-minded the boy is. Stricken with remorse, he leads the page to the Countess and gently tells her to be always kind to him.

BISON.

COWBOY'S MATRIMONIAL TANGLE.—Jack and Milt are brothers, Mary and Jane sisters. Jack loves Mary, Mary loves Milt, Milt loves Jane and Jane loves Jack. This picture shows how the overpowering affection of the girls convinced the men that the girl who loved him was the right little girl for him, ending in a double wedding in typical cowboy style.

Until the tangle is unravelled, many amusing incidents occur, each individual endeavoring to hold the companionship of the favored one. For a time it would appear that the quadrangular mixup would be counted as one of Cupid's failures, as the young people are estranged. The girls conceive a bright idea and write to the boys that they will marry them at once. This dispels the gloom which has fallen like a pall over the brothers, and amid great hilarity the parson is brought to the ranch. The girls laughingly contend that inasmuch as love is blind they must be married while blindfolded. Mary binds a handkerchief over the eyes of Jack and Jane does likewise to Milt. The men then perform the same duties for their respective loved ones and the girls quickly change places. The ceremony over and the bandages removed, each man finds himself wedded to the wrong girl and each girl to the right man. The men are too dumfounded to protest against the situation, and yielding to the loving arguments of their respective wives are persuaded to accept the situation. That the intuition of the girls was correct is evidenced later when the two couples are shown living in ecstatic happiness.

FOR A WESTERN GIRL.—The average Western cowboy has always been a heroic figure, gallant and brave. Occasionally, however, a black sheep would be found on a ranch, and until he was discovered and routed, much mischief would be done. Such a man was Black Jack, whose evil doings were checkmated by Ned, a modest, manly fellow whose sweetheart, Elsa, became the subject of Black Jack's distasteful attentions. Rebuffed by the girl, Black Jack's true nature asserted itself, and his importunate suit becoming obnoxious, he was discharged by Elsa's uncle. In revenge he secures the assistance of a band of hostile Indians, waylays Ned and Elsa, and rides off with the girl, leaving her escort lying by the roadside. Ned writes a note to the ranch, pins it to his sombrero, which he attaches to the pommel of his saddle and with a cut of the quirt sends the animal galloping back, while he, on foot, takes up the chase. His rescue of the girl from the Indian camp is spectacular and thrilling, and the pursuit by them of breathless interest. Meantime Ned's mount reaches the ranch, the note is read, and the boys gallop to Ned's assistance at breakneck speed. Ned is being hard pressed when the friendly aid arrives, and in the battle that follows Black Jack receives his just deserts and the Indians are completely routed.

LUX FILMS.

A SELFISH MAN'S LESSON.—How Thomas Arnold was cured of his great selfishness by a dream is dramatically told in this film. After refusing aid to his nephew, who is in distress, the latter's wife and child needing food and change, he enjoys a sumptuous dinner and falls asleep, to dream that he himself is in poverty and realizes the pangs of hunger, etc. Awakening to find that it is only a dream, he determines to make amends, and goes to offer hospitality to those who are in distress.

AUNT TABITHA'S MONKEY.—Aunt and her pet monkey, Toto, are rudely awakened from their hitherto peaceful existence by unruly neighbors, whose noises are too much for the weak nerves of the monk. Complaints to the housekeeper are without avail and only serve to rouse the ire of the young people who are responsible for the trouble. For a "lark" these mischievous youngsters resolve to dislodge the monkey from his high estate and place one of their number in the room to impersonate the ape. The amusing incidents that follow are irresistibly funny and are well worth seeing.

CHAMPION.

THE WHITE PRINCESS OF THE TRIBE.—The heart strings may be torn, hearts may burst with walls of agony, but the proud name of the family shall remain unsullied. So thinks Willard Randley as with grim, set features he abandons his sister's child, born out of wedlock.

Then, again, deepest sorrow, unspeakable anguish, with almost a breath can be turned to joy. So experiences old Chief Scarbrow and his weeping squaw as they sit apart from the tribe, lamenting the death of their papoose. For, behold! the basket containing the baby of the whites falls at the feet of the Indians. The chief accepts the gift as from the Almighty, with throbbing heart, and his squaw nourishes the living infant.

Also for the honor of the family, the brother procures a suitable husband for his sister, and the dower being agreed upon, the ceremony is performed and the party go East. The Indians with their papoose baby traveled Westward to join their tribe.

After five years elapse, being childless, Mr. and Mrs. Matthews adopt a street urchin as their son, and though a growing contentment exists, the young wife cannot forget the motherhood that was hers but had been denied her. Looking wistfully at her adopted son, she yearns with heart and soul for her little baby daughter.

Fifteen years later the adopted son, now a man of twenty-one, decides to go West and investigate some land. It is while riding over the prospective ground that he sees an Indian trying to forcibly abduct an Indian girl. He hurries toward them just as the Indian raises a bowie knife above the breast of the girl. A shot rings out, accompanied by a howl of rage and pain from the Indian, who disappears in the forest nursing his wounded hand.

The rescued Indian girl, who proves to be the White Princess of the tribe, takes her savior to the camp, where, after she has explained, he is made welcome. He becomes a constant visitor and soon asks the chief for the hand of his white daughter. Old Chief Scarbrow tells him to send for his parents and if they consent he will not object. The boy does so, and one day while the young folks are being entertained by the Indian dances, a crowd of cowboys dash upon them, firing their guns in the air, announcing the coming of the Easterners in an automobile.

Mr. and Mrs. Matthews follow the cowboys to the Indian village and hurry in toward their adopted son. They were forbidding the marriage when Mrs. Matthews sees the White Princess. Stopping suddenly, they both stare at each other as though fascinated, when the elder woman falls back in the arms of her husband. Instinct had told her mother heart that she had looked into the eyes of her daughter.

And it is true, for the chief produced the basket the Princess was found in and also the clothes she wore. He had carefully preserved them. So after many years of anguished yearning the mother was reunited to the daughter she had never thought to see again. And tears shine in her eyes as she looks at her daughter and adopted son as they stand before the marriage altar. But they are tears of joy and thankfulness.

ECLAIR.

THE SACKING OF ROME.—In this film are depicted the various scenes leading up to, and during the sacking of Rome, many hundred years ago. Enacted upon the original ground, and amidst beautiful scenery and grim old castles, the subject is one which should appeal to every class of audience. The actual assault upon the walls of the city, in which the attacking force scale the walls with ladders, is an exciting affair, and the hand-to-hand fighting when once they have got into the city, is full of incidents.

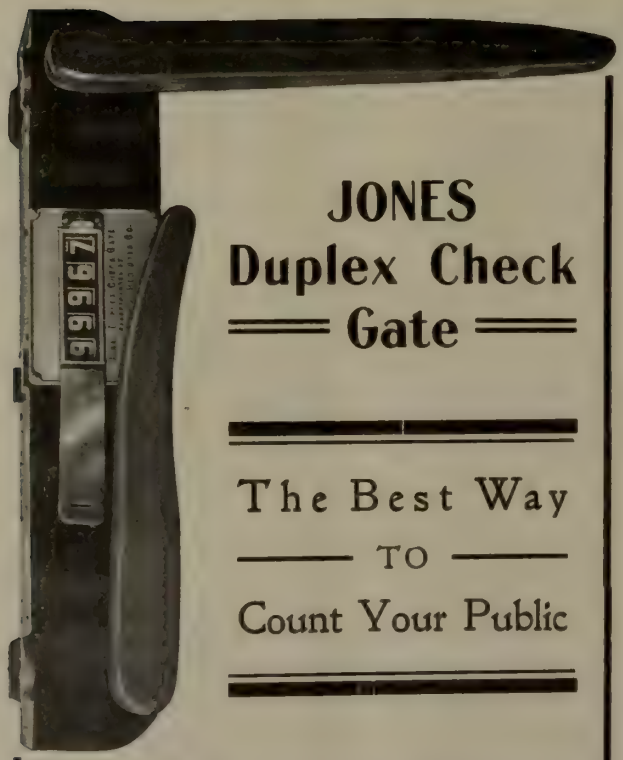
THE BLIND MAN'S DOG.—At a public place, a fine-looking acrobat is endeavoring to attract the attention of the crowd. His efforts, however, are in vain, for all are interested in the clever tricks of a little dog belonging to a blind man. The blind man is fortunate, and after the performance is over, he goes aside to count his earnings. While thus engaged, he hears the sobs of a child, and turning, encounters a small lad weeping as though his heart would break. Upon inquiring as to the cause of his distress, the child informs him that his mother has died, and he has no money to buy a few flowers to place upon her last resting place. The generous man gives the boy a coin and sends him off to buy the much coveted blossoms; with

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Sold only throught the Motion Picture Distributing and Sales Company.

a joyous heart the child adorns the sad little grave of his dear mother.

The acrobat, being jealous of the blind man's success, lures his dog away and strangles the little animal, thus destroying the blind man's means of support. The vicious wretch, however, is discovered in his cruel act, and taken to the police station. There he meets the blind man, who has asked if his dog has been brought there, and upon learning that the dog has been strangled and lies lifeless before him, he raises a piteous moan. The entire courtroom is astonished at this moment to behold the dog, considered dead, jump up and rush to his master, with joyful yelp and wag of tail. The clever little dog has used his tricks to good advantage, comprehending the intentions of the acrobat, and has pretended to be dead, so that the man ceased to choke him, but being reassured at the sound of his master's voice, he came quickly back to life, and thus the dog was restored to its poor owner.

THE FALLS OF THE RHINE.—In this film we present to you a most interesting view of the magnificent falls of the world-famous Rhine, at Schaffouse, in all their varying and exceedingly beautiful aspects.

YANKEE

THE WHITE SQUAW.—A good woman's love and a true woman's devotion have formed the themes for countless novels and plays, but these qualities are so worthy that their telling will bear unlimited repetition.

That John Gray is alive to-day and enjoying the loving companionship of his wife is only due to the love and devotion of the Indian squaw who sacrificed her own hopes and love that he might live and be happy.

Gray, an ex-Easterner, has made the West his home for some years. The owner of a prosperous ranch, he was universally liked by employees and neighbors; his generous and sunny disposition made him a host of friends.

He did not save the squaw's life or make love to her—he merely protected her from the insults of a worthless greaser. She was a woman and that was sufficient for John Gray.

But, alas! this poor little untutored half-savage viewed it from her point of view—a man only protects the woman he loves—and then and there gave to Gray her uncontrollable affection.

There was no question about her love for Gray. She did not declare it from the housetops, but in a hundred different little ways showed that he was her man.

When the saloon keeper of Broncho Forks was found knifed to death and there was scrawled upon the bar a message that John Gray had committed the act, there was no excuse for doubt in the minds of anyone but that Gray had actually committed the crime. This did not convince the squaw, however.

Gray told her it was not so, and his word was all-sufficient, and the fact that she helped his escape, furnished him with food and shelter in the mountains, was to be expected; but when another woman appeared upon the scene, in the guise of Gray's intended wife, all the savagery in the squaw's nature cropped up and she did everything to keep the man for herself, even leading the other girl into the belief that Gray was guilty in the hope of sending her back where she had come from.

The squaw's devotion was brought to the front when Gray was tracked and captured and about to be lynched; then this little savage divulged the fact that she had wormed herself into the confidence of Pedro the greaser and that he had shown her the hiding place of the gold he had stolen from the murdered saloon keeper, and gave Gray's life to the other woman.

ATLAS.

TRAILING THE BLACK HAND.—The depredations committed by, or attributed, to the Black Hand, have been chronicled by the newspapers frequently and at length.

Almost daily some act of this band has filled its threatened victims with terror. Countless prosperous Italian merchants have paid tribute to this mysterious organization, for immunity against its threats, and those who have failed to heed its commands have paid a terrible price.

Scores of lives have been sacrificed in the effort to break up the law-defying Black Hand band.

The concerted action by the police of every city in the United States and Europe has had little if any effect in accomplishing the desired result.

Almost insurmountable difficulties have been encountered in the apparently vain effort to decisively wipe the Black Hand from the face of the earth.

However, such an affront to modern civilization could not be tolerated forever. Determination and persistency will accomplish anything.

How the Black Hand was finally and completely eradicated forms one of the most mysterious and clever detective stories ever shown upon the screen.

POWERS CO.

THE PUGILIST'S CHILD.—John Desmond, a pugilist, leaves his sick wife and infant daughter to fight the middle weight champion. After a game fight, Desmond "knocks out" the champion Murray. Desmond is awarded the prize money and is presented with a handsome medal. Flushed with victory he goes in to find that his dear wife has just died. Seven years pass and Desmond dies, leaving his little girl, Annie, alone in the world. The child goes out into the street and sells newspapers for her livelihood and we see her in some very amusing scenes with the newsboys, who make fun of her dress, which leads the girl to don a pair of man's pants. Murray, the retired ex-champion, has all the money he wants but he and his wife long for a child to cheer their lonesomeness. Murray rescues little Annie from the clutches of a policeman, takes her home and he and his wife adopt her. The next day the child, not knowing who Murray is, shows him the medal that was presented to her father. The ex-champion exclaims: "Your daddy knocked me out of the ring; get out." The child crying leaves the house. In a pathetic scene with his wife, Murray agrees to take the child back. The wife brings Annie in and the final scene is unique and touching.

A HUSBAND'S SACRIFICE.—George Davenport is separated from his sweetheart, Eleanor Holmes, by her father, who wishes her to marry a wealthy man. George goes to Europe and Eleanor gives in to her father's will and marries Le Strange, a wealthy man. Two years later Davenport returns and meets Eleanor and not knowing she is married, tells her that he still loves her. At a dinner party at his home the husband is seized with an attack of heart failure. His physician writes a note to the wife telling her that her husband's condition is serious and that she alone is to administer one of the tablets to the sick man and that an overdose will prove fatal. Le Strange realizes that his wife still loves Davenport and he realizes that in marrying her she sacrificed herself to please her father. He finds the note and determines to leave his wife free to marry the man she really loves. He takes three of the tablets. Eleanor and Davenport enter and the dying husband places their hands together and expires.

AUNT HANNAH.—Jones' wife brings her Aunt Hannah to visit them. Auntie makes Jones' life miserable by interfering with his smoke and his occasional drink and finally caps the climax by breaking up a card party to which he has invited a few friends. Jones goes on a tear and comes home loaded and is surprised by Auntie. In a funny scrap that follows Auntie is knocked out. Jones thinks she is dead and proceeds to dispose of her by putting her into an empty barrel and in his efforts to dispose of the barrel with the body he has the most funny adventures. Finally some toughs put Jones into the barrel and roll it over a precipice. Bang! Smash! Jones thinks he is dead but he wakes up in his own home and discovers that it has all been a dream.

DEFENDER

A GAME FOR A LIFE.—A man's reputation may be as black as the night, but he may appeal to the heart of some woman. An outlaw, although knowing that the sheriff is constantly looking for him, comes boldly into a barroom, where a girl is serving drinks to the sheriff and a crowd of his admirers. He takes a drink, then breaks into a game which is in progress. After a couple of hands he accuses one of the players of cheating; the man draws his gun, but the outlaw is quicker, and sends a bullet through the arm of the other, then dives through the open window.

The sheriff and men all start in pursuit but are held in check by the girl, who with leveled pistol keeps the men in the barroom, giving the outlaw a chance to reach his horse. After a while the sheriff and his men start in hot pursuit of the outlaw. The outlaw in endeavoring to escape uses every trick known. He spares neither steed nor self, and leads his pursuers over the mountains and temporarily throws them off his track. He takes refuge in the home of his sweetheart. The posse finally trails him to the home, they enter, but are told by the girl that the outlaw is not there and they leave. The sheriff sends the men back to the town and takes a stand where he can watch the door of the girl's cabin. Finally he sees the outlaw come out with the girl. The outlaw, bidding the girl good-bye, starts away. The sheriff takes careful aim and fires. The outlaw is wounded and staggers back into the house and is hid by the girl. The sheriff comes into the house, but not finding the outlaw again starts to leave. As he opens the door, a drop of blood from the wounded man falls on his hand. Drawing his gun, he demands the outlaw come down from the rafters above. The girl pleads for her sweetheart's life. She plays the sheriff a game of cards, if he wins he gets his man and she will become the sheriff's wife. "The Game for Life" is played. The girl conceals a royal flush in her boot. The sheriff is confident of winning and does not look for treachery in the woman. They play the game, the sheriff is tricked by a woman's wit and loses. He accepts his defeat and departs, leaving the lovers to themselves.

AN ATTEMPTED ELOPEMENT.—Frank Norman, who is in love with the fair belle of Boston, Grace Stafford, has found it necessary to devise means for an elopement in order to win the girl of his choice, whose parents object to this courtship.

Frank makes known to a friend his intention to elope and asks him to deliver a letter to Grace stating the appointed time for the elopement. Frank's friend, instead of delivering the message in Frank's behalf, intends to elope with the girl himself, and would have been successful in carrying out his plan were it not for Frank's detection of his friend's infidelity.

Frank sees the pair steal out and immediately informs Mr. Stafford, Grace's father, whereupon they give chase to the fleeing couple. Frank overtakes them and claims Grace as his own and receives the sanction and good will of her father.

THANHOUSER COMPANY.

TANGLED LIVES.—A shortage is discovered in the accounts of John Hill, a young bank cashier. The president of the bank agrees to give him three days' time in which to make good the shortage. John confides in his young wife, May, and telling her that he will surely find the money somewhere, leaves the house. During his absence, Hastings, a young reporter, interviews May about her husband's reported shortage. He is successful in obtaining from her a confession that the rumor is true, but while doing so, he becomes so interested in the plucky young woman, and so sorry for her unhappiness, that he decides to suppress the story for her sake.

The husband decides, after failing to raise the money, that he will pretend to have committed suicide and thus evade arrest. He leaves his clothes, with a note telling of his intended suicide, on a wharf at the water's edge. Here they are discovered by the young reporter, who undertakes to break the news to John's widow.

After five years the young reporter wins May for his bride. On the day of their wedding John, who has now become a tramp, is attracted to the house where the ceremony is to take place. Hearing of the many rich gifts which the bride has received, he enters the house through a cellar window, and goes up stairs to the room where the presents are. Here, unseen by them, he witnesses a love scene between the young reporter and his (John's) wife. Stunned by this revelation, and realizing that he is better out of the way, he once more starts to remove himself from their lives, but finding it impossible to escape by the way he entered, he attempts to leave by the second story window, falls to the ground and is killed. Here Hastings, the young reporter, finds him. He has the body quietly carried away and, returning, leads May a happy bride to the altar, blissfully ignorant of the tragedy in which she figures.

THE STOLEN INVENTION.—John Deering is a poor inventor living modestly with his wife and only daughter. He has approached Mr. Cobleigh, a capitalist, with a proposition to share the profits of a new invention with him, providing that he (Cobleigh) furnish the capital to swing it. Cobleigh comes to see the model of Deering's invention, and is greatly impressed with it.

Cobleigh offers Deering a small amount of money for the invention, but Deering refuses to accept it. Then Cobleigh, having failed to get his invention by fair means, determines to secure it by foul. He drugs Deering, and the result of the poison is to make the inventor temporarily insane. While in this condition, Cobleigh has Deering transferred to an insane asylum. Then he forges the inventor's name to the bill of sale and thinks that his crime will never be discovered.

Deering's daughter, Grace, failing to induce her sweetheart, Tom Reynolds, to aid in rescuing Deering, breaks into the asylum and takes her father out single handed. She conveys him to a camp in the woods where her tender care restores him to health. Then she takes him home again and he demands his rights from Cobleigh. The latter denies that he owes Deering a cent, and the inventor goes to law. Tom, who acts as his counsel, shows by enlarged stereopticon views of the two signatures, that Cobleigh had traced the one from the other. Cobleigh, overcome by the revelation of his crime, is arrested, and the Deering family and faithful Tom are happy.

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Aug. 15—The Monkey Showman of Djibah.....330
Aug. 22—Musette's Caprice 660
Aug. 22—The Firemen of Cairo 370
Aug. 29—Fantastiee Furniture 503
Aug. 29—Unexpected Servant 437
Sept. 5—The Lost Chance 400
Sept. 5—The Little Blind Girl.....625
Sept. 15—Between Duty and Honor (Dr.).....820
Sept. 16—The Sacking of Rome 800
Sept. 19—The Blind Man's Dog.....560
Sept. 19—The Falls of the Rhine (Scenic).....440

GREAT NORTHERN FILM COMPANY.

July 23—The Elopement (Com.).....466
July 23—Fabian Cleaning Chimney (Dr.).....
July 30—For the Sake of a Child (Dr.).....
July 30—Fabian Arranging Curtain Rods (Com.)
Aug. 6—Magdalene (Dr.).....
Aug. 13—The Stolen Policeman (Com.).....
Aug. 13—The Life Boat.....
Aug. 27—A Society Sinner (Dr.).....
Aug. 27—Fabian's Hollow Tooth (Com.).....
Sept. 3—The Little Drummer Boy (Dr.).....
Sept. 3—Fabian Hunting Rats (Com.).....
Sept. 10—Robinson Crusoe (Dr.) .....
Sept. 17—Fabian Out for a Picnic (Com.).....
Sept. 17—Danish Dragoons (Scenic).....

"IMP."

July 14—Saloon Next Door 1000
July 18—Summertime 993
July 21—The Mistake 996
July 25—Two Maids 1000
July 28—Bear Ye One Another's Burdens.....1000
Aug. 1—Irony of Fate.....995
Aug. 4—Yankeeanna 982
Aug. 8—Once Upon a Time.....984
Aug. 11—Hoodoo Alarm Clock.....994
Aug. 15—Among the Roses (Dr.).....990
Aug. 18—Senator's Double (Dr.).....995
Aug. 22—The Taming of Jane (Com.).....960
Aug. 25—For the Sunday Edition (Dr.).....990
Aug. 29—The Widow (Com.) .....app. 1000
Sept. 1—The Right Girl (Dr.) .....app. 1000
Sept. 5—You Saved My Life (Com.).....
Sept. 8—A Sister's Sacrifice (Dr.).....
Sept. 12—The Two Daughters (Dr.) 995
Sept. 15—Dixie (Dr.) .....
Sept. 19—The New Butler (Dr.).....
Sept. 22—Debt (Dr.) .....

LUX FILMS.

July 22—A Devoted Little Brother (Dr.).....550
July 22—Ma's New Dog (Com.).....844
Aug. 18—Only a Bunch of Flowers (Dr.).....596
Aug. 18—That Typist Again (Com.).....380
Aug. 25—The Acrobat's Son (Com.) .....app. 450
Aug. 25—The Chemist's Mistake (Dr.) ....app. 450
Sept. 1—Aunt Tabitha's Monkey (Com.).....850
Sept. 1—A Selfish Man's Lesson (Dr.).....603
Sept. 8—Ma-in-Law as a Statue (Com.).....430
Sept. 8—The Bobby's Dream (Com.).....383
Sept. 15—A Selfish Man's Lesson (Dr.).....603
Sept. 15—Aunt Tabitha's Monkey (Com.).....350

NESTOR FILM COMPANY.

July 27—A True Pal (Dr.) 999
Aug. 3—Sons of the West (Dr.).....975
Aug. 10—Hearts of Gold (Dr.).....990
Aug. 17—Why Dad Was Held Up (Com.).....
Aug. 24—In the Black Hills (Dr.) 960
Aug. 31—The Blazed Trail (Dr.).....989
Sept. 7—The Moonshiner's Daughter (Dr.).....960
Sept. 14—The Law and the Man (Dr.).....956

NEW YORK MOTION PICTURE CO.
("Bison.")

July 22—Black Pete's Reformation.....957
July 26—Love in Mexico.....984
July 29—In the Wild West.....995
Aug. 2—A Miner's Sweetheart.....1000
Aug. 5—A Cowboy's Generosity.....988
Aug. 9—A True Country Heart.....1000
Aug. 12—The Prairie Postmistress.....945
Aug. 16—A Woman's Better Nature.....1000
Aug. 19—The Redmen's Persecution.....970
Aug. 23—The Mascot of Company D.....961
Aug. 26—Kit Carson 990
Aug. 30—Dan, the Arizona Scout (Dr.).....992
Sept. 2—The Night Rustlers (Dr.).....1000
Sept. 6—Western Justice (Dr.).....
Sept. 9—A True Indian Brave (Dr.).....
Sept. 13—Cowboy's Matrimonial Tangle.....995
Sept. 16—For a Western Girl.....1000

ITALA.
(By N. Y. M. P. Co.)

July 23—A Cannon Duel.....500
July 23—Let Us Die Together.....500
July 30—The Two Bears.....693
July 30—Where Can We Hang this Picture?....307
Aug. 6—Louisa Miller 1000
Aug. 13—A Cloud 700
Aug. 13—Papa's Cane 300
Aug. 20—Agnes Visconti 1000
Aug. 27—Foolshead in the Lion's Cage.....622
Aug. 27—An Enemy of the Dust.....382
Sept. 3—The Nestal 1000
Sept. 10—A Thief Well Received (Com.).....
Sept. 10—Mr. Coward (Com.) .....
Sept. 17—The Falconer 1000

AMBROSIO.
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Aug. 3—Fricot Drinks a Bottle of Horse Embrocation 200
Aug. 10—Truth Beyond Reach of Justice.....500
Aug. 10—A Favor Admission to a Play.....500
Aug. 17—The Hump's Secret.....500
Aug. 17—Tweedle Dum Has Missed His Train..500
Aug. 24—A Fatal Vengeance 570
Aug. 24—Fricot's Itching Powder 382
Aug. 31—The Fisherman's Crime (Dr.).....668
Aug. 31—Tweedle Dum's Forged Bank Note....297
Sept. 7—The Caprice of a Dame (Com.).....
Sept. 7—Fricot Has Lost His Collar Stud (Com)
Sept. 14—The Iron Foundry.....900

POWERS PICTURE PLAYS.

Aug. 2—Her Private Secretary (Dr.).....
Aug. 6—His Baby's Shirt (Dr.).....
Aug. 6—Almost a Hero (Com.).....
Aug. 9—A Man's Way (Dr.).....
Aug. 13—Winning a Husband (Dr.).....
Aug. 13—Madame Clairo (Com.).....
Aug. 16—The Sewing Girl (Dr.).....
Aug. 20—A Woman's Power (Dr.).....
Aug. 23—The Gunsmith (Dr.).....
Aug. 23—The Deceivers (Com.).....
Aug. 27—The Mail Carrier (Dr.) .....
Aug. 30—The Burlesque Queen (Com.).....
Aug. 30—The Horse Shoer's Girl (Com. dr.)...
Sept. 3—The Matinee Idol (Dr.).....
Sept. 6—The Girl Next Door (Dr.).....
Sept. 6—The Inconstant (Com.) .....
Sept. 10—For the Girl's Sake (Dr.).....
Sept. 13—The Tell-Tale Perfume .....
Sept. 13—A Day of Pleasure (Com.).....
Sept. 17—The Pugilist's Child (Dr.).....
Sept. 20—A Husband's Sacrifice (Dr.).....
Sept. 20—Aunt Hannah (Com.).....

THANHOUSER COMPANY.

July 26—Uncle Tom's Cabin (Dr.)).....1000
July 29—The Mermaid (Com.) 1000
Aug. 2—Jenk's Day Off (Com.).....1000
Aug. 5—The Restoration (Dr.).....1000
Aug. 9—The Mad Hermit (Dr.).....1000
Aug. 12—Lena Rivers (Dr.).....1000
Aug. 16—The Girl Reporter (Dr.).....1000
Aug. 19—She Stoops to Conquer (Com.).....1000
Aug. 23—A Dainty Politician (Dr.) 1000
Aug. 26—The Latchkey (Dr.) 1000
Aug. 30—An Assisted Elopement (Dr.).....1000
Sept. 2—A Fresh Start (Dr.) 1000
Sept. 13—Tangled Lives (Dr.) 1000
Sept. 16—The Stolen Invention (Dr.).....1000

SALES CO.—FILM D'ART.

July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hidden Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles Le Temeraire.....518
Aug. 18—Carmen 995
Aug. 25—In the Day of the First Christians..1000
Sept. 1—King of One Day 975
Sept. 8—The Minister's Speech.....500
Sept. 8—The Conscience of a Child.....500
Sept. 15—The Temptation of Sam Bottler (Dr.).1000

DEFENDER FILM CO.

July 15—Retribution 1024
July 22—Repaid with Interest.....1000
Aug. 6—Indian Squaw's Sacrifice (Dr.).....
Aug. 13—Shanghaied .....
Aug. 11—Indian Squaw's Sacrifice.....
Aug. 18—Shanghaied .....
Aug. 25—Hazing a New Scholar (Dr.) .....
Sept. 1—Great Marshall Jewel Case (Dr.).....
Sept. 1—That Letter from Teddy.....
Sept. 8—Cowboy's Courtship (Dr.).....
Sept. 8—An Athletic Instructor (Com.).....
Sept. 15—A Game for Life (Dr.).....
Sept. 15—An Attempted Elopement (Dr.).....

CHAMPION.

July 13—The Abernathy Kids 1000
July 20—Romance of an Anvil (Dr.) 1000
July 27—Cowboy and the Squaw (Dr.) 1000
Aug. 3—Spitfire (Dr.) 900
Aug. 10—Hermit of the Rockies 900
Aug. 17—Cowboy's Pledge (Dr.) 900
Aug. 24—The Sheriff and His Son (Dr.) 900
Aug. 31—The Cowboy and the Easterner.....1000
Sept. 7—His Indian Bride (Dr.) .....
Sept. 14—A Wild Goose Chase (Com.).....930
Sept. 21—The White Princess of the Tribe (Dr.) 900

YANKEE FILM COMPANY.

July 11—The Pirate's Dower.....965
July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975
Aug. 22—The Gang Leader's Reform (Dr.).....990
Aug. 29—Who Killed John Dare (Dr.) .....
Sept. 5—Judge Ye Not in Haste (Dr.).....900
Sept. 12—Captured by Wireless 1000
Sept. 19—The White Squaw (Dr.).....1000

ATLAS FILM COMPANY.

July 13—Clergyman and His Ward.....935
July 20—Only a Hobo.....485
—Levi Family at Coney Island.....480
July 27—Prospector's Treasure.....650
—The Kissing Bug.....280
Aug. 3—The Rest Cure.....966
Aug. 10—The Animated Scarecrow.....500
Aug. 10—The Wrong Bag.....500
Aug. 17—Count of Nosecount.....
Aug. 24—The Tale of the Hot Dog.....725
Aug. 24—A Bully's Waterloo.....200
Aug. 31—Unsophisticated Book Agent (Com.)..450
Aug. 31—Turning the Tables (Dr.) 450
Sept. 7—The Snorer (Com.).....952
Sept. 14—Animated Powders 450
Sept. 14—Monkey Shines 500
Sept. 21—Trailing the Black Hand (Dr.).....950

CAPITOL FILM CO.

Sept. 10—The Messenger Boy's Sweetheart.....
Sept. 17—Round Trip $5.98 (Com.).....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, September 12.

Eclair—Between Love and Honor (Dr.).....820
Imp—The Two Daughters (Dr.).....995
Yankee—Captured by Wireless.....1000

Tuesday, September 13.

Bison—A Cowboy's Matrimonial Tangle.....995
Powers—The Telltale Perfume.....
Powers—A Day of Pleasure (Com.).....
Thanhouser—Tangled Lives (Dr.) 1000

Wednesday, September 14.

Ambrosio—The Iron Foundry.....900
Atlas—Animated Powders.....450
Atlas—Monkey Shines.....500
Champion—A Wild Goose Chase (Com.).....930
Nestor—The Law and the Man (Dr.).....956

Thursday, September 15.

Defender—A Game for Life (Dr.).....
Defender—An Attempted Elopement (Dr.).....
Film d'Art—The Temptation of Sam Bottler (Dr.) 1000
Imp—Dixie (Dr.).....
Lux—A Selfish Man's Lesson (Dr.).....603
Lux—Aunt Tabitha's Monkey (Com.).....350

Friday, September 16.

Bison—For a Western Girl.....1000
Thanhouser—The Stolen Invention (Dr.).....1000

Saturday, September 17.

Great Northern—Fabian Out for a Picnic (Com.)
Great Northern—Danish Dragoons (Scenic).....
Itala—The Falconer.....1000
Powers—The Pugilist's Child (Dr.).....

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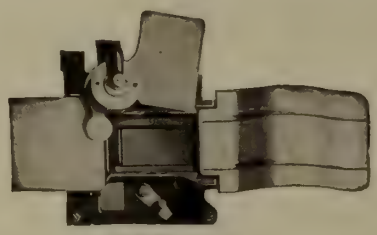
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What is the World Without You.
On a Sunday Evening in the Summer Time.
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(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Wolgast Fight Pictures

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The Toledo Film Exchange Co.
319 Superior St.. TOLEDO, O.

ACTORS

We want two leading men and a juvenile man for motion picture studio work. Write particulars and send photo which will be returned, or call at nine, one or five o'clock.

J. A. Golden, Vice-Pres.

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Take Subway to 177th St. then Mount Vernon car

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Eberhard Schneider's Mirror Vitae Product is used by all first class Trust and Independent Manufacturers. Complete stock of unrivaled Film Making Machinery, Projectors, Cameras, Perforators; Printers, negative and positive Film stock, Tripods, Tilts, Measurers, Menders, Cleaners, Travellers and Laboratory developing outfits, Chemicals Moving Picture Theatre Supply, special lenses and slides, Grade "Best." My 25 years experience is yours. Prompt business deal. Expert repairing. From 1st October on see me in my new large quarters, 219 Second Ave., near 14th Street, New York.

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James H. Hirsch & Co.
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$1.00 Per Set and up

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138 East 14th St. - New York

Lang's Rewinder No. 2

Price, $5.00 Net
Send for latest catalogue
Lang Manufacturing Co.
CLEAN, NEW YORK

MOVING PICTURES

OF REPRODUCTION OF

Johnson-Jeffries Fight

Slightly Used; $150 to $200 for Complete Copy

Will send C. O. D. subject to examination on receipt of deposit to cover express charges

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WE ARE NOT RENTERS

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New Film, 4c. per foot and upwards Second-hand, $5.00 per reel and upwards Song Slides, $2.00 per set
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41 Union Square West Broadway and 17th Street New York City

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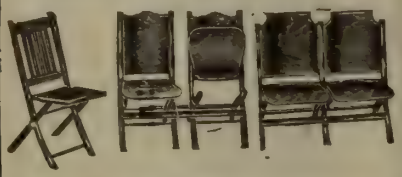
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Connect with a real, live, up-to-date Film Exchange that can give you a real service.
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Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
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The Automatic Theatre Chair



It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

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CANADIAN EXHIBITORS
ROLL TICKETS

50,000 for $8.75 — Stock Tickets
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Terms Cash—No C O.D.

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¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices — Best Work — DON'T DELAY but write to-day.

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Keep your exchange man in hot water till he gives you

both "Imps" **every** week! There's no earthly reason why he shouldn't have them, nor why you shouldn't get the benefit of them. Everybody acknowledges they're by far the best on the market, yet they don't cost you a blessed penny more than any other kind. That's logic. You can't dodge it. See that you get what you ask for. Don't accept substitutes, excuses or bunk. Either get both Imps every week or **switch** to a good exchange!

WATCH FOR "THE NEW BUTLER!"

One of the most delicious Imp comedies ever produced. Clean-cut, richly humorous from start to finish. It will set your whole house wild and bring them back again for more. Released Thursday, September 22.

AND BE SURE TO GET "DEBT!"

In this film, entitled "Debt," you are going to see some of the finest acting ever done before the eye of a camera. The story is simple and goes straight to the heart. Tell your exchange you want the Imp release of Monday, September 19, sure!

"THE IMP" APOLOGIZES!

While we were preparing to move into our new factory we had much trouble with dirty water and bad lights in our old place. The result was that we have had several complaints about the reels made at that time—the first serious complaints since the "Imp" came into existence. In our new place everything is perfect, so that no one will have cause for even the slightest complaint. Forgive us this time. It was something we couldn't help. It won't happen again.

Independent Moving Pictures Co. of America.

CARL LAEMMLE, Pres.

NEW ADDRESS! NEW ADDRESS!

102 West 101st Street, New York

All "IMP" Films are sold through the Sales Co.



Ladies and Gentlemen

"Permit me to introduce to you the Congress of Rough Riders of the World—"

SAYS

BUFFALO BILL

The only and original—the greatest Western character the world has ever known—

Now on his Positive Farewell Tour of the World

You will never have another chance to see the greatest of them all—Indian Scout and Warrior—**Unless** you see him in moving pictures—the REAL THING authorized by both he and Major Lillie and every scene taken while on the road **this** season.

These pictures are **not** slides—but actual MOTION PICTURES—**Life Like** and **Real**—Every action of Col. Cody (Buffalo Bill) clearly shown—so natural you would imagine he is

Talking To You Direct

This is the Greatest Film Taken in Years. Shows every Scene of the Wild West—Far East

IN 3000 FEET OF FILM

Exclusive City and State Rights will be Sold at Once

Bids are invited from responsible parties. Surety bond to exhibit only **in the territory contracted,** required.

The finest lithograph posters ever used with moving pictures---fifty different styles.

WARNING

Any slides purporting to represent COL. WM. F. CODY (Buffalo Bill) are unauthorized and will not be licensed and any person buying, selling or exhibiting same will be prosecuted—Save yourself trouble and expense—WAIT for the original and only authorized Pictures of THE GREATEST living American character, BUFFALO BILL.

Buffalo Bill & Pawnee Bill Film Company

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

c-o Motion Picture Distributing and Sales Co.

111 East 19th Street, New York

A PARAMOUNT SERVICE

Brand New Independent Goods ONLY **Positively No Junk**

CROWDED HOUSES **THOROUGH SATISFACTION** **FINANCIAL SUCCESS**

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428 9th Street, N. W. WASHINGTON, D.C.

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"RARELY EQUALLED—NEVER SURPASSED"

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DON'T DELAY!

THE SOONER After You Have Read This Page YOU :: :: ORDER :: ::

THE LAW and THE MAN

LENGTH, 956 FEET

THE BETTER Your Chance of Getting THE REAL FEATURE OF YOUR PROGRAM :: :: :: ::

Release Day: WEDNESDAY, September 14, 1910

See Below for Complete List of Exchanges Buying Nestor Films. .·. Read It!

GET
NESTOR POSTERS
NESTOR BULLETINS
AND
NESTOR FILMS

"The Law and The Man" will Increase the Heart Beats and Your Box-Office Receipts.



Scene from "THE LAW AND THE MAN"

We have labelled "The Law and The Man" a Western subject, the story it tells is one of common occurrence in all parts of the world. It deals with existing conditions which drive a worthy husband and father to steal and who is saved from the Law by the great Heart of Humanity. The story is direct and simple and abounds with pathos; it appeals because of its very simplicity and the lesson it teaches. "The Law and The Man", everything considered, merits to rank with Nestor's best.

EXHIBITORS! Be sure to GET this PICTURE as your PATRONS will want to SEE it; they will be delighted with it and will ADVERTISE it in GLOWING TERMS; they will THINK MORE of YOU, of your theatres and of NESTOR FILMS.

ORDER NOW! GET this uncommon FILM and GET It QUICK!

DON'T put up with DILATORY TACTICS!

ROUGH-HOUSE for "THE LAW AND THE MAN"—ROUGH-HOUSE STRENUOUSLY UNTIL YOU GET IT!

Sold through MOTION PICTURE DISTRIBUTING AND SALES COMPANY
111 East 14th Street, NEW YORK CITY

LET US ADD YOUR NAME TO OUR WONDROUSLY LARGE MAILING LIST

Complete List of Exchanges Buying Nestor Films

No Rough-House Needed Here to Get Your NESTOR FILMS

CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
ANTI-TRUST FILM EXCHANGE	79 So. Clark St., Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge St., Toronto, Ont.
BOSTON FILM RENTAL CO.	665 Washington St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO	309 Arcade Bldg., Dayton, Ohio.
CAPITOL FILM SERVICE	422 N. High St., Columbus, Ohio.
CHICAGO FILM EXCHANGE	602 Dooly Block, Salt Lake City, Utah.
CINCINNATI FILM EXCHANGE	315 West 4th St., Cincinnati, Ohio.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
DIXIE FILM CO.	720 Maison Blanche Bldg., New Orleans, La.
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE	1073 E. Madison St., Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 E. 14th St., New York City.
GREENE, W. E.	228 Tremont St., Boston, Mass.
INDEPENDENT FILM EXCHANGE	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC STATES FILM EXCHANGE	734 S. Main St., Los Angeles, Cal.
PACIFIC FILM EXCHANGE	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO.	61 W. 14th St., New York City.
PARAMOUNT FILM CO.	428 Ninth St., N. W., Washington, D. C.
STEINER, WM., FILM EXCHANGE	110 4th Ave., New York City.
SWANSON-CRAWFORD FILM CO.	200-204 N. 7th St., St. Louis, Mo.
TOLEDO FILM EXCHANGE	319 Superior St., Toledo, Ohio.
UNITED MOTION PICTURE CO.	112 Main St., Oklahoma City, Okla.
VICTOR FILM SERVICE	Prospect and Huron Sts., Cleveland, Ohio.
WICHITA FILM SUPPLY CO.	Wichita, Kan.

This List, with necessary changes, will positively appear in The Moving Picture World each and every week

Step Lively! Get on NESTOR'S LIST. Don't wait for the Exhibitor to tell you to **GET ON**

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BE A MEMBER OF OUR LARGE MAILING LIST FAMILY

VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, SEPT. 20

JEAN THE MATCHMAKER

A Fascinating Love Story in which the wonderful dog, "Jean," again appears, this time as Don Cupid. Approximate length 1,000 feet.



FOR RELEASE FRIDAY, SEPT. 23

A MODERN KNIGHT ERRANT

Strongly Dramatic and Full of Thrilling Interest. How a brutal bully met his Waterloo, and a valiant defender of the weak won a charming bride. Approximate length, 967 feet.

FOR RELEASE SATURDAY, SEPT. 24

RENUNCIATION

Intensely Powerful and acted with remarkably effective expression. How a young actress sacrificed her dearest hope, but in the end came out a victor. Approximate length, 999 feet.

If you are not getting our Bulletins, send in your name and address at once. In making revisions a number of names have been dropped by mistake.

USE VITAGRAPH POSTERS—Posters of the "Vitagraph Girl," Posters of the "Vitagraph" Stock Company Players. Posters specially made for each Film Subject. Order from your Exchange, or direct to us.

The Vitagraph Company of America } NEW YORK, 116 Nassau St.
LONDON, 25 Cecil Court
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 13. September 24, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

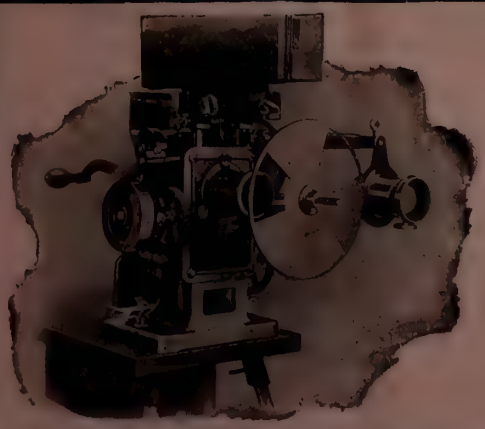
★ MÉLIÈS RELEASES ★

The Salt on the Bird's Tail
Novel in conception and excellently performed. A rare treat in natural scenic settings.
Length, 940 Feet.
Released SEPTEMBER 22, 1910

A Lucky American Girl
A story of a heroine that makes us wish there were more of them to go around. This picture is full of thrills and throbs. Length, 950 Feet.
Released SEPTEMBER 29, 1910

MÉLIÈS FILMS ARE SURE MONEY GETTERS. TRY THEM YOURSELF AND BE CONVINCED.

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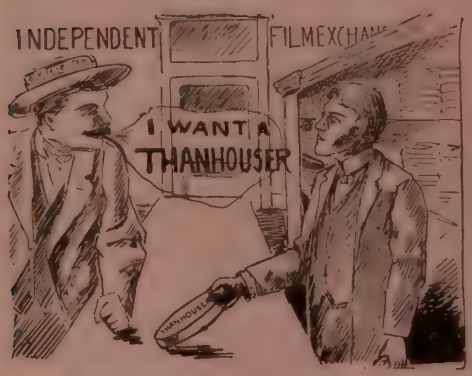
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NICHOLAS POWER COMPANY - 115 Nassau Street, New York City
FOR THIRTEEN YEARS THE LEADING MANUFACTURERS OF MOVING PICTURE MACHINES

VITAGRAPH

POCAHONTAS IS COMING!!

The Thanhouser 2-A-Week



Say "THANHOUSER"

To the Exchange Man and You'll Get

"THANHOUSER HIT-FILM," RELEASED TUESDAY, SEPT. 20th
See the Great Clothesline Swing to Liberty!

NOT GUILTY

will pronounce you "NOT GUILTY" of failure to give your patrons a good time. Run this the day your programme seems tame. It will infuse just enough life into the show to send the audience away pleased. It's not a "thriller," but it may thrill you through and through in parts, such as where the man who is "NOT GUILTY" slips into a hay wagon and away from prison walls, and where, cornered in his mother's home by the police, he swings to liberty on a clothesline.

App. length, 1,000 Feet. No. 144. Code Word, Guilty



Scene from
NOT GUILTY



Scene from
THE CONVICT

"THANHOUSER FUNNY-FILM"—2 on 1—RELEASED FRIDAY, SEPT. 23rd

The Most Tremendous "Twist" in Picture-Plot History RIGHT HERE!

THE CONVICT

You have no idea as to how marvelously Thanhouser can twist a story unless you see this gripping dra——. Well, maybe it isn't a drama, at that—or a comedy, even. We hate to tip you off as to WHAT it is. When you see the picture, with its totally un-looked-for climax, you'l know WHY!

——AND THEN——

A HUSBAND'S JEALOUS WIFE

which is so screamingly funny that some of your afternoon patrons will come back for the night show just to see it repeated. In fact, it ll "take" so big that you'll vote the WHOLE REEL the sublimest double-subject all-comedy release that ever blessed your screen.

App. length, 1,000 Feet. No. 145. Code Word, Conhub

ON THE WAY!—GOING TO STRIKE YOU SOON!

POCAHONTAS

The Film That Marks An Epoch In American Historical Productions

Have you dropped us a card for the THANHOUSER NEWS, "The Exhibitors Guide?" It's sent FREE of CHARGE to anyone who can show connection with the moving picture business. Drop a card to EDITOR, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

Thanhouser Company, New Rochelle, N. Y.

The Sales Co., Agents for United States and Canada.

Say "THANHOUSER" to the Exchange Man!

POCAHONTAS IS COMING!!



PULLING TOGETHER

Are you watching the **RACE FOR QUALITY** which is being run by our manufacturers? They are all bending their energies to surpass all previous efforts, and no expense is being spared to produce the best motion pictures that can be made. This is the reason our output has improved week by week, and presents to the exhibitors the

FINEST PROGRAM IN THE WORLD

If you have not seen last week's releases, DON'T MISS THEM THIS WEEK. Old-time film men are amazed at the QUALITY and QUANTITY of our subjects, embracing a variety to please any audience.

You take no chances in adopting Independent Service. We are not only maintaining a high standard—collectively and individually—but are RAISING IT.

PROGRAM

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

ITALA—New York Motion Picture Company
FILM D'ART—Baumann & Laemmle
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
CINES—Eclair Film Co.
THANHOUSER—Thanhouser Company

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.

List of BUYING EXCHANGES, September 7th, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.

CALIFORNIA.

Acme Film Exchange, 14 Larkin St., San Francisco.
California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Sunny South Film Exchange, Rhodes Building, Atlanta, Ga.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.

KANSAS.

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 256 Hennepin Ave., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1230 Grand Ave., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis, Mo.

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Buckeye Film & Projection Co., 309 Arcade Bldg., Dayton.
Capitol Film Service, 422 N. High St., Columbus.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Chicago Film Exchange, 602 Dooly Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

BOOKED SOLID



HILARITY HANK, dispeller of despondency and mixologist of mirth begs to announce his permanent connection with the ATLAS FILM CO. and wishes to thank the Messrs. Weber, Feelds, Klau, Errlangur, Bill Asco and the Shoebirds for the many offers received for the coming season. He will appear in TWO CORKING COMEDY CREATIONS ON ONE REEL EACH WEEK ("House Organs" and other noise makers please copy)

One Big Week, Starting Wednesday, Sept. 28

SCREAM A	SCREAM B
LEVI THE COP	**The Laugh's on Father**
The First Half	The Other 450 Feet

A Cracking Combination of Furiously Funny Films, built in the Atlas Foolish Factories for the purpose of Spreading Sunshine and the Banishment of Blues.

REPUTABLE EXCHANGES SUPPLY ATLAS COMEDY FILMS REGULARLY

If yours fails to do so on request it is because the man doesn't buy enough to furnish a complete program or because you are not insistent enough. Heavy-buying renters can give you ATLAS Films. It's up to you to see they find a place on your screen.

LISTEN:—We want every exhibitor to write at once for our big lobby display hangers, suitable for use at any time. These hangers will stimulate business and attract attention. A postal card addressed to Desk 20 will do the work.

ATLAS FILM CO. 10 East Fifteenth Street, New York City

SALES COMPANY TICKLED TO DEATH—WIRE YOUR ORDER

GREAT NORTHERN



Stands for Quality!

Release for Saturday, September 17th

FABIAN OUT FOR A PICNIC

Fabian, the great comedian, scores again in this fun-provoking, side-splitting, hilarious film.

DANISH DRAGOONS

Wonderful and stupendous exercises of modern cavalry. A Drill in ocean's briny surf by a body of three hundred horses and men is one of the many superb scenes. **Do not fail to get this picture.** It will astound your audiences.

Release for Saturday, September 24th

Dr. JEKYLL and Mr. HYDE

OR A STRANGE CASE

This artistic and beautiful film admirably illustrates Stevenson's remarkable and world renowned story. It is a production of genuine and thrilling interest and will hold every audience spellbound to the very finish. Splendidly enacted and reproduced in magnificent photographic sequence.

BOOK THIS HEADLINER AT ONCE!

THE GREAT NORTHERN FILM is the film make of Universal Fame (Pioneer of Independent Makers). No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

HURRY, SEND YOUR BID

BEFORE THE TERRITORY YOU WANT IS SOLD

For the exclusive City or State Rights for the only moving pictures of

BUFFALO BILL'S WILD WEST AND PAWNEE BILL'S FAR EAST

If you want to make big money on an Exclusive Proposition that will stand repeating, get the pictures of the WILD WEST and FAR EAST, Combined.





BUFFALO BILL and PAWNEE BILL draw larger crowds to their exhibition than any show on earth. These pictures will draw larger crowds than any ever made, and they will never lose interest. With the 3000 feet of film you can show in any theatre the complete BUFFALO BILL WILD WEST and PAWNEE BILL FAR EAST exactly as it is exhibited in the open arena. You can give a genuine $1.00 show at a low price of admission.

Not only the Wild West but the Rough Riders of every nation, the Far East—all combined make the 3000 feet of film novel and exciting from start to finish—the Greatest Drawing Card in the World.

50 styles of the finest lithograph posters.

Fine assortment of large size photographs for lobby frames, heralds, cuts, etc. Everything to help you get the money.

The "Moving Picture World" says:
"Buffalo Bill" is a name to conjure with amongst the youth of the land. The very name on the poster at the theatre door would mean a full house. For nearly fifty years Col. Cody has been before the public eye, so that when the pictures of his farewell round-up are announced, not only the youth but the boys of fifty will want to see them.

The "Bill Board" says:
"Never before in all film history has such a hit been made as with the Buffalo Bill Wild West—Pawnee Bill Far East pictures. Exchanges and moving picture men the country over are enthusiastic over the films, which from a standpoint of photography have seldom been equaled.

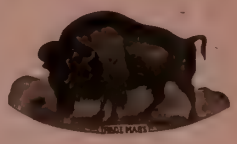
The "Clipper" says:
"Every scene has been photographed, and every scene is as lifelike as if you joined the sweltering crowd and jammed your way into the sweltering tent on the road."

Buffalo Bill & Pawnee Bill Film Company

care of MOTION PICTURE DISTRIBUTING & SALES CO.

111 East 14th Street, NEW YORK

FOUR REELS A WEEK

Bison  Films

Tuesday; A "Bison" Wednesday; "Ambrosio"
Friday; A "Bison" Saturday; "Itala"

Special Announcement: Owing to the tremendous popularity of Itala Film, beginning October 13th, we will release two reels, the second reel a high class dramatic subject issued every Thursday.
Place your order with your exchange at once

2 WESTERN REELS 2

ASK FOR THEM!

For The Love of Red Wing

The terrible vengeance of an Indian for the death of his sweetheart results in the extermination of a band of settlers after a spectacular battle. Escaping from the whites and facing recapture the girl destroys herself. The finding of her body by her lover is intensely dramatic and pathetic and the weird funeral rites most interesting. The redskins are exhorted to a frenzied pitch, the settlers wiped out and their cabins burned.

Released Tuesday, Sept. 20th

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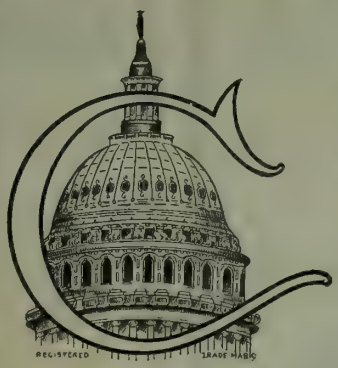
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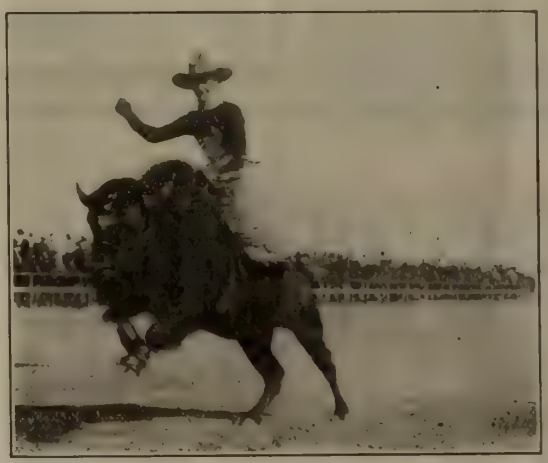
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(See page 682)

Moving Picture World

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Vol. 7 SEPTEMBER 23, 1910 No. 13

Summary of the Week.

The Churches and the Picture 678
The Scenario 679
The Anti-Immoral Moving Picture Association 679
Picture Personalities—Miss Trunnelle 680
The Moving Picture and Its Enemies 681
Man-About-Town on Educational Films 683
Lux Graphicus on the Silent Drama 687
Comments on the Films 688
Correspondence.—Why Vaudeville Was Called Upon—The East Side Standard—From An Exhibitor—Advertising Films—San Francisco Operators' Union Parade—

REMOVAL NOTICE.

The Chicago offices of The Moving Picture World are now located at 160 Washington street (Post building), Suite 307. Telephone Main 3145.

The Moving Picture World having recognized that Chicago is the Western center for motion picture interests, decided to enlarge its offices and open them as headquarters to all manufacturers, renters, exhibitors visiting Chicago, where they will find a general bureau of information, desks and stationery to write their letters, catalogues, trade papers, photos, views, samples, etc. Everything free to the friends of The Moving Picture World and a courteous welcome to all.

A Moving Picture Convention.

A NEED OF THE TIMES.

(First Article.)

"Picture Men In Congress" was the title of an editorial which we printed in the MOVING PICTURE WORLD a few weeks ago. We pointed out, on that occasion, that whilst the American moving picture field, since the lamented but not unregretted demise of the F. S. A., possessed absolutely no organization representative of the industry, yet in Brussels this very month there was called the first meeting of an International Congress of those interested in the science and practice of moving picture making. In other words, opportunity was taken to utilize the occasion of the Brussels International Exposition to get together the first really representative gathering of all classes of those interested in the progress of the moving picture. So far as we can charge our memory, this Brussels Congress is the first serious attempt in any country of the world to get together a really representative gathering of all classes of persons—we do not mean the general public—interested in the aggrandizement of the picture. In other words, the Brussels Congress was conceived in the interests of those with whom kinematography, animatography, motography, what you will—the nomenclature of the subject is not yet finally settled—either as a science or a business, is the pre-occupation of their lives.

Here in America there does not exist, as we pointed out a few weeks ago, a representative body empowered to pose before the world as having authority to take charge of and conserve the interests of all departments of the business. There is not, in fact, either a typical or a representative moving picture society, or institution, or organization in existence in this country.

Before we wrote this article we were at some pains to read through the volumes of this journal since its foundation, three and a half years ago, and expressly that part of the publication which deals with the F. S. A., the N. I. M. P. A., The Exhibitors' Associations, and the like. It is melancholy reading. Not one of these bodies seemed to grasp the essential fact that they represented, or sought to represent, a vast industry. The F. S. A. always was a joke and died as a joke. The other bodies, as we view them in retrospect, are only distinguished by inanity and stupidity. They have done nothing at all, and have done it very well.

Writing this at the beginning of the new Fall season, it has struck us as anomalous that an industry like that of the moving picture should be absolutely without any focal point of common interest, any trade organization, any representative body to which all concerned in the picture can turn for purposes of mutual help, co-operation and advantage. The F. S. A. is buried beyond hope of resurrection. The Alliance has been reduced to a condition of speechless futility. There is absolutely nothing doing, nor is there anything likely to be done, in the way of collective organization or co-operation in the moving picture field. The present probabilities of moving picture men getting together anywhere anyhow are about as remote as Sirius is from the earth. (Sirius, we know by astronomical reasoning, is millions of miles from the earth.)

This is the first of two or three articles that we are going to write under this same caption. We shall have achieved our object this week if we bring home to the minds of our thousands of readers, manufacturers, renters, exhibitors and the myriads of others interested in the progress of the picture that at this moment the moving picture industry simply consists of a huge number of isolated and therefore unsegregated atoms without unity, community of purpose or anything else in common. The

exhibitor in Maine may on paper have something in common with the exhibitor in Los Angeles, California, but has no opportunity of comparing notes with him, outside of the pages of the MOVING PICTURE WORLD. Each is sublimely ignorant of the other's existence, and yet their interests are identical. A few manufacturers on the licensed side occasionally meet, but that is about the only visible sign of unity. There are, too, spasmodic outbreaks on the Independent side and the desire to get together, but nothing very serious emanates from this kind of thing. Viewed collectively, the moving picture industry of the United States at this present moment is in an absolutely unorganized state. Having these facts before us, we propose in succeeding articles to point out some means for the periodical getting together of the whole of the industry in order that the moving picture business may be put on the same plane as other businesses which have representative organizations or bodies qualified to speak and act in their behalf. The second article on this subject will appear next week.

The Churches and the Picture.

Early last year, when the clerical antagonists of the moving picture were assailing it with a venom begotten of ignorance and prejudice, we pointed out that, properly regarded, the picture might be made a valuable ally in religious teaching. To our minds there was a perfect parallel between the lantern slide and the moving picture. Ever since the lantern slide became a commercial proposition, nearly fifty years ago, wise clergymen have used it as a means of conveying healthy religious instruction to their congregations and to the attendants at Sunday schools. The fact that lantern slides of unsuitable subjects may have been made has never militated against the use of glass positives in the teaching of religion. In fact, at the present time there is hardly a Christian clergyman throughout the world who does not use the lantern slide for religious purposes, for travel lectures, and, indeed, for all general purposes having for their object the moral, educational, ethical or religious uplift of the people. So the lantern slide early found its place as a weapon in the armory of the religious instructor —a position from which it will probably never be displaced.

In this country the attack on the picture from Christian and other ministers has been of a singularly fanatical nature. Time after time we have read utterances from the pulpit, and in the press, by ministers, who seem to imply that there is no possible good in the picture, which they refer to in no unmeasured terms as a demoralizing agency. We have almost grown weary of pointing out that while occasionally unsuitable pictures may have been made, and that here and there the subjects of some of others may be open to debate, yet, on the whole, for a long time past the picture production of this country has been in a healthy state, and that to a majority of them that are made no possible objection can be taken. In fact, as we know from personal knowledge of and personal experiment on the minds of the young, they deal with themes just as entertaining, elevating and clean as do the majority of books issued from the press.

A feature of the picture business of this country, and other countries, within the last year or two has been the production of a large number of religious subjects, reverently treated. In reference to these we some time ago took the stand that these religious pictures were possibly out of place in picture theaters, which are mainly devoted to the purpose of secular entertainment. We also pointed out that these religious subjects might probably find their most fitting use in the hands of the clergy, who could exhibit them in their churches, Sunday schools and the like. Moreover, if there were evidence of a strong demand from the churches, chapels, and Sunday schools for religious subjects in moving pictures, the manufacturers would probably make special efforts to meet that demand. As it is, a glance through the various film manufacturers' lists will show that there are already numerous religious subjects available.

We are glad to have evidence of a more tolerant attitude towards the picture on the part of some of the religious bodies. Our contemporary, "The Detroit Free Press," in a recent number contained the following editorial:

The Bible in Moving Pictures.

After damning the moving picture shows, the churches are taking them up. This, after all, is the logical thing. There is really no good reason why religion should not be made the means of the salvation of an institution as well as of an individual or a race.

The moving picture business is in its "infancy," or so its promoters say, and by all the rules of evangelism the time to catch a convert is when he is young and his mind and habits pliable.

The Detroit Sunday school men who are making the novel move ought to receive the thanks both of parents and of picture men. The former may feel sure that their children can have all the delights and comforts of the five-cent theater without its dangers, and the manufacturers and distributors will gain much through the moral tone the innovation will give their business.

One of the good features of the project is that it is to be run on "business principles." That gives promise of stability.

What we read in the Detroit paper we would like to read in many other papers, because then we should feel that the clergy, as a body, were disposed to take the same attitude towards the moving picture as they do towards the lantern slide. If they do so, it will be good for the business as well as good for the souls of their congregations. We knew one lantern slide concern across the Atlantic which always had in stock half a million slides, which were constantly in circulation, being loaned to clergymen and Sunday school teachers. Thus, it will be perceived, there is an enormous business to be done in suitable moving pictures amongst the clergy and religious teachers.

We are specially drawing the attention of our religious contemporaries to the attractive means of imparting instruction which the moving picture affords. Every clergyman in the country, for example, should possess Mr. Kleine's educational catalogue. Here he will find a perfect wealth of suitable subjects for Winter teaching. Then again, the Vitagraph Company have put out some good religious subjects. Pathe also occasionally makes a good religious subject, such as "The Prodigal Son." Biograph, too, have essayed religious subjects, or, to be more accurate, Biblical subjects. "The Detroit Free Press" draws a bow at a venture in naming some Biblical film subjects. Our contemporary is probably unaware that the "Lord's Prayer," "The Judgment of Solomon, "The Life of Moses," "The Prodigal Son," are among the subjects that are filmed which might profitably be put before religious audiences. The Bible, in fact, is a rich mine for the film maker if he receives sufficient encouragement from the clergy and others interested in using the moving picture as a medium for religious teaching and instruction.

New use for moving pictures. An operator threw his spot light across the street upon a bridal couple who were trying to escape without having the usual quantity of rice poured down their necks.

The Scenario.

Mr. Punch's advice to those about to marry, was "Don't." This piece of negative wisdom has become classic. It is applicable to so many things in life besides marriage. We feel tempted to lift Mr. Punch's advice in regard to marriage and apply it to the cases of the writers or would-be writers of moving picture scenarios and say "Don't." The path of scenario writing like that of matrimony is beset by many troubles, difficulties and disappointments. A young man once went to Douglas Jerrold, the English humorist, and said he was going to start a shop as an author. "Oh well," says Jerrold, "don't take down the shutters until you have got something in the window." Literature and Journalism are often polite ways of starving yourself to death.

We want, in this article, to talk some plain home truths about the scenario and the market for it. We would like every ambitious would-be scenario writer to obtain a copy of this article and read it. Better still, if we could persuade him to take notice of what appears in the ordinary newspaper on this subject, we feel we would be doing him some negative good. For the ordinary newspaper, we may observe, gives the ordinary reader a very ruinous and inflated idea, of the business side of the moving picture.

Listen, Mr. Scenario writer: there are, roughly, twenty moving-picture manufacturers in this country. We are probably near the mark in saying, that, all told, they release about sixty pictures a week. In the week ending August 20, the licensed manufacturers released thirty-seven subjects. To be generous to the Independents, they released twenty-three, making a total of sixty. From this total of sixty, however, we have to deduct the imported film manufactured abroad. Let us call the number of this ten. So in round numbers, we are confronted by the fact, that in this country there are released just about fifty film stories a week. Fifty!

The meanest capacity will see, therefore, that the field for scenario writers is very limited, so limited, that in the course of a long experience of this kind of work, we do not remember such a case of so much cry and so little wool. But the disappointed scenario writer, is like the disappointed author of other kinds; he makes a great deal of noise about a very small matter; namely the rejection of an unsuitable scenario.

The makers of moving pictures in this country are just plain business men. They buy their scenarios, just as they buy their film stock, their chemicals, their office furniture, their advertising space, because they suit them, or because they want them. We have spoken on this subject, with several prominent film makers, and they tell us that they can only buy about 2 per cent. of the scenarios that are submitted to them. This is the experience of magazine editors. We ourselves in the course of our experience, have had to reject hundreds of stories, novels, sketches, etc.—nay thousands—for the simple reason that the goods didn't suit the market for which we were catering. It was our business to know what the market, otherwise our readers, wanted; similarly it is the business of the film maker to know what the patrons of the moving picture theater want, and knowing that he is compelled to reject 98 per cent. of the scenarios presented to him. It is a case again of law of supply and demand.

It is not our business to teach a man how to write a suitable scenario. We might try but we should not be confident of success, because, as Lux Graphicus pointed out recently, it is a branch of work that cannot be taught. You can't teach a man how to write a short story, a novel, a play, or a book; it must be born in him. He may acquire the technique by close study, but the genius, the inspiration, must come from within and not from without. You have to plug away until it comes; and you only know when it comes by the infallible signs of acceptance and success.

Nevertheless, we do not want to be understood as writing with the object of discouraging would-be writers of scenarios. On the contrary we desire to encourage them; or rather those amongst them, who have the divine afflatus, in other words those who sincerely feel that they are capable of good original work. It is this feeling that led to the success of Clyde Fich, Rostand, Augustus Thomas, Pinero, Maughan, and other modern dramatists, whose work is in demand. These people quitted the trammels of conventionality; were fresh, daring and original, and so they succeeded. Nothing hacked or stale comes from their pens. We fear that we cannot say as much for the disappointed 98 per cent. of the writers of moving picture scenarios. This is why they failed. On the whole, probably, it would be found that the proportion of accepted books, plays, magazine articles, etc., is just about the same as that of moving picture scenarios. That is 2 per cent. of the work submitted. Which all goes to prove that, to quote the Biblical saying, "Many are called but few are chosen." In other words, there is a long ratio between that section of the public, which thinks that it can do a certain thing, and the other section, which converts thoughts into performance. It is the apparent ease of writing that is, using a pen across paper, which is responsible for so much of this disappointment. The transferrence of really fresh, original brain matter to paper, is, however, another thing. Originality is indeed a *rara avis* in modern mental work.

The Anti-I. M. P. A.!!!

At the weekly meetings of the various church denominational ministerial associations held in New York each Monday the following resolution is being introduced:

Whereas, While we recognize in the exhibition of moving pictures high possibilities for good both as an educational agency and as a wholesome diversion; and,

Whereas, Certain evils have arisen from their use as kindergarten in vice and crime resulting in the corruption of youth and in incitement to criminal acts; therefore, be it

Resolved, That we hereby record our emphatic declaration in favor of such legislation as shall establish a drastic censorship by the State over all moving picture exhibitions, and shall absolutely prohibit the pictorial exhibition by stereopticon, moving picture, or poster, of anything that is indecent, immoral, or of any acts such as arson, burglary, theft, prize-fighting, or any other acts that are plain violations of the law.

This interesting document deserves both a careful analysis and a thorough acquaintance with the "Anti-Immoral Moving Picture Association," of 58 Broadway, New York. The document itself is a singular illustration of the homely question, "Why do you tell me you love me if you kick me downstairs?" For in the preamble the first "whereas" is truthful as to the value of moving pictures and suggests a love for them, while in the second "whereas" a common society misfortune is twisted to apply to moving pictures, in a statement at once untruthful, slanderous and libelous. Strong language in accusation needs strong language in defence, and anyone who says that moving pictures form a "kindergarten in vice and crime," just simply *lies*. Proceeding further in this "downstairs kick," the statement that they tend to the "corruption of youth and incitement to criminal acts" is a libel upon the upwards of six million adults and children of America who daily visit the moving picture places in all parts of the United States.

The resolution is an insult, carefully studied and most impudently administered. The whole moving picture community is neither an infant, imbecile or criminal, that it needs the appointing of a State guardian; on the contrary, it is to-day one of the standard enterprises of the country. We have already referred to the "common society misfortune" upon which the slanderous preamble was based and are quite ready to admit that "evils" crept into the ranks of the moving picture fraternity even as they do in every form of society, but we are glad to record that they were short lived, and respectfully claim for this paper that the MOVING PICTURE WORLD had a large part in the work of driving out the "undesirable element" and will continue this same policy of "elevation or elimination" without the advice or help of any outsiders, especially unwelcome busybodies and intruders. It may be well at this point to make our readers acquainted with the "Anti-Immoral Moving Picture Association." In doing so we will let the chief speaker introduce himself, as he usually does in public, as follows: "I am the man of whom Mayor Gaynor said, *'You are a fool sent by fools.'*" Doubtless he expects his hearers to at once become disgusted with Mayor Gaynor, but when anyone reflects that as a Supreme Court Judge, Mayor of New York, and a possible President of the United States, Mayor Gaynor stands high in the estimation of the whole world, our readers will agree that Mr. Gaynor knows what he is talking about and we are ready to take his measure of the Anti-I. M. P. A.

If we were to add our own personal opinion, it would be that judging from his general appearance and attitude, together with the bumptious egotism of the representative of the Anti-I. M. P. A., we cannot dissent from the judgment of Mayor Gaynor. While possessed of further knowledge of the true inworkings of this remarkable upstart company of reformers, we withhold same pending developments of which we shall gladly keep our readers informed.

Picture Personalities.

MISS MABEL TRUNNELLE (MRS. HERBERT PRIOR).

The young lady who is the subject of this week's Picture Personality is, it will be perceived, the possessor of what is termed considerable personal attractions, always a powerful asset to a moving picture actress. She joined the Edison Stock Company in January, 1910. Prior to that date she had done only a little motion picture work, but her stage experience had been considerable and varied. Her husband, Herbert Prior, is also a member of the Edison Stock Company.

Mrs. Prior took very easily to motion picture work, her extreme mobility of facial expression and her ready intelligence making it possible for her to practically score a success at the outset without much preliminary instruction. In the first picture in which she worked her personality stood out prominently. She is of that peculiar and attractive type which can cause a laugh and tear almost at the same time. As an example of what is considered the best piece of work she has done, we refer to "With Bridges Burned." Her part in this was important, running from comedy to pathos, and she handled it superbly. She is valued as a member of the Edison Stock Company not only because of her dramatic ability, but also because of her enthusiasm for the work and general co-operation in doing all within her power to make Edison pictures better and better.

In last week's MOVING PICTURE WORLD we referred with great approval to a new series of Canadian pictures just being released by the Edison Company. Mrs. Prior



took the leading parts in these picture plays of Canadian life, and ran up and down the gamut of human emotions with such skill and finish, that although we have never had the pleasure of seeing the lady personally, we decided that she must forthwith form one of our Personalities. Hitherto our Picture Personalities have been written from personal interviews with our victims, but in the case of Mrs. Prior, she quite won our hearts in effigy. So if we are not entirely content to write of her from what we saw of her on the screen, at least we are very pleased to do so. She is dramatic, humorous, pathetic, by turns, and all her work is finished and spontaneous. She is really a very active little lady, too. She skips about as occasion demands with great agility. Also she does not mind getting thoroughly wet through on a Canadian snow field in the course of a picture drama. Also she is a very admirable coquette and full of humor, as witness her work in a picture described elsewhere in this week's MOVING PICTURE WORLD. We are very pleased indeed to have had the opportunity of including this popular and talented young lady in our gallery of Picture Personalities.

THE CARLTON MOTION PICTURE LABORATORIES.

The splendid studio and photographic laboratories at Coney Island which have been growing under the direction of James L. Carlton, are now completed and in active operation. The efficiency of the laboratory equipment is already demonstrated in the improved photographic quality of the Bison films. In the studio the Reliance producers are at work and inside of a month we shall see the new trade-mark on the screen. Some time ago President Carlton and his associates promised the World an exclusive story and illustrations of the plant as soon as completed, but Press Agent Streyckmans has gone us one better and this week the story of the Carlton Laboratories appears in the first issue of "Film Fancies," a dainty little booklet designed to herald every week the qualities of Bison and Reliance films.

The Moving Picture and Its Enemies.

By Rev. W. H. Jackson.

Everybody, everything has enemies; a study of the enemies or of the enmity leads to a revelation or perhaps exposure of both the despiser and the despised, the hater and the hated. A former President of the United States was singularly praised and honored for "the enemies he had made," so that it is often possible to find it advantageous to incur the displeasure in certain directions.

Personal enmity is often the result of "envy, hatred or malice," while the enmity shown anything useful or material is the result of either ignorance, prejudice or egotism. Sometimes a bitter, non-progressive spirit is the cause for much opposition, but it should be remembered that many of these things are those negations in life which have always poured sand on the hub of the wheels of progress and applied the brake to many an uphill climb.

It is an unfortunate thing that these conditions exist unless their "evil can be turned to good," for as the storm strengthens the trees of the forest, or opposition encourages the hero, so that which is worthy gains strength, courage and purity by the conflict, and as conqueror comes forth from the conquest with laurels which otherwise could not have been earned, making greater the honors of victory besides turning enmity to profitable account and using opposition to bring about the desired results.

It is this spirit that must dominate the progress of the moving picture; already has the kinematograph grown stronger and better as a result of opposition from without, and proper determination within its ranks. Strange to say, however, there are those who still consider (in spite of evidences and experiences to the contrary) that it is a part of their lot in life to be self-appointed critics and guardians of the interests of their fellow-men in the realm of the moving picture. We *tolerate* them because they are part of that negative adjunct to the human family, narrow by nature, prejudiced by habit, egotistical through self-concentration, that their opinions enlighten us to the extent of making it possible to learn how to avoid them.

We *use* them because they are really helpful to society in showing us what to avoid. Their very perversity is the evidence of an obliquity in their mental vision which enables those of us who cultivate and practice a clear-sighted, calm judgment to see aright; thus they compel us to use a discrimination which they themselves abhor. This class of people are common to all ages of the world's history; they are given to carping more at the present evil than showing interest in a future good; it is said of them in the Book of Truths, that they would pluck up the weeds at all cost, even if in so doing they destroyed the good; they are filled with zeal, but have little knowledge and know not how to discriminate and help, and as a result they are more destructive than constructive. Again and again these peculiar critics and moralizers are venting their spleen upon the moving picture. What is it that arouses their ire? Are they jealous, envious, prejudiced or mad? They are certainly not reasonable, and it is very certain they are not thoroughly acquainted with the moving picture business in any way. If they read the MOVING PICTURE WORLD they are false to themselves and the public; if they do not read the MOVING PICTURE WORLD they are ignorant, so that in either case their judgment is dishonest. One of their deceitful tactics is to be constantly "harping and carping" upon evils and misfortunes in the early trying days of the moving picture business, many of which have been eradicated and only exist in the mouthings of these moral agitators. "Censorship! censorship!" they cry; "we want censorship!" Upon being reminded that to-day a most thorough and highly respectable censorship exists, they reply: "They are not of our appointing—we want to appoint them." Ah! now we have it—pure selfishness; surely, we are vindicated in our estimate of this class; they must "rule or ruin." Like children, if they can't play they spoil the game; and, like hypocrites, if they can't associate they vilify. Another of the methods of "our friend the enemy" is to be constantly predicting terrible happenings, direful forebodings, fearful prognostications; first everybody will become wicked, and then the whole world will be bad if they are not heeded. Strange to say, however, everything both in and out of the moving picture world refutes these evil prophecies, the kinematograph is daily growing more popular with the people everywhere, and more in favor with the highest authorities in education, religion, art, science and pleasure.

Having thus far dealt with the enemy of the moving picture in a negative sense, the writer now desires to take the positive position and change from defender to accuser, declaring that the enemy of the moving picture is

THE ENEMY OF THE WORKING CLASSES.

Throughout the entire world the moving picture theater has become the standard amusement place of that class of people who are the backbone of every country. Too long have these people suffered for lack of a legitimate enjoyment within range of their limited means; to them the kinematograph is not a twentieth century development, but a twentieth century blessing.

Further still, such a boon has the moving picture proved to the mental and moral powers of the people at large that it has been honored in the title of "the workingman's college." Beneficent characterizations such as these sound noble as compared with the vilifying detractions of the baser minded men whose epithets savor neither of reason or culture. In the next place, the unfair critic of the moving picture is

THE ENEMY OF THE CHILDREN.

Never in the history of the world has anything been given to the public that has so filled the life of the children with true pleasure, profit and instruction. We who are older look back to our delightful stereopticon days and see an advance of hundreds per cent., and, next to ourselves enjoying these privileges, rejoice that the youth of these days have such enlightenment and pleasure. The greatest friend of the human family is he who confers a great and lasting good upon the young people, and the greatest enemy to society is he who would deprive them of that good.

Again, the prejudiced censor is the

ENEMY OF EDUCATION AND RELIGION.

The kinematograph is accepted as a necessary part of the equipment of every educational institution in the world; it is the greatest unversal disseminator of knowledge ever admitted in the halls of learning. While this also applies to religious as to secular education, the writer desires to emphasize the amusement sphere of religious training. It is an acknowledged fact that the theater, music hall, and other places have been for centuries a source of worry to religious teachers; in the moving

picture place they have now within their own power that which is at once acceptable and satisfying and may be so controlled as to be absolutely free from criticism or other adverse conditions.

Finally, the moving picture is the

FRIEND OF THE IGNORANT AND THE UNFORTUNATE.

Authorities in charitable institutions and labor bureaus have hailed with delight the value of the kinematograph in its power to enlighten people otherwise within the dark clutches of ignorance, to whom the imparting of knowledge had by any other means proved impossible. The unfortunate in life, too, have found a friend in the moving picture, so much so that reform schools, reformatories and even penal institutions are among the first to ask for its benign influence, proving its great value in inspiring to a brighter future those who had found life's pathway hard. In cases of mental affliction where sympathy cannot help or pity assist, our valuable friend has lifted its penetrating light and wrought a cure hitherto impossible. While much more could be written, time and space will not now permit; but fearing lest the enemy in his rapid retreat should still point his evil finger of scorn to the few instances of positive evil laid at the door of the moving pictures, time must be taken to declare that in every case the victims were either possessed of vicious tendencies or surroundings, or they were weak-minded, morbid sentimentalists. We conclude by challenging any form of amusement to produce as proportionate few evil results and also as many positive good results as those derived by an average army of eight million people who daily in all parts of the world receive impressions from the moving picture.

Mme. Pilar-Morin.

We this week present our readers with a portrait of Mme. Pilar-Morin, who successfully produced the silent play of "L'Enfant Prodigue" at the Liberty Theater, West Forty-second street, New York City, on Friday, September 9. The critics of the New York press were unanimous in praising this wordless play, and the artistic manner of its representation. It will be remembered that recently we devoted two articles to the subject of the wordless play and the silent drama. Pilar-Morin's reputation is unique. She is by universal consent the chief living exponent of the silent drama or non-talking play on the ordinary stage; while in the realm of the moving picture her position as the Edison star has won her wide commendation in the pictures in which she appears. The New York success of "L'Enfant Prodigue" is bound to enhance her reputation in both of her fields of work.

MORE GOOD PROJECTION BY NEW YORK MEN.

By F. H. Richardson.

Some days since I, without the management or operator knowing I was present, paid a visit to the Manhattan Theater, Broadway and Thirty-first street, intent on verifying the report that the projection at that house was good.

I found it to be excellent, considering how little chance the operator had to put on a decent picture. The light was good and well handled, the screen free from shadows and the speed very fairly well regulated. I have set the operator, Mr. Norman Ek, down in my books as a good man, willing and able to "deliver the goods."

Really good projection was out of the question, however, since there is too much unshaded light in the auditorium. Will theater owners never, never learn that **all white light must—absolutely must—be shaded so that the rays will not strike the curtain directly?** In the Manhattan there are many ornamental incandescent lights as well as an immense, illuminated window which is in itself very beautiful. Yes, this window is beautiful, as are the ornamental lights, but **the audience does not go to a theater to look at windows, however beautiful,** nor to gaze on ornamental incandescent globes. **It pays its money to see what is on the screen and stage.** The Manhattan has up-to-date operating room equipment and good operators, but of what use is all that if its effect be nullified by a light-struck curtain?

Last week I found what at first glance appeared to be a curiosity. Walking along Amsterdam avenue near 150th street I spied an unlighted sign bearing the legend "Motion Pictures." At the entrance, on neat easels, were a few posters, but nary a front light other than the ordinary lights of the stores on either side.

Exploring what appeared to be the entrance to an ordinary office building I rubbered around and discovered a stair, half way up which was a sign relating the fact that children under 16 would not be admitted without accompanying parent. This sounded theatery so we mounted the stair, at the head of which, out of sight from below, was the box office. Purchasing a ticket (admission 10 cents) we climbed more stairs and found an immense, absolutely undecorated hall, plain even to ugliness, containing 299 ordinary dining chairs, with room for a thousand. And now comes the surprise. We looked, rubbed our eyes and looked again. Yes, it was a fact all right! **Every one of those 299 chairs were filled and many were standing, awaiting their turn for a seat!** I sized the whole thing up again, looked at the barn-like room and said to myself, well, there certainly must be a crackerjack of a show here to bring that crowd to such a place as this. **Wrong again!** The show consisted of four reels, mostly rather old, some of it very old, and that was absolutely everything there was to it. No singing, no vaudeville, no illustrated song and the only music a piano.

What is the answer, you ask? **Good projection,** plus very careful selection of programs. The picture was quite large and the screen itself very poor. The machine was a Power's 5, the current A. C. through one of the very oldest style economizers made, delivering, both the managers and operator claimed, not to exceed 40 amperes. The picture was brilliant and free from shadows and, considering the size of picture and amount of current, brilliancy was by no means to be expected. The operator, Mr. Bremner, is to be congratulated on the excellence of his work and the owner and manager (I havn't his name, sorry to say) is entitled to great credit in that he has been able to build up a splendid business under such conditions.

The moral is, however, that good projection will always win out. The people like and want the shadow drama but they don't, **most decidedly don't,** want shadows that don't belong in it or other things equally objectionable. Give them carefully selected, clean programs, **properly projected,** and they will be there with their dimes every time.

W. W. Bell is now manager of the George K. Spoor Film Exchange. Mr. Bell was formerly with the National Film Renting Company, Spokane, Wash., where he proved himself to be a competent man and possessing a thorough grasp of the business. Mr. Bell was one of the first of the exchange managers to appreciate the value of the Moving Picture World and many were the nice letters he sent us with subscriptions from his customers. We wish him all manner of success in his new sphere.

The Powers Company issue a monthly calendar with a portrait of Miss Pearl White, the Powers Picture Play favorite. These calendars will be furnished in quantity to exhibitors at cost price, with the name of their theater thereon. Quotations from the Powers Company, 241st street and Richardson avenue, New York City.

"HALLBERG" EQUIPS NYACK THEATER.

C. W. Borsdorf, proprietor of the Nyack Theater, Nyack, N. Y., placed order this week with J. H. Hallberg, New York City, for a double dissolving Motiograph moving picture machine, Hallberg Double Lamp Economizer and 24-inch exhaust fan. This is one of the most up-to-date theaters in New York State and Mr. Borsdorf is bound to please his patrons. He also placed order for two 4,000 c. p. flaming arc lamps for the front of the theater, which is a fine advertising medium.

SNOOPING AROUND!

Mr. Edison admitted last night that he has been a frequent visitor at moving picture shows. He declared that the newspapers should get after some of the shows in Newark, where the managers try to economize by giving poor light. According to the inventor it is almost as cheap to give good light and the pictures are greatly improved.—Newark "News."



While visiting a picture show a few nights ago I stumbled into a very interesting argument in which the chief debators were the manager of the place and a patron. Occasionally I was appealed to as a referee to decide if a point was well taken and that is how I became quite actively involved in the controversy. I decided to give the main points advanced, space in this column.

* * *

It seems the patron was not satisfied with the program of the evening and told the manager so. The latter made some reference to some people never being satisfied, never seeming to get enough for a small investment, and trying to discriminate between good and bad shows without being qualified to do so. The patron retaliated by declaring that the time is fast drawing nigh when the departments of public education will give exhibitions of moving pictures free of charge and the managers of shows will then have ample time to reflect upon the results of failing to give the public its money's worth. This was thrown at the manager in the form of a warning that the public educational authorities contemplate putting the picture shows out of business. There is absolutely no justification for such an assumption. It is not only an erroneous conclusion, but also a very unreasonable one.

* * *

A movement has been on foot for some time to establish a course of free moving picture exhibitions in the public schools, but only along educational lines. Should any attempt be made to deviate from these lines, the project would soon fail. The public schools cannot be transformed into places of amusement and the people will not sanction any movement of that kind, nor will they permit it to be carried out.

* * *

The evening courses in the schools of the large cities and towns embracing stereopticon views have been very popular for years and there is no reason why moving pictures should not become equally so. When that time comes it will be clearly demonstrated that the school exhibitions have in no way injured the picture theaters. It may be conceded that possibly at the start the latter will lose a certain percentage of patronage, but whatever falling off there may be will soon be restored. It will only continue long enough to let the patrons of the free exhibitions learn that they are a part of a course of instruction and not an amusement venture.

* * *

It is noticeable that the public school course of free lectures best patronized are those in which stereopticon slides are used and the themes of the lectures are travels and the customs of people of various countries. When the illustrations partake of the technical the attendances fall off. It is also worthy of note that the stereopticon views become monotonous and hold the interest of only a certain class of people—those who seek knowledge on certain subjects and have not the time or the opportunity to get it from publications. People of this class, as a rule, are not amusement seekers and are not depended upon by the regular exhibitors.

* * *

It was contended that the regular exhibitors claim their shows are educational and that the claim is either a subterfuge or the shows are on a line with the proposed free exhibitions. The point is not well taken. Well regulated, clean-cut picture shows are educational, but not to the extent of the proposed courses. They are not educational in a technical sense. Most people fail to grasp the term "educational." They seem to think it applies only to travel and industrial subjects. A picture story that contains a moral is equally instructive, and a good comedy will frequently place itself in the same rank, and yet neither of the pictures would be appropriate for a public school course.

* * *

There is another distinguishing feature. In a well regulated show "props" are indispensable. In the others, the lecturer will be. There are times, particularly when travel and industrial views are shown, when the lecturer is a very valuable addition to the regular shows, but in order that the real purposes of the free exhibitions may be acquired, there must be a lecturer to convey to the audience the real intent of the display upon the screen. This cannot be adequately done with announcements. Attempts in this direction would result in either the crowding out or curtailing of illustrations, or a tedious dragging out of the subject.

* * *

I have given the proposed public school exhibitions much thought and cannot see any reason for apprehension on the part of the show managers as to serious effect upon their business. I am inclined to the belief that the free exhibitions will benefit the other places. It is an established fact that lectures in the public courses on certain plays have been an incentive to attendance at theaters where the plays were produced. The lectures created a desire to see the plays as staged. Is it not quite natural to assume that the free exhibitions will create a desire on the part of the patrons to see more moving pictures?

* * *

If only certain subjects will be appropriate for the public school exhibitions, where is the supply coming from? Its source will be educational scenarios and the subjects will be made to order. There is a great field for this line of work. The travel views will not be limited to scenes of travel in the various countries and the customs and industries of the inhabitants. The people of New York, Chicago, Boston, Philadelphia and other large cities will be shown views taken in their own homes that will be as fully instructive as the best of the others. Subjects bearing upon sanitary conditions, the fire, police and charity departments, will afford a vast quantity of material; and the people of New York will have an opportunity to see how these various municipal departments are conducted in other cities. In a lecture course such subjects will be very popular. In a regular exhibition a few of them will go a long way. They are looked upon as too dry for the amusement field.

* * *

At a most opportune moment the following letter is placed upon my desk:

"Man-About-Town—In visiting the moving picture houses I frequently see views of fire and police departments in action, but all I have seen are views taken in foreign countries. It strikes me as very strange that the people of this country have not the enterprise and pride of those of foreign lands. Why don't we show our friends across the waters what we have and can do?"

* * *

I admire the spirit of the correspondent, but regret that I must say he is behind the times. The field he suggests was adequately covered several years ago by both domestic and foreign picture workers. Parades and drills by fire and police departments, and also the military, army and navy, have been done over and over again. National pride is as strong in this country as it is in others, but it cannot be measured by the popularity of subjects the writer suggests. New York City raves with pride annually over its police parade, but pictures of it do not add anything to the box-office receipts. The taking of moving pictures of such events involves expense which national pride does not defray. Such pictures can only be made successful when the parade, or whatever the event may be, is photographed in its entirety and every man taking part in it can see his portrait reflected upon the screen. It does not sound very nice, but it is nevertheless true that in such matters personal feelings overbalance national pride. If you doubt this, ask some of the manufacturers who have made topical subjects and exhibitors who have paid a bonus for the privilege of getting first chance to exhibit them.

"The Thanhouser News" is the title of a little house organ issued by the Thanhouser Company, of New Rochelle. It is published in the interests of the exhibitor and the exchange man, and it gives the synopsis of the Thanhouser pictures week by week as well as other interesting items.

VITAGRAPH NOTES.

J. Stuart Blackton, of the Vitagraph Company, who has been combining business with pleasure on his yacht, has returned to the studio, brown as a berry, with some excellent outdoor and seashore films of rare and brilliant photography.

A wedding in a speed boat going at 25 miles an hour was a subject of much newspaper comment lately. The bride of this startling event was the ever popular Vitagraph girl and she was showered with salt spray instead of rice. The boat belonged to Mr. Albert E. Smith and it was followed or led by the equally speedy boat of Mr. Blackton, in which the camera man stood and turned the handle at the risk of his life. When some of the Vitagraph stunts performed this Summer are thrown on the screen the spectators will rise in their seats and cheer.

CHICAGO NOTES.

Mr. Newsom, proprietor of the Birmingham Film Exchange, Birmingham, Ala., spent several days in Chicago, looking over the "new things" and making arrangements to handle his greatly increasing business.

George Connell is the new "dope" writer in the Essanay offices, and Al. Sties has been promoted to the superintendency of the Essanay plant, succeeding Mr. Hamilton.

A. W. Goff, who had been managing the Kleine Optical Company's office in Denver, passed through Chicago on his way to Vancouver, B. C., where he will assume the management of the Kleine branch in that city.

R. E. Spoor sailed on the Lusitania this week for London, where he has accepted the position of buyer for the Williams Amusement Company, of Australia.

Kennedy & Hamilton, who, we are informed, will operate under the firm name of American Film Manufacturing Company, have leased the Phoenix plant on Orleans street, while the theater of Lincoln J. Carter on Sedgwick street will be used as their studio.



Another uplift in the moving picture business is in sight, in so far as scenarios are concerned, for our versatile friend, Elbert Hubbard, has written a scenario for the Selig Polyscope Company, based on his book, "Justinian and Theodora." Elaborate preparations have been made for the staging and costuming of this production, and we are anxiously awaiting announcement that the "Fra's" first film story is ready for inspection. Someone who knows told us once that the Sage of East Aurora could not be induced to write for less than one dollar per word. So who will say again that film manufacturers do not pay well for scenarios? We venture a bet that the one referred to cost Brother Selig a pretty penny.

NOTES FROM SAN FRANCISCO.

After the police had prevented the showing of the Jeffries-Johnson fight pictures at the Valencia Theater, Manager Alex. Kaiser obtained an injunction against the Board of Censors and Chief of Police Martin from Judge Sturtevant. The writ is made returnable one week from date and in the meantime the Valencia Theater is doing a S. R. O. business. Upon the decision of the court the future showing of the pictures in California will depend, and also the powers of the Board of Censors to prevent the showing of any picture in the city.

The coolness of Operator Woodruff, of the Oriental Theater, on Dupont street, prevented a serious panic on the night of September 8. The theater was packed with Chinese and tourists when two Suey Sing hatchet men slipped into the seat behind Sing Jow of the On Yick Tong and shot him in the back, he falling dead in the aisle. The house was thrown into an uproar and Operator Woodruff immediately threw on the house lights and ordered the exits opened, thus preventing the frightened Chinese from crowding over the seats.

The Moving Picture Operators' Union paraded on Labor Day and, doing things in their usual first-class style, won two silver cups—one for the finest float in the parade and one for the union turning out the largest percentage of members.

The Emporium, the largest department store in the city, has been giving a fashion show. A reel of moving pictures and some 400 slides show the latest Paris fashions. Many thousands of women attended during the week and the exhibition was voted a success.

The Edison Company's agency in this city gave a special performance of their picture, "The Man Who Learned," to the County Medical Society and the City Federation of Women's Clubs and obtained many favorable press notices, the ladies of the California Club (who in the past have been noted for their hostility to motion pictures in all forms) being especially favorable to this one.

Work is going ahead on Nessar Brothers' new theater on Castro street. The building is to cost $7,500. Two Power's No. 6 machines will be installed.

The Congregation Beth Israel obtained a permanent injunction against the Premium Theaters Company preventing them from building their new Class A Theater on Fillmore street. This theater was to cost $55,000 and seat 2,000 people. The foundation work was all done and the steel on its way to this city when an ancient ordinance was uncovered which prevents any theater or place of amusement 100 feet from a church. The back of the temple came within 90 feet of the back of the theater. Hence the injunction.

ATLAS DOINGS.

There are moving picture directors who spend days in search for "spots" and situations, while occasionally we hear of one who literally tumbles headlong into just what he wants, without effort. Director Golden of the Atlas Company is one of the latter variety. One day Golden required a scene representing the exterior of a constable's office. He had arranged for the location, but upon arrival at the place, found the office closed, the officer evidently being away for the time being. Just next door, there was a magistrate's office and, nothing daunted, Golden instructed his people to go through the scene wanted, and the camera man completed his work before anyone in the office in question awoke to the fact. Later on, the picture was shown on a screen. A portion of the story told about a cruel officer of the law who ejected a poor widow and her starving children from their tenement home because the rent was due and unpaid. The magistrate was later invited to see the film, and when he saw the reproduction of his own office flash on the screen, with his name on the windows, denoting, in the story, the cruel man who dispossessed a poor widow, he was astounded. Fortunately, the magistrate took the matter as a joke.

Neatly framed titles is an innovation seen in the latest Great Northern releases. American manufacturers have always led in the taste shown in titles and some of them are really artistic. For ingenuity and artistic originality the Vitagraph film titles and sub-titles are most appropriate and tasteful in design. In some cases they are ornamented with natural flowers and plants and so well arranged they look as though nature had entwined itself in the completeness and harmony of the work. Dissolving, moving and unfolding effects are employed, as seen in "The Love of Chrysanthemum," all of which add very largely to the interest of, without interfering with, the picture.



Scene from "Engineer's Sweetheart" (Kalem).

THE ENGINEER'S SWEETHEART (Kalem).

The above scene is from a Kalem picture that is something out of the ordinary. "Rather expensive props," we remarked to Mr. Sam Long, referring to the engine shown in the picture. "Yes," he replied, "in this particular case we owned that particular railroad branch while the picture was being rehearsed and taken, and all other traffic on the road was held up. They may talk of expensive productions on the living stage, but what are they but stucco and paint and canvas. In the motion picture drama we give the real thing, whether it be a train of cars, a gold mine, a millionaire's yacht or his palace."

Yes, realism stamps the efforts of the motion picture producers of to-day. And they search for their scenes far and near. Mr. Long recently made a trip through Yellowstone Park and the great Northwest. Mr. Frank J. Marion has just returned from the wilds of Canada, where he says he was fishing and of course caught the largest trout of the season. But we opine that Kalem producers will follow up the trail and Kalem dramas and Indian stories will shortly appear, made in the natural settings selected by the two heads of the firm.

DR. JEKYLL AND MR. HYDE (Great Northern).

All of our preconceived notions of how this drama should be done in moving pictures were set aside very gently, as we witnessed, one day this week, the film production of "Dr. Jekyll and Mr. Hyde" by the Great Northern Film Company.

Very naturally this play suggests to the mind all that is morbid and gruesome, which is a thing picture makers have been trying to keep away from, and it is pleasing, if not actually amusing, to note the manner in which the Great Northern Film Company have sidestepped all the unpleasantness that might be expected under the circumstances. In such a subject as "Dr. Jekyll and Mr. Hyde" one expects crime, and at least one murder in the natural course of the story. On our way to the exhibition we expected to witness several murders by the jovial Mr. Hyde, but we were agreeably surprised to notice the clever way in which the producer of this film managed to dispose of actual crime by his powers of suggestion.

To give the producer full credit for being a sugar-coater of crime, etc., we must mention at the outset, the originality of his idea in making this well-known story represent a dream. In the first scene we have Dr. Jekyll in his laboratory demonstrating to a number of friends a fluid that he hopes to perfect into a potion for revealing the hidden baser nature of man. As we all know from the story, Dr. Jekyll never entertained any party of friends in his laboratory; his concoction was a profound secret known only to himself. We were therefore puzzled at the outset about these visitors in the laboratory; but later on we saw the point, for after demonstrating the fluid, they left him alone and he soon fell asleep in his chair and had this wonderful dream of himself as Mr. Hyde and at the finish he woke up to find it was all a dream, which to our mind is a very ingenious way of putting this drama before the young people and the various "Boards of Censorship." In other words, everything comes out right in the end, and as we see the good doctor embrace his devoted lady love and greet his good friends, we are inclined to think that Robert Louis Stevenson might just as well have done the same thing without hurting his story.

We do not wish to compare the production with that of another firm that did it two years ago, for two years in the matter of picture making is a big handicap when it comes to comparison, especially with American film. The technical qualities of this particular film are quite above criticism. The light is perfect, the detail sharp and clear, the picture has a surprising depth for studio work, and the hand of the artist is visible at all times. The characters are entirely natural. Even Mr. Hyde himself is not so overdrawn that he becomes an impossibility. One can readily imagine the splendid opportunities moving pictures give for the well-known transformation of Dr. Jekyll into Mr. Hyde, and we may say that none of these opportunities have been lost in this picture.

The picture is very true to the story; that is, it follows more the actual book story than the play itself. This is better for the moving picture, as it enables one better to see the inward struggles of Dr. Jekyll against his baser nature. We see more of the life of Dr. Jekyll as it went on between his laboratory and his study, which were separated only by a door, but which was so different on the different sides of the door. In this film we are brought considerably closer to the author's own version than the stage play has ever come. We think it is quite the best representation of "Dr. Jekyll and Mr. Hyde" that we have ever seen, either in moving pictures or on the stage.

David Horsley, the Nestor of American independent film manufacturers, is seriously considering opening up in England, where the Nestor films are meeting with general approval. The ever increasing sales of these films, together with their modest popularity in other parts of the old world, may ultimately cause Mr. Horsley to enter the field there.



EDISON PROJECTING KINETOSCOPES AND FILMS AT BOSTON MECHANICS' EXPOSITION.

An Elaborate and Attractive Display.

At the Boston Mechanics' Exposition, to be held in Mechanics' Building, Boston, Mass., beginning October 3 and running to the 29th, is a big display of Edison Laboratory products. It will not only eclipse any display of its kind ever shown at an industrial exhibit, but it will surpass in size, completeness, novelty and attractiveness of arrangement all other exhibits of the exposition. The exclusive privilege to exhibit the products of the Edison Laboratories, Edison Kinetoscopes, films and accessories, Edison phonographs and records, Edison storage and primary batteries, and Bates automatic numbering machines, was secured early in the present year, and they succeeded in contracting for the choicest and largest space in the Mechanics' Building—the stage of Grand Hall, the largest of the eight halls in the building, with a seating capacity of 10,000. On this mammoth stage, 80 feet long by 40 feet deep, which dominates the entire hall and can be seen from any one of the 2,500 seats in the gallery, the marvels of the Edison Laboratories will be shown to the best possible advantage.

The entire stage will be enclosed by means of an ornamental front with plate glass windows and ends in the manner illustrated in the accompanying cut, which was made from a pen-and-ink sketch and gives but a faint idea of the attractiveness of the scheme. The enclosed floor space immediately in front of the stage has also been reserved and it is in this space that a complete line of Edison Kinetoscopes and accessories will be exhibited.

Over the main stairway to the stage an oil painting of Thomas A. Edison, 25 by 30 inches, the work of a noted Boston artist, will meet the gaze of visitors to the exposition. This entrance will be used for admission only, the two side entrances being reserved for purposes of exit.

Above this main entrance and cleverly concealed in the decorative scheme will be placed a fireproof operator's booth, from which Edison motion pictures will be projected upon a screen at the rear of the stage. The stage, which will accommodate 600 persons, will be transformed into a pretty theater for this purpose, and seats will be provided for the accommodation of the Edison Company's guests. Light will be obtained from an enormous incandescent cluster suspended from the ceiling, and a special ventilation apparatus will be placed in the dome of the stage. Shows will be given at regular intervals daily and will no doubt help to make the Edison exhibit the most popular and frequented point of interest in the exposition.

A platform 28 inches wide and 3 inches high will run around the wall spaces of the stage and back of the plate glass windows and front, upon which the various Edison products will be displayed and demonstrated. A large sum of money is being expended on both the exterior and interior equipment and decoration of the stage, which, when completed, will be the envy of the other exhibitors at the exposition.

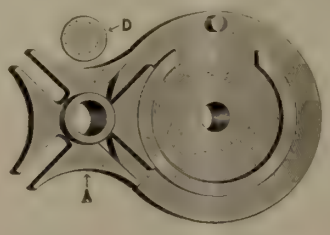
The attendance at this exposition for the past five years has averaged 25,000 daily, more than half a million during the entire exhibit, and these figures are expected to be exceeded this year, as all the roads running into Boston have made especially low excursion rates during the exposition.

Sales Manager John Pelzer will be in immediate charge of the Edison Manufacturing Company exhibit.

LAVEZZI'S SUCCESS.

"This machine is equipped with Lavezzi's Improved Star and Cam." That's the way A. G. Rider, manager of the Lincoln Park Theater, Chicago, advertises in his theater, since Lavezzi has solved the "hooked tooth film and star destroying problem" for the exhibitor. This is only one of the large number of testimonials and letters which Lavezzi has received from every State in the Union, from New York to Texas.

After running sprockets on a machine a few months, hooks begin to form on the side of the teeth where the film bears. These hooks form more on the intermittent, and as the film is fed along, it gets a jerk as it leaves the teeth, which cracks the film between the perforations, spoiling a good film in a very short time. As these hooks do not wear even, the star and pin wheel are also ruined, and a flickering, blurred picture is the result. Lavezzi's improvement is to supply these teeth at such a reduced cost that all managers may have new teeth on their sprockets all the time, and cost no more than supplying the ordinary sprocket, which is a curse when allowed to run until worn out. Mr. Lavezzi has applied for a patent on his improvement, which should interest everyone who is trying to encourage the betterment of the moving picture business.



The accompanying illustration and explanation shows the most important part of the improvement:

A—Ground on all sides.

B—Eccentric pin.

C—Is hardened and pressed into recess, afterwards being ground, making the entire movement more massive and durable, working similar to the jewels of a watch.

Lavezzi's latest complete combination comprised of ground star, hardened and ground cam band in pin wheel, star arbor, and light improved intermittent sprocket, all ready to be put in Edison, Power's, or Motiograph machines.

ANOTHER NEW INDEPENDENT MANUFACTURER.

The Revier Motion Picture Company is the name of a new concern located in Salt Lake City for the purpose of manufacturing moving picture films. The factory, now nearing completion, is located on a tract of land comprising about fifteen acres in the southeastern part of the city. A studio 90 x 60 feet has been built in the factory, fitted with full glass top and walls that are removable; this studio is so constructed as to allow of handling with ease anything necessary for big productions. The dark room consists of a building 80 x 35 feet, equipped with the necessary appliances for the manufacture of 20,000 feet of film daily. Everything to make their plant and product up-to-date has been purchased by the Revier Company. The members of the producing company are the best that money can procure, and experienced artists have been brought over from France to appear exclusively in Revier film plays. Salt Lake Valley was selected because of the abundance of natural scenery. In this locality every conceivable picture can be taken that requires for its setting natural scenery. We are anxiously awaiting the release of a film taken in the land of Brigham Young.



To Mr. Eugene Bernstein, the renowned Russian pianoforte soloist, I take off my hat. He demonstrated to me the other day that it is practicable for a musician of the highest eminence to enter so thoroughly into the action that takes place on the moving picture screen, that he can sit at his piano by the hour at a stretch and interpret on the instrument all the action portrayed, all the emotions exhibited on the screen, and in such a masterly manner that the effect on the minds and emotions of the audience shall be perfect in its synchronism of musical expression and photographic movement. One of these days, when the moving picture reaches its apotheosis, we shall have, besides the picture **per se**, sound and music working in synchronous harmony.

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Of course, I did not hear Bernstein playing to pictures. No! No! But I would like to. A magnificent instrumentalist and an intuitive artist, I would like him at the piano when, let us say, a Pathe French drama, a Biograph comedy, or a Gaumont pastoral is being shown on the screen. My word! How Bernstein would make us feel the sentiment, the emotions, the actions that are being shown in the picture. It is men of the type of the eminent pianoforte soloist that we want at the piano in moving picture houses—if we could get them. I myself would like to have Caruso come and sing to me in my apartment at night. But I could not afford Enrico any more, I suppose, than the ordinary moving picture theater could afford Eugene Bernstein. Eminence deserves its reward. Look at me! I'm eminent, and see how well I look on eminence It is a fine thing, believe me.

* * *

Of course I heard Bernstein at the production of "L'Enfant Prodigue" at the Liberty Theater, New York City, on Friday, September 9. "The Prodigal Son," to give it its English title, is, we all know by this, a play without words. As the reader already has been told, it is a French version of the Biblical legend. The play is acted and not spoken. It is also needless to point out that Mme. Pilar-Morin is the "Prodigal Son." Nellie Grant, Regina Weil, J. R. Ardizone, H. Scarborough and J. Kilgoor were in the cast of this famous play, which last week achieved a great triumph before one of the most critical and appreciative audiences ever gathered together in a New York theater. It is enough to say that Pilar-Morin had twenty-eight curtain calls; that there were volumes of applause, heaps of flowers and all the other gratifying marks of popularity. In short, the production was a huge success.

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I was so absorbed in the story that I had no time to look around the large house, but I am told that there were many moving picture actors and actresses present, studying the silent acting on the stage. This is as it should be. Other opportunities of doing so will recur, because I understand that "L'Enfant Prodigue" is to find a fixed place in the regular New York theatrical bill. It will be seen in the country in other large cities during the year. Probably it will go on a world tour. It deserves to, for it is a classic. It seemed last Saturday morning that the New York daily newspapers competed with one another in their laudatory writings over a discovery made by the Moving Picture World many months ago, namely, that Mme. Pilar-Morin was the most renowned pantomimist in the world and that "L'Enfant Prodigue" was the greatest silent play in existence. Dear brethren of the New York press, we, of the Moving Picture World, knew this all along!!

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Aside of the fact that I had a delightful afternoon's entertainment, my interest in the performance consisted of a demonstration of the perfect manner in which voiceless acting could be presented to the public, and then of the equally perfect manner in which instrumental music could supplement the acting. It was a perfect conjunction of action and illustrated music. This is what we all want to see in a moving picture theater. Time after time there have been printed in this paper articles urging the necessity of suiting the music to the picture. But how often is this done in a moving picture theater? Very, very seldom.

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Some of the music served up in moving picture theaters is ludicrous, having no regard to the subjects which are being thrown on the screen. It is not long ago since I witnessed a religious picture to which dance music was played. Then there was the Vitagraph "Elektra." "Elektra" is, in all conscience, a tragic enough theme. But what is to be said of the intelligence of a pianist or the manager who would accompany such a picture with music such as you might hear in a Broadway musical comedy house? The thing, of course, is absurd.

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The picture will never be presented to the public in its highest development unless, like "L'Enfant Prodigue," it has suitable music accompanying every action, every movement, every emotion. To my mind it is better to have no music at all with these pictures than to have unsuitable music. Best of all, however, would it be for moving picture managers, exhibitors and musicians all over the country to profit by the lesson that I am endeavoring to convey this week, namely, that if it is possible to accompany a three-act silent play with perfect illustrative music all the afternoon, it is equally possible to treat individual pictures in a similar manner.

* * *

I shall never forget my last Friday afternoon's experiences. I hope that they may be duplicated in other forms in moving picture theaters of the future. I sat quite near the pianist and quite near enough to the stage to watch every gesture of the actors and actresses. I hardly knew which to admire most: the perfect art of the performers on the stage, or the readiness with which Bernstein anticipated what was coming next and the faultless manner in which he extracted Wormser's beautiful music from the instrument in front of him. The performers on the stage did not talk. All the talking was done by the piano under Bernstein's masterly hands. In all my moving picture experiences I have never had a more delightful, satisfying and satisfactory entertainment.

THE PICTURE IN THE SCHOOL.

Several members of the Board of Education have under consideration the adoption of moving pictures to teach geography in the public schools. The stereopticon lanterns are already used in many of the schools and are considered successful.

"It is only a question of time when we will be using moving pictures in our schools to teach such subjects as geography and history," says Dr. Charles Kuhn, president of the Board of Education and head of the Detroit Child Study Commission.

"We already have many of the schools equipped with stereopticon lanterns and we have a collection of slides that will rank with any in the country.

"It is much easier to impress a thing on a child's mind by letting him see it than it is by reading it to him or having him read it. We have found in the several terms in which we have used the lanterns to teach geography that the subject becomes more real to the pupil and he becomes more interested in it than formerly. The moving picture is but a development of the stereopticon and I think will be even more efficient as an instructor than the stationary views.

"Another valuable use that may be made of the lanterns already in the schools is in connection with the social settlement work in various parts of the city. If a few public-spirited men who are capable of doing it would offer to give a lecture in connection with the pictures one night a week and if someone else would donate some music the poorer people would not find it necessary to patronize the cheap theaters, especially the young people. I intend to do what I can along that line myself this season."—Detroit "Journal."



"Alice in Wonderland" (Edison).—The many thousands who have wandered through Wonderland with Alice and have shared her strange and humorous adventures, will be pleased to see this film. Not only is it a remarkably good bit of mechanical work, but the dramatic features are developed so they seem even more surprising than they do in the book. It is one thing to read a story of wonderful adventures. It is quite another to have these same adventures re-enacted before one and all the salient points illustrated by adequate pictorial work. The Edison Company has been happy in its staging, its actors and in the mechanical work. For instance, the scenes where Alice shrinks are remarkably well done. It is a clever bit of work to reproduce that illusion so graphically. Then, too, there are all the old friends, beginning with the rabbit that had a waistcoat with a pocket and a watch to put in the pocket; the March hare and his entertaining friend, the hatter and the dormouse. They are all shown, and the curious way the hare has of doing things is reproduced so one may see exactly how such strange ways of living would look. Indeed, the main features of the story are brought out so plainly that they cannot be mistaken. The many thousands who have read the story, either when they were children or since, will appreciate the enterprise which prompted such an excellent production. This film should run more than a day. It is worthy a week's showing at the best houses.

"Lucy at Boarding School" (Pathe).—The story of a boarding school escapade which perhaps might just as well not have been told. It is true that these are only stories, yet there are suggestions which might be injurious to weak minds. In this escapade the offender is shown smoking cigarettes which are surreptitiously introduced. To be sure she is discovered and punished, but the effect of the example and the suggestion is there just the same. No punishment can ever efface the influence of that. The one who followed it might feel certain that she would not be discovered and would, therefore, escape punishment.

"The Belgian Army" (Pathe).—An excellent illustration of some of the principal features of Belgian army life. The picture gives an adequate notion of what the army is like and offers some good views of barracks, parades and other features connected with the military establishment. The army consists of about 48,000 men, which can be swelled to 160,000 on a war footing, and the picture here offered shows how effectively it is armed and drilled.

"The Cowpuncher's Sweetheart" (Kalem).—A Western story, the principal feature of which is some daredevil riding performed by real cowboys and real Indians. A girl is stolen and carried away by the Indians, or an Indian, in this picture. Of course, she is rescued and dire punishment is meted out to the Indians, but all the same the disagreeable feature of carrying away a girl is reproduced in this picture. If such a part of the drama could be suggested rather than depicted, it would be much better. The actual occurrence is very disagreeable and much too suggestive to warrant its continuance. To indicate that the girl has disappeared is usually sufficient. The imagination will supply the necessary details.

"How She Won Him" (Vitagraph).—A somewhat melodramatic story of how a rich girl donned working clothes and entered a working girl's place to win the man she loved, a poor young fellow who was too proud to ask her to continue the engagement which had existed before he lost his fortune. Of course, she won him. How else should the story come out? And then she surprises him by explaining that she is the owner of the business which employs him. Such stories are always pleasing. There is a pleasurable thrill accompanies the working out of such a plot. And apparently one never tires of them. They always bring applause. Sometimes they will do this when more meritorious pictures are watched in absolute silence. The drama is worked out with care by the capable Vitagraph company and the picture is satisfactory.

"Little Angels of Luck" (Biograph).—The child is omnipresent. Even magnates with their millions are not proof against them, and while this film is in no sense a true story, it represents what happens when children undertake to set crooked things straight. These two little ones insist upon seeing the president of the trust that ruined their father. The loss of the money was not what worried them, but they couldn't quite understand why their father was so indifferent to them. So when they found out they decided to take matters into their own hands and settle them, which they did in satisfactory fashion. Usually the child wins, and in this instance, while it may seem much overdrawn, it is merely another graphic illustration of the fact which everyone understands is true. When they bear home the letter from the trust president the consternation may be imagined. It is useless to undertake to describe anything like this. The heart interest is all through the film, and in these times anything, even a child, that gets the better of a trust, is a hero.

"Matilda's Winning Ways" (Lubin).—A characteristic comedy, representing what happened to an unfortunate masher who thought to win a former teacher by becoming a boy and attending her school. Her fiance takes her away, leaving a substitute. She discovers the possibility of becoming possessed of a real man, runs an exciting race with him, drives him into the water and then claims the life she saves. There is a combination of incidents which maintain interest at a high pitch throughout. It is acted with all the snap and dash for which the Lubin players have an established reputation and it is funny enough not to become dull.

"Baseball, That's All" (Melies).—If every fan encountered one-half of the difficulties which beset this unfortunate individual, the ball parks would present a deserted appearance. He was an enthusiast and brought a good deal of the trouble on himself, but perhaps that was no excuse for his employer firing him. When, however, his wife reasoned the case during the night with the emphasis of a pitcher of cold water, he becomes amenable to reason and decides that he will never again indulge. The exaggeration is humorous, of course, though the destruction which follows some of the antics of the characters seems scarcely warranted; there is nothing funny in destruction. The peculiarities of baseball fans are well known and this film has gathered the worst of them into one picture and presents them quite as much as a warning, perhaps, as a means for exciting laughter.

"Jim, the Ranchman" (Selig).—A Western rural story of merit, presenting numerous ranch views and offering a number of thrilling situations to maintain the interest. Like all the Selig work of this character this picture ranks high. The acting is well done. The mechanical work is as good as the best, and a careful attention to details does not inflict upon the audience features which are untrue to the life they are supposed to represent and illustrate. As a Western picture in a flood of that sort of work this one will attract favorable attention.

"A Mohawk's Way" (Biograph).—In so far as the peculiar characteristics which control Indians and mark their actions are interesting, this film is interesting. In some scenes it possesses something approaching a Cooper flavor. In others it falls below this standard. It emphasizes the characteristic which declares that the Indian's memory of friend or foe is equally strong. Further, it depicts very graphically how easy it is for the savage mind, which grasps only what it sees, to fall into the error of fetish, or charm, worship. The doctor here received no more than he deserved. Such unnecessary abuse and insults as he heaped upon the Indians quite deserved the punishment which was meted out to him.

"The Greenhorn and the Girl" (Lubin).—He was a greenhorn. Not the slightest doubt of that will exist after one sees the film; but he played the game well, and he got the girl. Perhaps had the boys suspected it was the boss' pretty niece, and not the old maid sister, he would have had rivals. But before they awoke to the fact the engagement was announced and the last chance had disappeared. One is ready to agree that the greenhorn was not as green as he looked. Anyhow, he won the prize they all wanted, and that rather disproves the stigma of greenhorn to which he was subjected.

"A Good Glue" (Pathe).—A picture which offers a new humorous conception of a great invention. This time it is a glue, and everybody gets stuck up. The congregation of the victims, each adhering to some cumbrous article, is very funny. But the unfortunate inventor gets his punishment when they are freed and stick him above the door of his own house.

"Hunting the Panther" (Pathe).—A scenic film illustrating the methods utilized in hunting this dangerous beast. Probably almost everyone would much prefer to let George do it. But that is no reason why the film shouldn't be enjoyed as an instructive and interesting piece of work. It is safe to assume, however, that seeing this film will scarcely create any especial desire for emulation, no matter how morbid the mind of the individual may be.

"A Little Boy" (Selig).—Whether the cause for the mental distress in the grown man which made his mother's soothing so sweet is or is not common, the fact remains that in this instance, at least, the infidelity of the young wife was sufficient. And, after all, who else but the mother can soothe the fevered brain and calm the rising passions. Who but the mother that kissed away the tears when the little boy's heart was broken can smooth out the tangles of the grown man when his heart is broken? Selig has done well to produce a film of this type. It preaches a sermon upon the strength of the mother-love that ought to exert an influence upon everyone who sees it. It clearly, though simply, illustrates the power of the mother love and the great influence which flows from it through the lives of all.

"An Indian Girl's Awakening" (Essanay).—It is difficult to say whether one likes this picture or not. Some features of it are intensely dramatic. And perhaps when the white man's purpose in releasing the unfortunate girl from her purchaser is clearly understood it makes the picture seem better Clearly he was not to blame because she became infatuated with him, and he did all he could to cure the infatuation by sending her away each time she followed him. Nevertheless, he could be nothing else but grateful when she saved his life. It is a complication of troubles, each one of which arouses the emotions. The poor girl's grief when she discovers that he has a wife is pathetic. The acting is particularly good in this and the photographer has performed his part to perfection. It makes a satisfactory picture and its representation of how women are bartered among the Indians is sufficient to arouse one's sympathies.

"The Appeal of the Prairie" (Pathe).—Education cannot overcome the influence of generations of breeding, and one is not surprised to see this educated Indian leave the civilization of the East and depart for his home in the Far West when he is thwarted in his desire for the hand of the daughter of the bank president for whom he works. The picture contains this important message: It tells graphically and convincingly the oft repeated story that it is impossible to overcome the tendencies of a race excepting through generations of training. The pictorial work is excellent and some of the scenes are particularly good, representing life and scenery in the West in a way that is not often seen. The dramatic features are also well developed and the story itself is told with discretion and sympathy. The picture of the lone plains is striking and affords a good impression of how they really look. The remainder of the scenery is quite as true to nature.

"The Great Secret" (Edison).—A lively story of an American woman who went abroad seeking the latest models of French corsets and was suspected of being a spy obtaining knowledge of the French military establishment. One of the three men sent to watch her falls in love with her and an interesting complication follows. He almost loses her, but ultimately she relents and accepts him. Perhaps the principal interest in this film is in the fact that its action is almost wholly on board an ocean liner. It gives numerous interesting scenes which represent what goes on on shipboard on the way across the ocean. The love story adds a bit of heart interest which helps hold the attention. The denouement is good where the woman shows her drawings and they prove to be only illustrations of corsets. The consternation of the officers is laughable. Withal it is a good film, and the novelty of illustrating an ocean liner adds to the attractiveness of the picture.

"A Powerful Voice" (Gaumont).—Purporting to reproduce the scenes which ensue when a sweet-voiced man exercises his unusual gift. All things bow subservient to his will, even waiters performing extra service for him. One may understand that buildings could be moved, but the voice that can move a waiter must be powerful indeed.

"An Easy Winner" (Gaumont).—A picture of a duel that is different. It is over a girl. Most duels are; but one of the so-called gentlemen is a coward and hires a substitute. The latter disguises himself to resemble the coward, and wins. But when the girl appears to congratulate him he throws off his disguise, and still keeps the girl. Here is something new in duels and if it was general would discourage that type of fighting. The code has about disappeared, but it would have helped in the banishment if such absurdities could have been so graphically presented years ago.

"The Three of Them" (Vitagraph).—A story that will appeal to the heart. It tells of a childless couple and how their longing was satisfied. It is safe to say that there will be few dry eyes in the house where this film is shown. Moreover, it gives the lie to many who complain that children are nuisances. It is well that the yearnings of this couple were satisfied. The picture will go far and carry its message to distant points, and in each place it will spread this gospel of the love of children and will tell what it is to long for them and not have them.

"The Sepoy's Wife" (Vitagraph).—A drama based upon the facts of the Sepoy uprising in India in 1859, and the march of the Scotch Highlanders to the relief of Lucknow. The play is magnificently staged, and the scenes seem to be accurately reproduced. Some of the fighting is altogether too realistic for comfort. The scenes when the fight with the garrison is in progress are about as real as one cares to see on the screen or anywhere else. The Sepoy's wife is a well developed, well played character. Perhaps the English doctor represents a type that really had much to do with that uprising and were indirectly responsible for much of the disturbance of those times. A picture like this often sets one thinking and considering the various impressions and influences which flow from the action of certain men, or a certain type of men. And not infrequently such disturbances are fostered by the arrogant appearance or actions of those in authority.

INDEPENDENT.

"A True Indian Brave" (Bison).—A frontier picture presenting scenes which might easily have occurred in very many places. The most attractive feature of this one is where the Indian and the maiden escape from the hands of the men who would have lynched them. Of course it was all right for white men to insult an Indian girl. What right had an Indian girl to have any feeling about such things anyhow? But when she defended herself, assisted by her lover, then there was trouble and the whole settlement turned out to lynch them. Fortunately they escaped. Perhaps the producer unwittingly gave a truer picture than he intended. He may have shown why some of the difficulties between the whites and Indians began. The scene affords opportunity for the imagination to perform its part and the conclusions will not be wholly flattering to the white men.

"The Doctor's Carriage" (Thanhouser).—A pathetic story of how a blind girl was cured because her sister hid in a doctor's carriage and presented the case to him so graphically that he attended to it. Then after the cure he married the girl. That is about all there is to the story and yet it touches the sympathies because the little sister insists that if she is allowed to visit the doctor he will do something, even though they are poor and friendless. And because her trustfulness was rewarded one feels as though humanity need not yet be given up as hopeless. The really warm hearts in any community are numerous. When occasion demands they respond, as the eminent doctor did in this instance. Such films are helpful because they make nearly despairing men sometimes hopeful, and as long as hope lasts there is opportunity for achievement.

"An Athletic Instructor" (Defender).—A bit of comedy showing what happened to a man who knew nothing about fistic encounters and had the temerity to butt in as an instructor in an athletic club. What the members did to him in fun would have supplied instruction for many an individual for a long time to come.

"The Cowboy's Courtship" (Defender).—It is one thing to lasso a wild steer. It is another to ride a bucking broncho. Both require a certain spirit of daring and a skill which comes with long familiarity with both creatures. A cowboy might do both successfully and still be conquered when a woman entered the case. This one was no exception, but he conceived the brilliant plan of conducting his courtship by book, and succeeded admirably until some of his fellows stole the book, leaving him gaping and mute just at the juncture when he needed his eloquence most. It is a humorous situation and will appeal to whoever has been similarly placed. The thousand or two hands, and the

too many of other things, excepting words, are plainly indicated. But like many another woman she came to his rescue, and if they don't tell of it no one will ever know that she proposed to him. It is a racy bit of work and deserves the applause it gets.

"The Minister's Speech" (Film d'Art).—This speaker came near failing because his enthusiastic son utilized his manuscript for a cocked hat for his hobby horse. He discovers when he begins his remarks that his speech is missing; he rushes precipitately home, finds it and returns to the hall in time to deliver it and receive unbounded glory as his reward. It represents how such an insignificant thing as a child's hobby horse nearly ruined a great address.

"The Conscience of a Child" (Film d'Art).—The influence of a child upon a thief is well represented in this film. The simple trustfulness of a little girl not only caused a thief to return the articles he had stolen from her parents, but aroused in him a determination to lead a better life, and it is to be supposed that he did so. The feature of the film is the acting of the child.

"A Sister's Sacrifice" (Imp).—This film is different. Many of the Imp films have been. The girl is to make a sacrifice by marrying an old man who agrees to help her brother out of certain financial difficulties. Meanwhile the old man's son appears and the girl and he fall in love. Somehow the brother finds out that the girl is about to make a sacrifice, but is quite relieved to learn that youth has been given to youth in the world-old way and that there is no sacrifice about it. The story is good, well told, and the subject is made vastly interesting by its quite unexpected denouement.

"Ma-in-Law as a Statue" (Lux).—By an exercise of hypnotism she is transfixed and is placed in the position of a statue which has been broken. The daughter faints, but a douche of cold water brings back mother and daughter as well; then they all proceed on their way together after the angry mother-in-law had done some fighting to repay those responsible for her undignified predicament. A variation of the old joke that makes it seem at least partially new. Maybe if they could always be hypnotized there would be less difficulty, or fancied difficulty, with them.

"The Bobby's Dream" (Lux).—It was only a dream, but it scared the policeman so he determined never to do the same thing over. It was, of course, decidedly unpleasant to be frightened at such simple occurrences, but then he was off duty and didn't understand these features of every-day life. His bravery was enclosed in his uniform. It is not a bad film and supplies opportunity for a good laugh.

"Between Duty and Honor" (Eclair).—One of those films representing the exaggerated notion of honor which obtained during duelling days. This film is sensible in one thing—it represents both men as killed. Such pictures have little meaning in this country, where duelling was banished by the force of public opinion years ago. They do comparatively little harm where both men are killed, as in this instance, because that destroys the glamor of the bravado which goes with a duel, but nevertheless the screen would not be weaker if such films were left out of the programs.

"The Two Daughters" (Imp).—Hearts often grow cold under the influence of wealth, not through intention, but because it is hard for weak human nature to withstand the influences which surround the wealthy. They are apt to crush, if not entirely obliterate, the warmer and tenderer human impulses. The influence of gold is here represented by contrasting the lives of two daughters, one with gold and one without. Happily the cold heart is again warmed and the light of love burns brightly in a reunited family. A dramatic picture, strong in its simple presentation of a domestic condition far too frequent in every-day life.

"Captured by Wireless" (Yankee).—This is Dr. Crippen's case on the films. Its interest lies in its illustration of the fact that wireless telegraphy makes the escape of criminals more difficult than ever before. The criminals themselves do not matter so much. They are unpleasant incidents in the great drama of life. But as each succeeding triumph of civilization makes it more and more difficult for criminals to escape the consequences of their wrongdoing, wireless has proved an invaluable ally. Upon this fact depends the value of this picture.

"Robinson Crusoe" (Great Northern).—In more ways than one this picture is praiseworthy. For example, it would hardly be supposed that tropical scenery could be reproduced in Denmark with such fidelity. Yet there it is and its success is as certain as though it was actually made among the jungles it is supposed to represent. And there is Robinson Crusoe, the friend of every boy who ever read a story, as fresh and perennial as when he first began. There is Friday, too, and other features of the story followed as closely as the great condensation required permits. The producer has done well in placing this upon the films. He has selected those scenes and incidents which form such a considerable part of the story, the pivotal scenes, one may say, and has depicted them with fidelity to the original. The result is an excellent reproduction of the story and a faithful adherence to the traditions with which every boy is familiar. The picture must prove popular. It couldn't well do otherwise. It is worked out with care, with close attention to the details, and represents the best in this sort of work. It was almost an inspiration to reproduce this. It will prove popular with everyone familiar with the story.

"For the Girl's Sake" (Powers).—A story of love and duty, in which love conquers and to save a girl from shame a man allows a much-wanted prisoner to escape. The sheriff, who is in love with the girl, and the prisoner was her own father, agrees with the man who allowed him to escape. It is a heart story, but there is no struggle about justice and love conflicting. The man decides what to do and does it. The father and daughter do not recognize each other.

"The Telltale Perfume" (Powers).—A rather startling picture, dealing with the scheme of a spy to obtain possession of important papers. The scene is laid in Cuba, and a handsome adventuress is the main figure in the drama. Her scheme fails, however, because of a peculiar perfume which tells plainly enough who it was that took the papers from the box. It is a surprising denouement when the major appears just as the papers are to be handed over to the spy.

"A Day of Pleasure" (Powers).—Perhaps this is an exaggerated presentation of a picnic, yet probably a good many who see it will recall one or more similar experiences. Maybe no one had them all, but dogs have chased picknickers, boys have fallen from trees and boats have tipped over. The Jarr family was seriously jarred by having all these things happen, and then to make the situation still worse a tramp appears and disposes of the lunch, and when Pa Jarr remonstrates he makes it extremely interesting for the whole Jarr family

"Tangled Lives" (Thanhouser).—A dramatic recital of what might occur, provided circumstances were propitious, or otherwise, as the case might be. The tangle in these lives becomes so complicated that only the death of the one chiefly responsible for it can untie the twists which make themselves so conspicuous. Fortunately the innocent woman is spared the horror of her former husband's death, while her lover can at last feel sure that she really belongs to him. It is a graphic illustration of conditions which might arise at almost any time, and develops an intensely dramatic story as it proceeds.

"DIXIE," A DOWN-SOUTH DRAMA (Imp).

Perhaps it may have been because it was "Imp" night that the waiting line in front of the Fourteenth Street Theater extended down the street farther than usual. I'll bet there are times when Bert Rosenquest wishes his roomy theater was twice as big. But then he would be wanting an "Imp" every night. He certainly would if they were all like "Dixie." And "Dixie" is an Imp film. It was the piece de resistance of the evening. From the time that the clever curtain effect announced the title until the Imp tailpiece faded from the screen the audience was all eyes and ears—eyes for the well-acted and stirring scenes and ears for the appropriate music. "Dixie" is a war drama and the pianist softly played patriotic airs and the drummer cleverly simulated the sounds of the battle scenes. And they were good scenes, probably the biggest and most successful thing yet staged by the Imp people.

A novel and very attractive feature of this film is that the sub-titles are composed of bars of music with the words of the song "Dixieland." Probably in some theaters the audience will join in singing these verses. It should be encouraged. But we at the Fourteenth Street Theater were treated to something better. A mixed quartette behind the screen did the singing and did it well. We in the audience simply applauded.

Tell me, why is it that a film that receives unusual applause is not repeated, when a very slight round of applause will bring back some vaudevillian to torture us longer with his wiggly dancing or stale jokes?

"Dixie" was applauded with unusual vigor for a film, and it deserved it, for it is a clever bit of work and the Imp people deserve credit for their originality. A few more of these brilliant ideas, Tom Cochrane, and you will find the new Imp factory as inadequate to turn out the orders as Bert Rosenquest's theater is to contain the crowds.

THE STROLLER.



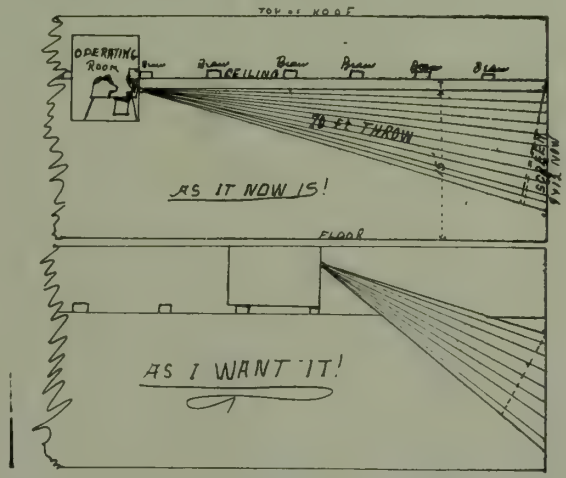
The Optics of the Picture.—George M. Pringle, 636 Wabasha, St. Paul, Minn., sends in a communication that will "hold us all for quite a spell," I guess. He writes as follows: "I have been an interested reader of your valuable department and am sometimes amused, but generally benefited. Even though some letters be rather simple they usually show thought and a desire to learn. And now, with your permission, I will break into The Column on the lens question. If I prove to be in the wrong, I shall no doubt be set right; if it chance that I am correct, I shall benefit others. I have a number of catalogues from manufacturers and have seen in letters from others, yourself included, this statement: 'There is an intimate relation between the condensers and the objective which is often disregarded.' Thus far they go, and stop, leaving we poor seekers after knowledge in the position of Mahomet's coffin. I am convinced that the statement as set forth is true and will proceed to give my views on the question. If right, it will help others; if wrong, I cannot learn too much. Washington, D. C.'s little experiment, you notice, upset all the prevailing theories as to lens action. It is generally conceded that the picture is inverted at the point of crossing of the light rays within and between the two factors of the objective. Now, Mr. Richardson, you have been on the road and beyond a doubt have removed the back lens to get a different size picture on a certain throw. You have done this, as have most of the old-timers. **Does this one thing not effectively dispose of the contention that the picture inverts within the objective lens?** If it does not, then let us take it from another angle: If the objective really inverts the picture it will invert reading matter when looked at through it. Take an objective lens, any focus, and look at this letter through it, holding it any distance, and you will find the writing to be right side up with care, either with the back lens combination in or out. Now take a pair of condenser lenses, in their mounting. Look at this letter through them, first holding the letter close to the lens. The letters appear right side up. Slowly move the letter away from the lens and at about six or seven inches you will find the letters to be reversed! But, going still further, light your machine lamp, put in a slide and you will find it to have been inverted at about the same distance, viz., six or seven inches, long before it reaches the objective. Now you know, friend Richardson, and I know, that with high-class, finely polished condensing lenses, free from imperfections, we get a much better picture than is possible with the ordinary commercial lenses. Of course, there is an intimate relation between the condensers and the objective! They act in a combination, each having distinct duties to perform. In my opinion, you may, to a great extent, disregard the foci of condenser lenses (I use 7½ for all distances), but you **must have the best quality.** In conclusion, my opinion is that the condensers condense the light and invert the picture while the objective enlarges it to proper size. Just at present I am not engaged, but even were I, it would not deter me from appending my name and address, for publication, to anything I write."

Friend Pringle, I certainly appreciate your letter, as I have no doubt will many members of The Column family. I imagine there will be some few hundreds of operators peering through lenses next week. Never was the value of The Column for the interchange of ideas better illustrated. But to get down to business: If you will look back through my writings you will find that I said the E. F. (equivalent focus) of the condenser and the E. F. of the objective should, theoretically, be the same. This is impractical, however. Yes, I have removed the back lens; also I have used a single stereo lens such as the Pathe machine is equipped with; also I have seen an excellent stereo picture projected with a single condensing lens used in place of an objective lens. A series of articles dealing with the optics of projection is in preparation and will appear in this paper, dealing fully with this subject.

* * *

Shorter Throw.—Auburn, N. Y., writes: "We desire your opinion on the following: We have all kinds of room, but the ceiling is only 15 feet high. Above the ceiling the roof arches in a semi-circle nearly 15 feet from ceiling beams to roof in the center. There are large beams running across the room at the ceiling line and I now have the operating booth situated as per attached sketch, the second sketch showing how I wish to have it if it is feasible. We figure that we can cut out enough beams at the front to allow a throw of 39 feet. We could thus have a 12 x 16 or larger picture instead of 9 x 12 as at present. Also the picture could be raised higher so that those on back seats of level floor could obtain a better view. Is the scheme feasible and what projection difficulties, if any, would we encounter? Can you answer this privately?"

So far as the building end is concerned I cannot, of course, advise you, Auburn. Cutting out the beams might or might not weaken the building too much. You would not get so good a picture, however, and it would be distorted, the top being narrower than the bottom. A lens giving a 16-foot picture at 30 feet would be **very** short focal length and such lenses usually give poor definition; that is to say, the picture is not sharp.



More than this, you will observe that a line (dotted line) drawn square with the light ray from top edge of the picture is much further from lower edge of picture in lower sketch than in upper. Were the sketches drawn to scale the difference would be even greater. This means that aside from distortion caused by heavy drop on short throw there would likely be some blur due to top of picture being much nearer machine than bottom. I think I would advise, if it be possible, having a competent builder truss the roof up for at least 60 feet, thus allowing you to remove the beams back that far. You could then set the machine up, get an excellent picture and throw it much higher on the wall. Private replies to letters cannot be made unless a fee be enclosed. If I complied with such requests I would not have time to attend to anything else.

* * *

The Right Spirit.—Washington, D. C., writes: "I am a weekly reader of The World and especially devoted to The Column. I am not a bit ashamed to say I took my medicine without a whimper and tried to see if I could not improve my projection. I hardly think any Washington operator should fly off the handle at that two-page slam and the shorter one in The Column, September 3 issue. The thing to do, in my estimation, is improve the work and force the writers to come back in the near future with letters of recommendation instead of criticism.

"I would like to know your idea on the following: There has been considerable complaint that with certain machines in which the intermittent is enclosed in an oil-well, the oil gets out more or less, which is objectionable, of course. I have devised a method of filling the casing with vaseline, or a medium grade of Albany grease. Melt the vaseline or grease and pour it in or else use a syringe (cost 10 cents) and, after melting, **squirt it in.**

"It is a disgrace the way reels are treated here in Washington. Nine or ten-day subjects are oil-soaked, scratched and misused until they look like thirty-day films. Last evening I had a fifteen-day Independent subject in which were, **by actual count,** 27 mis-frames!"

That is what I call the **right spirit.** There is all kinds of hope for the man who can stand criticism like that—admit the corn and get busy pruning it out. I would like to shake hands with you. I certainly would. As to the vaseline or grease proposition it is good and I would by all means advise operators to take note thereof. Twenty-seven mis-frames in one film is pretty near the limit, I believe. It certainly speaks well (?) for the exchange owning it, which is supposed to inspect and repair every film before it goes out. Such a reel is a rank outrage. It is astonishing that your manager would tolerate such treatment on the part of the exchange.

* * *

Water Rheostat.—St. Joseph, Mo., writes: "I read an article on electricity last week, written by a man who claims to be a consulting electrical engineer as well as a manufacturer of electrical devices. Now of course no one may presume to doubt or question the statements of such an one when he writes on matters electric, therefore I have concluded that in the past I have indulged in dreams which have deluded me into thinking I did things I did not.

"This authority says that water has 6,754,000,000 times as much resistance as has copper and that one cannot use a water rheostat without salt is put in the water to lower its resistance!

"Now I thought I had used a barrel of water without salt for resistance time, time, time and again, but of course I must put all this down to sleep walking or dreams. How about it, Friend Richardson?"

I don't know, St. Joseph, but I believe I have read the same article to which you refer. You are mistaken in supposing that the gentleman said copper has that much more resistance than water. He said (if the article be the same) that a glass tube one-half inch in diameter and 10 feet long, filled with water, would offer that much more resistance to current than would a copper rod one-half inch in diameter and of equal length.

The comparison is both unfair and incorrect. Unfair from the reason that such a condition is not in any way analogous to conditions in a water rheostat, and incorrect from the fact that neither the purity of the copper, the purity of the water, or the temperature of either, is stated, though all these factors would have a direct bearing on the result of comparative resistance test. The statement may be true as applied to chemically pure water and chemically pure copper, I do not know, neither do I care—it being a matter of scientific interest only.

As to the necessity of adding salt to a water rheostat, the writer has used a water rheostat without salt many times, but it usually works better with salt since the water does not get so hot and the light can be controlled better. It must be remembered, in this connection, that no water is chemically pure—ordinary water, I mean. There are always foreign substances sufficient to materially lower the resistance of the water, and if it be very dirty, such as, for instance, Mississippi River water when that stream is in flood, salt would be highly undesirable since it would lower the resistance too much. The gentleman's statement would probably be quite correct as applied to a rheostat of chemically pure water.

* * *

Organization.—Last week, in replying to Boston, I said I would have something to say this week in regard to the Boston union, and unions in general.

The writer is a firm believer in organization and it is organization that rules the business world. The old idea that one cannot be forced to do anything in business was long since exploded. In the affairs of life we practically are "forced" at every turn of the game. We pay excessive meat bills because the meat combination (union) compels us. We pay this, that and the other excess because this, that or the other combination (union) obliges us to do so, even the undertakers' union taking a whack at it after we are dead. No man can "run his own business" to-day. He may imagine he is running it, but let him stop to think and he will soon conclude it is **only** imagination. The individual, except for very rare exceptions, is but a puppet. The only one who runs anything is the combination strong enough to be effective, and even it finds out that it must submit to being bossed to at least some extent by some other powerful "interest."

Why then should not labor also organize to protect its interests? At this late day no sane man denies the right and only those with axes to grind are opposed. Boston operators have perfected a strong union and I am glad to hear it. I hope and trust that, now that the organization is perfected, those who are at the helm of its affairs will be guided by wisdom. In union affairs, as in the other affairs of life, diplomacy is a tremendously potent factor. War should never be resorted to until absolutely all other honorable methods of securing what is desired have been exhausted. War is hell, and strikes are war! One of the gravest dangers ordinarily confronting a union when it becomes powerful through organization is the "exaggerated ego," otherwise a too large idea of its own importance in the affairs of men. Presuming that they are abundantly able to "lick the tar out of the other fellow," with one or both hands tied behind their backs, they proceed to formulate radical demands, go on strike and—go to pieces.

Just remember this, gentlemen: acquiring a fortune by building it up dollar by dollar is slower and more laborious than finding a bonanza, **but** mighty few bonanzas are found and many fortunes are built. Do you see the application?

Those who try to grab big things all at one swipe usually find their hands empty after the swipe is made, but he who is satisfied with a handful to-day and **to-morrow is back after another one, layeth up treasure slowly but surely.**

Operators' salaries ought to be and **must be** increased very materially, not only from the standpoint of justice to the individual, but also for the reason that high class men are needed in the operating room and that kind of men cannot be had at present salaries. Of course there are exceptions, but I speak broadly. To the Boston union I would wish every possible success, while at the same time advising it to proceed with caution, remembering the fable of the tortoise and the hare.

One thing I would seriously suggest to the various unions and that is a course of instruction to its members, the only trouble being in the securing of a really competent instructor. Men experienced in giving instruction in the art of projection, as well as being fully competent, are exceedingly scarce. Still it would seem that something might be done in this direction, even supposing it cost each member a dollar or two a week for a few weeks.

The Column is open to suggestions as to what might be accomplished in this or any other beneficial direction.

* * *

Memphis Men Organize.—From Memphis, Tenn., comes a letter saying that the Memphis operators have organized, the union being headed by James Amos, president; Charles McElravey, financial secretary and treasurer; H. C. Sloan, recording secretary, and James C. Tomlin, business agent. An attempt was made to class the men by means of an examination, but it was not what could be called an unqualified success. The letter says the boys look forward each week to the coming of The World to see what I have to say in The Column.

I managed Mr. Laemmle's exchange in Memphis for a time, and suppose I have a personal acquaintance with some of "the boys," though I'm not good at remembering names. Your business agent was my shipping clerk, however, and I can commend him as a hustler. I am pleased to know the Memphis men like The Column and look forward to it each week. Also I am glad you have organized, since in union are many benefits, always provided you are able to dig them out. There is the benefit of social intercourse, the benefit of mutual interchange of ideas, mutual education in your profession. Also there is the betterment of conditions and increase of salaries. What I have said to Boston, in another part of The Column, applies equally to Memphis. I wish you good fortune and all the good things possible. As to the classification idea: Um, well, I guess that, as a failure you will discover that particular proposition to be a howling success!

* * *

Graphite.—I promised several operators and managers to publish the address where a good grade of graphite could be had. Here it is: Montgomery & Co., 105 Fulton street, New York City, 'phone Beekman 890. Get the powdered, not the flake graphite and get only the best. It costs 35 cents per pound retail.

* * *

I would suggest to managers that a stunt easily pulled off, and one which could not fail to be popular, would be old-time songs—the songs of forty years ago. Songs such as "In the Starlight," "When You and I Were Young, Maggie," "Gathering up the Shells from the Seashore," "Don't You Go, Tommy, Don't Go," and others. The songs were beautiful, both in words and music. To the old they would be as the breath of Springtime; to the young they would be absolutely new.

This is a stunt that would stand much advertising and, unless I mistake, you could pack your house on the two off nights of the week, provided you went about it rightly.

* * *

Another Tension Equalizer.—F. E. Fredericks, manager The Arcade, Port Clinton, Ohio, writes: "I see by The Column there are a couple who think they have a device for equalizing the tension on film at take-up. I do not 'think' that I have it, but know that I have without a doubt. 'The test of the pudding is in the eating thereof' and I have been using the device since the middle of August and find that it works to perfection. I can use it on any make of machine and give any desired tension. The tension is the same when starting as when the film is all wound up, i. e., if you have a one-half pound pull when starting you will have the same pull on the film when at the end of the run. As to the cost: Well, it won't be very much. The exhibitor cannot afford to do without one for the price that will be put on it. We have a small town of 3,000 here along the lake. Our buildings are not as fine as you have in the city, but we can make you blush on pictures. Yes, I have been in the cities and know what I am talking about. Come over, Friend Richardson, and I will show you an absolutely flickerless picture. The drive wheel of my machine runs from 40 to 50 revolutions. I could say more, but this is enough for the first time from 'A pioneer in the business.'"

Glad to hear of your tension equalizer and more than pleased to know it does the work. Hope the various manufacturers will adopt it for, as I said, something of this sort is sadly needed. I have another device coming up, this time by a neighbor down in Pennsylvania. He also asserts that his device does the work and sends sketch, but it was rather a rough drawing and I could not catch the idea. Have written for better data. As to the pictures, I'm not a bit jealous. In fact I wish I might hear the same report from every city in these United States, and that the boast could be backed up in performance. I don't quite understand, though, you say the drive wheel of your machine runs from 40 to 50 revolutions (presumably per minute). You cannot refer to the flywheel and I take it you mean you use a motor and that the same is belted to the crank shaft, which runs at the speed named. Not knowing the make of machine I cannot say whether or no a flickerless picture at that speed is remarkable. In some machines it would be little short of phenomenal, and in others nothing out of the ordinary. There is no longer any excuse for flicker in a picture. Flicker in a picture nowadays denotes out-of-date equipment. To get the best results speed must vary between 40 and 80 revolutions of the crank per minute, according to the action of the film. Come again, neighbor Fredericks. We welcome you to The Column.

* * *

Picture Show.—Portage, Wis., writes: "Do you think a person putting up a first class, clean motion picture show, with nothing but pictures, could make a go of it in New York City? Would $2,000 be sufficient to start on? What are the city regulations as to building, wiring of booth, etc.?"

To answer intelligently would be utterly out of the question, Portage, since so very much depends on the individual. Then, too, **your idea** of a first class show and **my idea** of a first class show might be at wide variance.

One man might come here with $2,000, start a show and make a howling success, while another might come, secure an equally good location, building, etc., and make a dismal failure. This might happen to two men of equal knowledge.

But this I will say: **The right man** could succeed. Good management, good film service **and good projection** will win out almost anywhere, but for every house combining these three things I will show you at least one hundred in which one or more of them are lacking. My advice is, Portage, come on and look the field over for yourself. I could not and would not advise my own brother in such a matter. There are picture theaters for sale every week.

* * *

Interesting Letter.—Chicago, Albert Rider, Lincoln Park Theater, writes as follows: "I see you concede the banner to Chicago for excellence of projection. People who visit the Lincoln Park Theater say there is no picture in this city equal to mine for clearness and steadiness. Am running a ——— machine, 1908 model, with Lavezzie's improved star and cam. You may endorse without fear all he claims for it, in his ad. in The World.

"I see you recommend ¾-inch carbons. Can you advise where to get them? I have been looking for some for three years. Why is it you never say what make of machine it is you are talking about in your replies? Personally I believe it would be a great aid to all if you did so. Every manufacturer claims to have a perfect machine. The Power's Company was quickly shown the weak points of their new 6 and just as quickly they were made right when pointed out. Now to my point: If you used the maker's name in your replies it would spur them on to remedy defects, also owners of a machine of the same make would understand your reply and be benefited.

"Many of the boys doubtless have trouble with wire terminals burning off. There is no reason why they cannot remedy this as I did. I have the worst lamp there is, it being exceedingly light in all its parts.

"I procured a tap and die to match and with it made all the lamp studs and screws I could of the same size, thus avoiding the annoyance of using several different sized nuts and screws on the lamp. With my tap (size to receive a 20 (?) gauge wire after it is threaded) I tap out and thread the hole the screw that clamps the wire to the carbon arm is in. I then thread a piece of 20 (?) gauge steel wire (14 threads to the inch) with my die. The other end I file down to fit a 6 gauge wire joiner. In one end of the joiner I clamp my cable end and, after screwing the steel wire (3 inches long) into the hole in the carbon arm I bend it into proper position and clamp it into the other end of the joiner."

Your scheme is good, but surely you are twisted on that "20 gauge." That would be very, very small and would not anywhere near carry the current. Moreover, instead of filing it down to fit a 6 gauge joiner, you could double it several times and still stick it in. Maybe the gauge for steel wire is different from the copper gauge, but if so I did not know it.

I am not aware that I have recommended ¾-inch carbons, but I believe you can get them at the Electrical Appliance Company (I think that is the name) on West Jackson boulevard, not far from Green street. Their place is on the southwest corner. As to naming the make of machine, it is a shame that it cannot be done **but** I would have the manufacturers on me like a ton of brick in less than no time. As you say, such a course would compel certain defects in some machines to be remedied in a hurry, but they apparently don't want these defects even whispered about. If I can't name machines for their obvious faults I won't name them when they are commended and—there you are. In your letter you set forth the defects of a certain lamp. Now that lamp is not put out any more, I believe, but the maker still advertises other articles in The World and were I to name the lamp I would bet dollars to lead nickels that The World would get a letter hot enough to burn holes in asbestos. Foolish policy on the part of manufacturers, you say? **It certainly is,** but what is one to do? There is one machine, a leading one by the way, which has a defect so bad that never a week passes without complaints on that one thing. It would seem the makers would remedy so exceedingly bad a thing, but they don't and to all appearances don't propose to. Surely they receive many complaints when I get them by the dozens. Why don't I tell them of it? Simply because I would in all probability be told ao mind my own business (it **is mine** and yours and every other man's who is interested in good projection, but the machine manufacturer wouldn't be able to see that at all). To name the machine would make The Column very much more valuable. For instance: you set forth your method of preventing condenser breakage in your letter. I could not use it because to make it intelligible I would have had to name the machine and that would commend the machine and condemn the lamp. This I could not do. It is small, narrow minded and unfortunate, **but** it is the condition with which I am confronted.

* * *

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* * *

Mistaken Ideas.—A New York operator, signing himself "Your Friend Sweeney," sends in a lengthy communication covering several things. I cannot publish the letter because we make it the invariable rule that all communications must be signed with the writer's name—not necessarily for publication, however. In this letter "Sweeney" roasts the operators' school, claiming that its product is not good and that old operators would be wasting money taking a course with Mr. Taylor. He asks why it is that Taylor men get 1910 cards and old operators fail. He says I make a mistake in retaining any connection with a school. He cites one Taylor graduate who was a miserable failure. Says he puts a good deal of faith in most of my articles, but

intimates that he suspects my sincerity on the school question. Says too many managers expect to get good men for low salary. Says that some managers are willing to pay for good men but cannot find them. Says the threatening letters I receive must emanate in an ignorant mind. Says the writer belonged to the old New York City union which had headquarters in Union square and was (he says) run by grafters. Says he became utterly disgusted and it is no more union for him—never again!

Friend "Sweeney," you write a most interesting letter and I regret it cannot be published in full. But you are wrong, in my humble opinion, in many things, not the least of which is your determiation to never again join a union. My advice to you is **join the union of your craft and do it now!** Because the union you name was (or was not, I know nothing about the matter) run by grafters, that is no evidence that unionism is not good or that you should not belong to one. This Column is not to either boost or knock unionism, but as a plain matter of business it is policy for the workman, no matter in what line, to belong to the union of his craft, even as it is policy and good business for exchanges and exhibitors to combine in organizations; also as per the example of the manufacturers who have combined in the Motion Picture Patents and Sales Company.

As to the school operator you are altogether mistaken. In the first place Mr. Taylor furnishes instruction, but he cannot and does not furnish brains. The students have access at all times to film, to a machine supplied with current, to an Edison Model B, a Power's No. 5 and No. 6, to a Motiograph, to a dissolver, and to other makes of machines at times. They are entitled to attend the school until competent, regardless of how long that may be, but many of them get in too big a hurry and leave before they are through. After the course the student is given from one to three weeks actual operating room experience as helper. If a man leaves too soon that is not the fault of the school.

Now to close this school discussion, I simply hold this, and no more: the average man (man of average brains, I mean) who takes a bona fide, thorough school course will, after he has had three months' practical experience, be far in advance of the average man who has operated for five years. A good many of the Taylor men pass and get cards simply because they are able to give intelligent answers to questions asked and can prove to the examiners that they understand the theory, even though lacking somewhat in practical experience. The school turns out some fearful dubs, but so does the other way. It is natural that there will be some failures, but I will say for Mr. Taylor that the man who takes the course and really wants to learn will have every opportunity given him to do so. This **is not** intended as an advertisement for Taylor's school, but a flat statement of facts and with this statement I propose to close the discussion.

* * *

Resistance.—Ware, Mass., asks: "On a 550-volt line, with five rheostats connected in series, please tell me how I may find the voltage and amperage of each rheostat. What is the average ohms resistance of rheostats used in motion picture work? If one is drawing 20 amperes at the arc does that mean that one is drawing 10 amperes from each line of the circuit?"

Your ideas of these matters are evidently somewhat twisted and decidedly hazy, Friend Ware. Individual rheostats are built to withstand a given pressure (voltage) and deliver a certain maximum amperage, without overload, when working on that pressure. When a rheostat is made for 110 volts that means it cannot be used on a materially higher voltage. It may be built to deliver almost any number of amperes from a given voltage, however, the usual being 15, 18 or 25. You might hitch up several rheostats of entirely different resistance in series of 550 volts, provided you get the right total to deliver the amperage desired. Thirteen ohms would deliver about 39 amperes. To find the ohms resistance in a rheostat without actual test it is necessary that the voltage, and the delivery (amperage) at that voltage be known. The rule is: The voltage, less 45, divided by the maximum delivery (number of amperes) gives the ohms. The voltage by the amperage (without subtracting 45) gives the combined resistance of the rheostat **and the arc.** But this is too large a question to handle here. Some week when things are slack I will devote the whole Column to the rheostat problem. The 25-ampere, 110-volt rheostat is most commonly used. This has a resistance of 110—45 divided by 25 equals 2 3-5 ohms. The 18-ampere, 110-volt rheostat is also quite common, especially in the West. It would have 110—45 divided by 18, or 3 11-18 ohms resistance.

No, Ware, you would be drawing the whole amperage from the positive wire. Of course, with alternating each wire is alternately positive and negative. It is not practical to make these matters very clear without taking up a great deal of space—more than can be spared just now, I am sorry to say.

NOVEL ADVERTISING DISPLAY OF YANKEE FILM.

With the co-operation of Manager Kauffman, of the Comedy Theater, Fourteenth street's popular picture playhouse, the Yankee Film Company introduced an original and striking publicity display on Monday last of "Captured by Wireless," by that company. Special Yankee banners and lithographed posters were liberally distributed about the lobby and front of the theater and photographic reproductions were conspicuously placed in large frames near the ticket offices. "Uncle Sam," the company's well-known trade-mark, was represented by two tall members of the Yankee stock company in typical make-up and dress. Needless to say the stunt worked wonders in point of box-office receipts, for at 11 o'clock in the morning every seat in the theater was taken, and crowds congregated on the sidewalk all day in large numbers. Manager Kauffman was loud in his praise of Yankee films. We discussed with him at some length the drawing power of various brands of films and found him a staunch supporter of manufacturers who are careful in the selection of their subject titles. "A strong title," said the young manager, "is as essential to an exhibitor as a good picture. In most cases the first thought of the moving picture producer is the selection of his scenario. He spends a great deal of time on this and other important details, but little, if any, on the selection of a title for the completed picture." When asked what he thought about the future of Independent films, Mr. Kauffman stated he thought great progress had been made in improving quality.



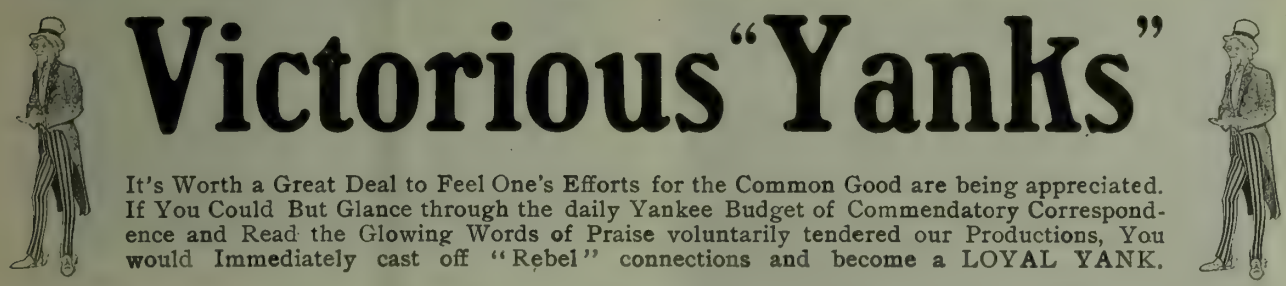
The Comedy is one of the most successful picture houses in New York. It is operated on a continuous policy, two projecting machines being used, thus doing away with waits or delays. The only feature about the theater which we could not commend was the excessive poster display in the lobby and around the front. Manager Kauffman agreed this did not add to the beauty of his house and he would willingly dispense with this method of advertising if he was sure his business would not suffer, but he felt that his receipts were at least thirty-five per cent. due to banners and posters. We presume this is his reason for an exaggerated showing of supposed scenes from the films, yet we believe the business would not suffer were artistic signs and banners used in smaller numbers.

Bids are being received for the State rights to the 3,000 feet of pictures showing the complete Buffalo Bill Wild West and Pawnee Bill Far East. The film shows all the features of the "big show" just as presented on the road by Col. Cody and Maj. Lillie and their Rough Riders. The importance of these pictures cannot be overestimated when the remarkable careers of the two men are taken into consideration. They were identified with and were a part of the history of that great country which lies west of the Rocky Mountains. They perhaps had the most important parts in the changing of that unbroken wilderness from the home of the redskin to the civilization of the white race.



Victorious "Yanks"

It's Worth a Great Deal to Feel One's Efforts for the Common Good are being appreciated. If You Could But Glance through the daily Yankee Budget of Commendatory Correspondence and Read the Glowing Words of Praise voluntarily tendered our Productions, You would Immediately cast off "Rebel" connections and become a LOYAL YANK.



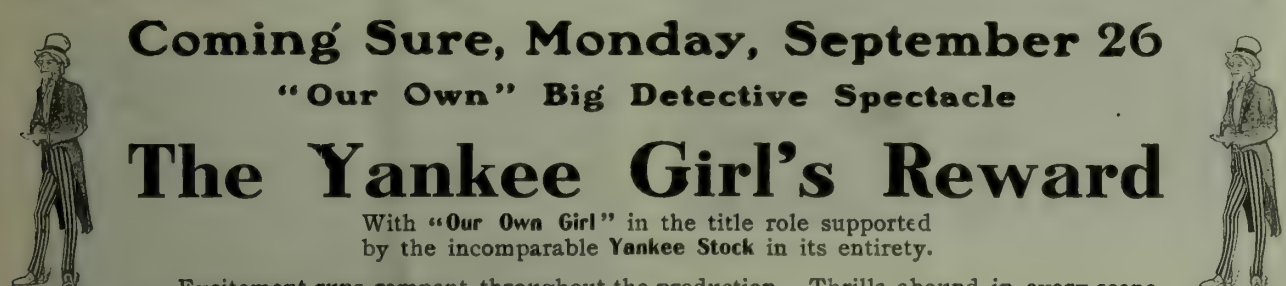
Coming Sure, Monday, September 26

"Our Own" Big Detective Spectacle

The Yankee Girl's Reward

With **"Our Own Girl"** in the title role supported by the incomparable **Yankee Stock** in its entirety.

Excitement runs rampant throughout the production. Thrills abound in every scene. The story is a happy combination of Love, pathos and tears, with an undercurrent of treachery and criminal operations, faithfully depicting the just undoing of those who transgress the laws of God and man and the reward given to one who fought for the right and won.

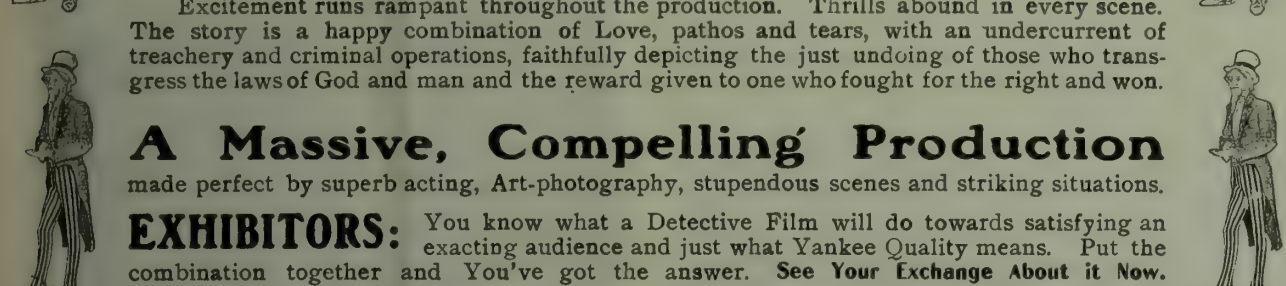


A Massive, Compelling Production

made perfect by superb acting, Art-photography, stupendous scenes and striking situations.

EXHIBITORS: You know what a Detective Film will do towards satisfying an exacting audience and just what Yankee Quality means. Put the combination together and You've got the answer. **See Your Exchange About it Now.**

IMPORTANT: We are publishing an original book of **Film Fiction** which will be mailed to Exhibitors on request. The publication contains bright, snappy stories on every day life, condensed to allow rapid reading. It comprises upwards of fifty pages and is attractively bound. Address Department "L" for a free copy.



Yankee Film Co.

344 EAST 32d STREET, NEW YORK

TELEPHONE 6170 MADISON SQUARE

Wire Your Orders to the Sales Company



"ON HER DOORSTEP."

A Vitagraph Society Drama.

The old, old story of the lovers' quarrel is given a new twist in this Vitagraph picture. The scenes are adroitly managed and the photographic effect even picturesque in some places. There is not much of a story—in fact, there is no need of a story, as the pictures speak for themselves, but we give a description which the scenario writer suggests might be used as a lecture with the film:

It's a terrible night; the rain is coming down in torrents.

What in the name of common sense is that fellow in the full-dress suit sitting on the doorstep for?



Don't you know? He's had a spat with his girl and he's so mad he doesn't know enough to go into the house when it rains. He wants her to make up, and he'll sit there until doomsday before he will give in. I bet he's destroyed his umbrella so he will get real wet, contract pneumonia and die. It's always that way before marriage, and I'd like to wager dollars to doughnuts he'll want to live for a thousand years after marriage just for spite. Married or single, it's just one darn thing after another, and that's all there is to it.

I wonder how it came about and how it will all end! Let's go in and see the picture and find out for ourselves.

Jack lights a cigarette; Jessie objects to his smoking "white plagues." If he smokes them she will, and suiting her actions to her words she snatches the subject of discussion from his mouth and begins puffing it herself. He snatches it from her ruby lips and dashes it to the ground. She gets awful mad, gives him back his engagement ring and orders him from the house. He obeys, but gives her to understand he will sit on her doorstep until she asks him to come back.

That is where we saw him in the announcement, on her doorstep. He's a chump; but don't say anything, there are others and always will be.

Watch the girl looking out the window at her gay Lothario taking a free shower bath and holding a reception with the milkman, the policeman, and all the rest of the early birds. She can stand it no longer, tells mama, who gets out of her warm bed and tells Jack to go away—she doesn't want to be his mother-in-law nohow; she can't budge him, and the young man waits on. Jessie is getting restless and troubled. She is feeling convinced that he loves her and is willing to risk his life for her and die on her doorstep. She must rescue him, and, woman-like, she puts on her wraps, goes out to him, and leads him into the house and tells him she is sorry.

Maybe he isn't glad! Who wouldn't be? He looks at his watch and finds that it is 3 a. m., and he hurries home for a change of clothing and a few winks of sleep.

It's a good picture. But, say, isn't it just like it happens? It makes you laugh and think how often you've done the very same thing yourself. It's a life portrayal, all right.



IMPORTANT NOTICE.

In order to complete our files and a number of bound volumes, the publisher of the Moving Picture World is anxious to obtain at least a dozen numbers of the following issues, and for each number received will give a three months' subscription to the World. Kindly let us hear from you promptly. Vol. I., No. 1; Vol. II., No. 10; Vol. II., No. 11; Vol. III., No. 12; Vol. III., No. 23; Vol. III., No. 25; Vol. IV., No. 1.

Richardson's Handbook.—Our apology is hereby tendered to all our readers who have remitted for and are now waiting for copies of this book. We have been a long time in getting this in shape and ask your further indulgence for the delay. We hope to make deliveries before the end of this month and assure all who have already sent remittances that their books will be mailed at the earliest possible moment.

OHIOAN.

Will party who advertised theater in Ohio under the name of "Ohioan" please send his address, so we can forward replies.



WINONA (Kalem).

Another Indian poem in pictures by the Kalem Company. The illustration is an example of the beautiful photography and the care which tends to characterize and make popular the series of Indian pictures which this firm has been producing. The dime novel class of Indian picture has long since had its day and the public are now quick to detect amateurish attempts of this class. We are aware of the pains taken by the Kalem Company to obtain historically correct data and costumes for their pictures and the great demand for them proves that they are on the right track.



Scene from "A Wild Goose Chase"—Champion Film Co.



Scene from "For the Girl's Sake"—Powers Picture Play.

Powers Picture Plays hold a distinctive position among the Independent releases. The plots are always lively and the action in harmony with the subject. One reason why they are popular with the exhibitor is that the men who are responsible for their production are or have been exhibitors and therefore know what the public want. Powers comedies are not long-drawn-out, and the two-on-one-reel is always a very desirable item on the exhibitor's program.

Correspondence.

"WHY VAUDEVILLE WAS CALLED UPON"—AGAIN.

Concord, N. H., September 4, 1910.

Editors Moving Picture World,

Gentlemen—In your columns of September 3 issue, I note that your Bradlet, of Chicago, Ill., has taken it upon himself to dissect my article, "Why Vaudeville Was Called Upon," which appeared in the issue of August 27.

A reply, or criticism as you might call it, such as Mr. Bradlet has put forth in this case, while perhaps of a little too finely drawn character, is, to say the least, gentlemanly, and bears the marks of an intellectual mind. And while he, in this particular instance, entertains a few wrong conceptions as to my several meanings, nevertheless he has enlightened me on at least one point lacking in my former article, that of sufficiently clear elucidation; and while the contentions set forth in said article were quite clear in my own mind, I now plead guilty for my lack of explanation as to the chief reasons "why vaudeville was called upon."

To place myself above criticism or censure, whether in word, action or writing, would at once brand me as a rank egotist and a fool. No story was ever written or play produced that defied adverse comment, and if such is the case among writers of standing, where would I expect to fit?

Mr. Bradlet, I heartily thank you for your gentlemanly and well-meant endeavors to "rip me up the back," and from the conceptions **you** take of my statements, you are correct in most cases. But your interpretations were wrong, decidedly wrong, as I will proceed to explain to you or anyone else of the same mind, who expects to get anything more than soup money out of this game in the, at present, somewhat obscure future.

First, my friend, I certainly do believe what I write, in every case and at all times, or I should not write, and, furthermore, I would be very narrow and indeed foolish were I to wholly rely on my own conceptions and observations in such cases; but I do not.

My travels in Paris have been limited to Paris, Me., and I have not observed the amusement situation for thirty-five years, because I am only thirty years old; however, such experience is not in the least necessary in sizing up a situa- it were, with depth; yes, about the same depth you will find in any photograph or picture of perspective, that is all—except that the subjects move about and gesticulate. But the pantomimic effect still remains lacking, very much lacking, and that least redeeming feature one sees in pantomime at Drury Lane, London, which you refer to, the flesh-and-blood actors. The picture in its projection on the screen has not even this illusion, let alone the voice, and the stereoscopic effect (or depth).

To support the picture theater the manager must induce his patrons to come and keep coming many, many times a year; he cannot always rely on floating population, particularly in the small towns, where he must have regular customers who will visit his house three, four and perhaps five tion that has been brought to our notice only within the last five years—in which five years things have happened in the picture game, and happened good and fast, too, at a speed practically equivalent to twenty years in other branches of the show world.

Why, Mr. Bradlet, why? I have claimed overproduction, lack of novelty, or sameness, and waning interest. Now, right here is one place where you have taken me wrong. I do not mean that the subjects lack novelty or that they harbor sameness, that is, in the point of material used; neither do I mean that interest is waning in the educational or industrial picture. I am not dealing with the scientific or educational side of this matter; I am dealing with it from the amusement or theatrical side, which side at present mostly concerns the theater owner or showman. The subjects themselves, as you say, do contain novelty and variety, but when it comes to the picture on the screen, the projection, what do we find? Just exactly what I have said time and time again, "a mere reflection," a shadowgraph, as times a week. Tell me, Mr. Bradlet, how would you like to visit Drury Lane Theater four or five times a week and see nothing but pantomime, even though you were to see the real actors in each case? You'd get mighty tired of it, wouldn't you? Well, that is just what the picture house manager is asking of his patrons, and he is going still further than this—he is inducing them to come **every day,** which makes it still worse and consequently brings us to my other statements, **overproduction,** also cheapness and commonness.

Mr. Bradlet, I have played this picture game several different ways; have managed and directed motion picture theaters, vaudeville theaters, road picture shows; have produced plays and sketches, played character parts with the best of them, and many a night have I peeped through the wings of a theater or sat in the center of a picture theater audience, watching my patrons' faces for pointers and cues as to their likes and dislikes. Most of all, I have counted the box office receipts and compared them with the expense account often enough to know pretty near what I am talking about, when I say that the picture **itself,** that is, the reflection on the curtain, in its present form, minus flesh and blood, the voice and stereoscopic effect (or depth), is decidedly **found wanting** as a form of magnet to fill the moving picture theater in days to come.

Perhaps some bright genius is already at work with these ends in view—Mr. Edison already claims a voice improvement—but until they are practical and put to use we are simply standing still and, if anything, on the ebb. Mind, I am speaking theatrically, not scientifically or educationally. You can't fill your programs with "Fly Pests," "Loggings"

or "Bear Hunting" pictures; your modern audience wants reality or the true illusions of such; they want to see the actors themselves; they want to see the real costumes, etc. True, these are only masks and illusionary, but they are, to say the least, impressive, and in most cases the illusions are perfect. You cannot say to your audience: "We know we lack these essentials just now, but keep coming and we will have them some day and you will be amply repaid." You will wake up to the fact that they are waiting—but their waiting will be done outside the theater.

These reasons, together with your own, Mr. Bradlet, "too many picture theaters in one place," are exactly the reasons "why vaudeville was called upon." I will go still further and say forced upon. For these houses, drama was too long and required too many performers; musical comedy, the same; and high-class vaudeville was too expensive, consequently the managers reached for the cheap vaudeville—vaudeville that was called "Specialties Between the Acts" in the "Repertoire" days. The public had already been educated to cheap prices; these could not be raised; therefore the managers had to change their programs, add at least something of what the picture lacked, and keep the whole expense of this within their receipts. Disaster has been the result in many instances, I will admit, due partly to too keen competition; yet in many cases it is a success. How about the Marcus Loew theaters; Keith & Proctor's; the Kenyon, the Family and the Empire, in Pittsburg; the William Fox theaters in New York; the dozen and one vaudeville and picture theaters in Boston, Manchester, N. H., Portland and Bangor, Me., Burlington, Montpelier, St. Albans and Barre, Vt., and many other places I might mention? The situation you describe may be the case in Chicago, Mr. Bradlet, but you will find a vast difference theatrically between the East and the West, or even the South. Tastes differ in all parts of the country.

To dwell in detail upon the various other argumental points your letter brings forth would consume several pages and much of this paper's valuable space, which I fully realize is not open for my especial benefit alone. I have endeavored to set you right, Mr. Bradlet, on the most important contentions of my article, or at least to give you a vague idea as to what I am driving at; and, further, cause certain factions in the moving picture field a very deep and serious half-hour of thought and reflection.

I may be accused of knocking and of being a pessimist as to the future of moving pictures; if so, it matters little to me what such thinkers assume or say. What I want to see is better conditions in this great field of amusement and education, and the first step in this rejuvenation is to start some of these "look before you leap" fellows to thinking; after that—well, time will tell.

Messrs. Editors, indeed I thank you for the space you have given this letter; and, Mr. Bradlet, again I thank you for the deep interest you have displayed in these matters; and trusting the readers of this truly unbiased paper have derived some benefit from this sincere but friendly controversy, I beg to remain, Very respectfully,

C. W. LAWFORD.

THE EAST SIDE STANDARD.

New York, September 12, 1910.

Editor Moving Picture World:

Dear Sir—The East Side exhibitor has had altogether too much to say in deciding what the public wants and what it does not want. He has practically dictated the policy of film exchanges in New York. The East Side exhibitor is so numerous that he forms a commercial factor too important to be overlooked by the renter. He holds the balance of power in the New York exchange. The renter buys what he calls for and goes short on what he does not like.

This influence is felt far from the city. The New York exchanges supply many out-of-town customers who cater to an intelligent educated trade. These rural exhibitors can obtain only such film as is approved by the East Side exhibitor, because the number of moving picture houses in that district is so great that it outweighs every other section that looks to New York for its film supply.

The East Side exhibitor has placed the ban on educational or scenic stuff. He doesn't tell the renter not to buy it, but he says, "Don't send it to me," which amounts to the same thing. The renter surely isn't going to buy a reel that will go only half around the circuit. Instead of that, he buys all the blood-and-thunder melodrama he can get, because his East Side clientele "eat it up," and rather than lose that good trade, the up-State exhibitor can go hang.

The other night I made an excursion to the vicinity of Essex and Rivington streets, in the very heart and thick of the tenement district. On one screen I saw a scenic picture. It must have gotten there by accident. Contrary to report, the audience did not seem to resent it. In fact, they were deeply interested in it, bad as it was, for no one ever saw such a scratched and uninteresting subject as that. If there were any mutterings they could have been for no other reason than the poor condition of the film.

The audience also stood for one or two high-class films without any fuss, although we are sure they didn't understand what they were looking at any more than they would a Chinese opera. The program would have been a fine one for Stamford, Conn., or Rutherford, N. J., or 116th street, Manhattan, but no doubt the Essex street management thought it was ruinous.

I would have been more comfortable on board a cattle train than where I sat. There were five hundred smells combined in one. One young lady fainted and had to be carried out of the theater. I can forgive that, all right, as people with sensitive noses should not go slumming. But what is hardest to swallow is that the tastes of this seething mass of human cattle are the tastes that have dominated, or at least set, the standard of American moving pictures.

A SUBURBAN EXHIBITOR.

FROM AN EXHIBITOR.

Morrilton, Kan., September 11, 1910.

Editor Moving Picture World:

Dear Sir—Kindly allow me a little space in your valuable paper. I own and operate my own show and machine, put on three reels of three changes per week and read every word in the Moving Picture World. I could not keep house without it. I do not see how we otherwise could make our selection of films, as the exhibitor, as a rule, has to take whatever the exchange chooses to hand out. We have to go through and repair our reels before they are run on the machine. I am supposed to get and am promised good commercial run service, yet it takes from a half to three-quarters of a day to get the films repaired before we can possibly run them through the machine. The release dates of the films I receive range from thirty days to thirteen months old. I think we get entirely too much tragedy and too little comedy in the scenes. If the manufacturers would go after quality they would not get out perhaps over six reels per week, but that number would have more popularity than two dozen of the ordinary sort. Some exhibitors call for sensational subjects just because their own minds run to such. Then they turn around and say that the public calls for them. As a matter of fact, no community in this good old U. S. A. wants such subjects, or want to endanger their children by allowing them to visit places where such are shown. If the children are kept away, papa and mamma will not come, and soon the exhibitor is out of business. This world is too full of grand and noble subjects to not get enough without suggestive and sensational scenes.

Yours for the improvement of the pictures, and with best wishes for the Moving Picture World, E. W. LOGAN.

THOSE ADVERTISING FILMS.

New York, September 12, 1910.

Editor Moving Picture World:

Dear Sir—As an exhibitor, we deem it our privilege, not to say duty, to register a "kick" against such films as "The Three Wishes," "Chew Chew Land," etc., those mentioned being the product of one of our foremost manufacturers. The pictures spoken of are, of course, advertisements, and are at once recognized as such by patrons, and we can assure you they do not hesitate, upon leaving the theater, to let you know what they think of the matter.

We do not think it is treating an exhibitor with fairness, and surely it is not a square deal to the patron, to deal out for their amusement and edification a picture embellished with the trade-marks of the certain manufacturer of the goods it is desired to advertise.

If those certain business firms wish to advertise their wares in a motion picture way, why not let them make their arrangements to put it out as such, not "put one over" on the exhibitor by such unfair means as a regular release. Of course, the film manufacturer is the one to be brought to task for this.

In our own particular case we would not knowingly dare display an advertisement on our screen, and we deem it a downright "bunco" for a manufacturer to hand us one as a regular release.

We feel the better class of exhibitors will bear us out in the matter, and endeavor to discourage such practice.

A. L. T.

SAN FRANCISCO OPERATORS' UNION PARADE.

San Francisco, Cal., September 10, 1910.

Editor Moving Picture World:

Dear Sir—The Moving Picture Projecting Machine Operators, Local No. 162, I. A. T. S. E., of San Francisco, made a fine showing in the Labor Day parade here.

Moving pictures of the parade were taken by Frank Whitfield of the moving picture operators, and James Saroni of Miles Bros. They were shown on the screen in several theaters as early as seven o'clock the same evening.

This was the first time, in the West at least, that current events of the day have been flashed on the screen the same night in moving pictures, and suggests that in the future the happenings of the day may be seen on the screen within a few hours, instead of being read about in the papers next morning.

The float of the operators, which was awarded first prize, represented a nickelodeon in full operation—lobby, ticket box, uniformed ushers, etc., and during the march a little comedy was played out, revolving around the presence of three big hats in the audience and the refusal of the ladies to remove them.

I might also add that we received another prize for the largest percentage of membership turnout, which made us the only union in the parade that received two prizes. Pretty good for the first time the operators ever turned out. We would like to hear of some of the other locals doing equally as well next Labor Day. We also wish to congratulate our Boston brothers on their good work and wish them every success and pleasure that we enjoy in "Dear Old 'Frisco," for our conditions are very good here. Just remember always to deliver the goods and do your best; the boss is bound to notice it. I would also like to have some of the boys put on their thinking caps and try to invent a lamp house in which condensers will not crack. While I know that when you start to tell why condensers break you are up against a hard one, and I am somewhat afraid to crow too soon, for fear one will break in the lamp house I am trying, before I started to use it, it was next to impossible for me to keep a whole condenser a week, but I have had it up for nearly three weeks and the pair I have in are still whole. If they stay whole for three weeks more, I will submit a drawing of the lamp house.

Thanking you for past favors and this, I beg to remain,

Yours truly,

MEMBER OF LOCAL NO. 162.

ADVERTISING THE SHOW.

Haverhill, Mass., September 3, 1910.

Editor of Moving Picture World:

Dear Sir—Several times I have read in your columns articles regarding the value of good advertising in the moving picture field. You have reprinted several good examples but I think there is in this city an advertising manager who has it on the great majority in this particular line. He is W. A. Furbur, manager of the local Keith house, a former newspaper man, which probably explains his knowledge of the advertising line.

A little over two years ago the management of the Nickel Theater was offered him while the business was practically nothing. In fact, the theater being situated on a side street and some ten minutes walk from the principal street, convinced everybody in this city that the theater could not "get by."

But liberal advertising of the right kind got the public started right and within three months of the day he took charge, the house was doing a tremendous business, which has continued up to the present time. I am enclosing a few of his late advertisements which I think you will agree, are quite original, but to show how his mind is constantly thinking out some scheme to make the Nickel talked about I will tell you of some of the stunts he pulls off to let the public know he is alive; At a recent wedding the telegrams of congratulations to the bride and groom were being read to the guests when a messenger hurried in with a telegram which was opened and read as follows: "May your journey through life be as **smooth,** your prospects as **bright,** your success as **brilliant** as the pictures at the Cosy Nickel." At another time, during the noon hour and just as the workers were getting out of the shoe shops, a man carrying a stool and a boy carrying a banner labelled "Rally at 12 o'clock" made their way to Washington Square where the man stood on the stool for a few minutes, clearing his throat and arranging some papers until a large crowd had collected, when he gave a discourse on a special feature picture being shown at the Nickel Theater. The game was worked several times during the noon hour and each time drew a big crowd.

Does it pay to advertise? I think you would say so if you could see the way the Nickel is packing them in with pictures and songs only, while the other houses are struggling with vaudeville.

Very truly,

G. H. ROOD.



Reduced facsimiles of attractive advertisements inserted by the Nickel Theater, Haverhill, Mass., in a local paper. Originals double column, 8 inches deep.

STORIES OF THE FILMS

BIOGRAPH COMPANY.

A SUMMER TRAGEDY.—Nerve is the most valuable asset of the human animal, for, without it, little may be accomplished in this age. Nerve is the woof from which is woven "bluff" and bluff is raiment covering odious reality. In short, the man pulling a bluff resembles plated wear, all right for a time but the plate inevitably rubs off. Clarence Topfloor is given his week's vacation with pay, and makes great preparations for his stay at the seashore. In pressing his trousers, he badly scorches them, but thanks to a long coat he is able to hide the damage, so off he starts to give the seaside belles a treat—Adonis II. While Clarence is making these preparations, Mabel is starting off on her vacation. They are, of course, unknown to each other. Mabel vows that she will return from her sojourn with an engagement ring. So you see here are two romantic souls starting out chuck-ful of determination. Fate is going to be busy. Fortuitously Wavecrest-by-the-Sea Hotel is the destination of both. Mabel arriving first. She is in her room when Clarence arrives. He conceives the idea of playing the part of a millionaire for the week just to see what happens, hence he registers as Reginald Vandergould, Fifth avenue, New York. Well, maybe he don't stir things. Everybody in the hotel is attention. Here the "pipe-dream" begins. Mabel and Clarence meet, and, as she is also fostering an iridescent bluff, that of being an heiress, each thinks the other the real article. Down at the shore he points to a steam yacht at anchor as his, but as things aboard are in such confusion, owing to the crew being at work overhauling the "log-book," he is forced to deny her the pleasure of a visit thereon. He doesn't get it on her for an instant, for pointing to a mansion that graces the distant shore as her summer home, she gives as a reason for stopping at the hotel, the servants being house cleaning she so disliked the taste of dust. Well, as they look good to each other, he proposes and she accepts. At this point in the romance two things happen, Clarence's time limit is up and his finances are down, so he must tear himself away, but parting is such sweet sorrow, and they leave each other vowing eternal constancy. Once outside the land of Utopia, they awaken. Mabel visits the city drug store to quaff a refreshing flagon of cream soda, when—"discovered!" Who should dole it out but Reginald Vandergould, Fifth avenue, alias Clarence Topfloor. Another case of Cupid working overtime. At lunch time Clarence hies himself to a neighboring "Hamand" emporium to have the festive coffee and sinkers served by the fair hands of Mabel discovery No. 2. Their bluffs punctured, they both make the best of the worst of it—shake and become friends at least.

THE OATH AND THE MAN.—God's justice is inevitable and unerring and it behooves the short-sighted mortal to wait and reason before he gives rein to intemperate desires for vengeance, no matter how great the grievance. The vengeance meted by the Great Master of all is more terrible in the end, and yet more ethical, for vengeance perpetrated by us, in a measure, reverts. Before the revolution in France the nobility exercised a most despotic rule over the peasants, subjecting them to abject slavery. Not only did they suffer pecuniary oppression, but their humble households were invaded and defiled by the noble profligates. Henri Provost, a perfumer, receives a call from his landlord in quest of some perfume. During his visit this nobleman is attracted by Henri's pretty young wife. Her beauty so enthralls him that he, during her husband's absence, exercises his presumed rights, and invites, or rather commands her to attend his house fete. Here he dresses her in finery and promises to make a great lady of her, so that when her husband, who finding whither she had gone, bursts into the palace, she denies him. The heartbroken perfumer at first would return to the palace and in vengeance murder both his wife and the nobleman, but the old priest stays him, by showing him the crucifix, the emblem of Christian charity and making him swear he would never kill them, indicating that vengeance belonged to God. Henri takes this oath and lives up to it. Some time later the peasants chafing under aristocratic tyranny revolt, with the perfumer a leader. The revolutionists invade the home of the nobleman, the occupants of which flee in panic. The nobleman himself, with the perfumer's wife, who is still with him, make their way to her former home, which she imagines is deserted. The perfumer enters, and upon meeting the guilty pair, sees his chance to wreak vengeance. He is about to run them through when the old priest again appears and shows him the crucifix, reminding him of his oath. He then waves back the mob, who haven't seen the nobleman, with the exclamation "This is my wife." The mob dismissed, he takes the couple to an inner room where they exchange their finery for peasant's attire. Thus they leave to take their chances of evading intemperate revolutionists who are parading outside, devastating everything and destroying everybody aristocratic. What a bitter lesson she has been taught. Her covetousness has brought her only shame, terror, poverty and isolation.

EDISON MFG. CO.

FROM THE ARCTICS TO THE TROPICS.—The Central Railroad of Peru, the most remarkable of all railways, starts at sea level at Callao and runs to the highest point reached by any railway in the world. This is somewhat higher than the summit of Mount Blanc, or, to be exact, it is just sixteen thousand feet above sea level. In the trip which we are privileged to take upon this unique railway, we start at the high point and getting into a gravity car we begin a count of one hundred miles down the slopes of the famous Andes, literally passing in the space of a few minutes from the Arctics to the Tropics, seeing with wondering eyes the gradual change in scenery and experiencing all the sensations of the gradual changes in climate. Upon starting, the country is bleak and barren in appearance, with no living thing in sight and mountains and plateaus covered with snow and ice, and our passengers have taken the precaution to muffle themselves up well for the journey. As we go further and further in our somewhat wild ride through many tunnels, gorges and scenes of the utmost beauty it becomes gradually warmer and warmer until we are almost shocked to find that it is really warm and that necessity exists for taking off first the heavier clothing and then our hats and coats. Finally, just before reaching our destination at Callao, we pass through a real tropical village, thus experiencing probably the quickest change from winter to summer that is possible in the whole world.

BUMPTIOUS AS A FIREMAN.—We see early in the film a small-sized conflagration caused by the cook's burning the beefsteak; and Bumptious, appearing, does what any sensible man would do—throws it incontinently out the window. But the smoke has attracted his friends and neighbors, and his wife and cook have explained the danger to them; consequently, when Mr. Bumptious appears upon the front porch and announces that the fire is out he is hailed as a hero.

The result of the incident is the organization of an amateur or volunteer fire department, and Mr Bumptious is offered the captaincy and presented with a helmet and bugle, which adorn his unctuous personality most comically. And then not long after we see the Volunteer Fire Department called into active service. Of course all of the other members are awakened by the fire bell save Bumptious, their Captain, and passing his house they call upon him loudly to come and lead them in fighting the fire demon. He commands them to lead on and he will follow, which he does as fast as his little fat legs will carry him, but they reach the fire house, get out the hose and start for the fire before he gets there. The result is that several scenes show the fire hose dashing up the street and Bumptious in hot pursuit. When they reach the fire, their struggles to get the hose and water into action are something terrible to behold. Bumptious becomes a regular Laocoon entangled in the hose. And then he suddenly sees a face at a window of the boarding house from which smoke is issuing and which is apparently in flames. Like the hero that he is, he releases himself from the detaining hands of his friends and dashes into the house to the rescue of the maiden. We see him hammering at the hall door but without response, and then shifting to the inside we see the girl whom he is to rescue. When one understands that it is the gum chewing girl, who is reading a novel by a smoky lamp quite ignorant of any danger, the comic side of the situation will be evident.

The door is burst in, Bumptious breaking it through with a hall chair, and he dashes in upon the scene only to be confronted by his particular aversion, the gum chewing girl. His friends follow to succor and aid him in rescuing her, and as soon as they are well into the room the only remaining member of the fire department climbs up the outside of the porch by a ladder, and some one thereupon turns on the water in the hose which he has introduced through the open window. The result is that instead of a conflagration there is a veritable deluge, for the Company is soaked with the unmanageable stream from the hose in the hands of one of their members and everything in the room is reduced to a sad state of desolation which is comparable only with Bumptious' own state of mind.

AN UNSELFISH LOVE.—Our hero, having been refused because of his lack of wealth by the father of the girl whom he loves, determines that he will overcome that difficulty and sets out to make a fortune by farming in Western Canada. He leaves his home carrying the love of the daughter, but no hope is held out to him by the father that he can ultimately succeed. We see him after his arrival at Strathmore, Alberta, where he takes up farming on the advanced scale on which it is carried out in this part of the country.

Among his earliest acquaintances is a lady who while by no means unattractive, is of the type and age popularly designated as "old maid." She immediately takes a great fancy to John and on every occasion of their meeting presents him with a few flowers. At first his kindly nature feels only amusement, but after a while her intentions become quite unwelcome, particularly as visit after visit to the village post-office finds no letter waiting for him from his loved one at home.

Shifting back to the town which he left, we find that Mr. Willmere, the father of the girl, Mabel, now has very ambitious plans for his daughter, because of the fact that a very wealthy suitor, Mr. Moore, has entered the field. The old man's determination goes so far that he actually prevents a letter which Mabel has written John from being sent.

We see John in the various stages of his successful farming continually being followed by the spinster lady, Miss Gray. It is evidently a bad case so far as she is concerned. Finally matters come to a climax. Mr. Willmere, being determined that his daughter shall marry the man of wealth, causes to be inserted in the local newspaper an item to the effect that John Martin, having succeeded in Strathmore, has become engaged to a Strathmore belle. The sight of this item temporarily, at least, turns Mabel's love to pique, and the other suitor being coached to make advances at just this time, is accepted by her.

Soon afterwards John, on one of his frequent visits to the village post-office, finds to his great delight a letter, but his joy is turned to the deepest grief when upon reaching the attractive home which he has made for Mabel he opens the envelope and finds that instead of a letter it is a wedding invitation announcing the forthcoming marriage between Miss Mabel Willmere and Mr. Henry B. Moore. In utter despair he sits down and starts a heartbroken letter to her but is interrupted in the middle of it by the approach of Miss Gray. Feeling that his nerves cannot stand the strain of meeting her just at this time, he hastily makes his escape from the room, leaving the half written letter to Mabel with the wedding invitation and Mabel's portrait on the table behind him.

Miss Gray, entering with her customary floral offering and finding the room vacant, soon discovers the articles on the table. In a few moments the whole truth is revealed to her, and here the nobleness of her heart, though it beats under an old-fashioned exterior, becomes evident. It takes her but a few moments to decide that she will try to prevent two lives from being wrecked, and she starts immediately East. Just before the wedding day she reaches Mabel's home and is fortunate enough to find her alone. The meeting is naturally an embarrassing one, but even over this embarrassment her unselfishness and true nobility triumph, and it is not long before she has acquainted Mabel with the fact that John in far off Western Canada is pining for her. At this point Miss Gray urges upon Mabel the necessity of prompt action, and after some argument prevails upon her to immediately start for John's farm. In order to escape observation Mabel leaves surreptitiously by means of a ladder placed against her window.

Going back to Western Canada we find John at the close of the day's work heartbroken, with a vision before him of Mabel being led to the altar by Mr. Moore. He goes to his lonely home and thinking what might have been, bows down in grief under his misfortune. At that moment Miss Gray enters. He greets her politely but coldly and she, not being able even yet to completely repress her fondness for him, offers him a lunch of roses which she has brought. This is too much for his overwrought nerves. Brushing the flowers angrily away, he intimates to her that he is in no condition to talk with her.

Miss Gray, heartbroken herself but ever true to her purpose, goes to the door and beckons, at which Mabel enters and, going to John, lays her hand gently on his shoulder. Thinking that it is Miss Gray he angrily brushes the hand aside, but upon turning discovers the one person whom perhaps he never expected to see again. Thus the two lovers are made happy.

ESSANAY FILM MFG. CO.

A FLIRTY AFFLICTION.—Pretty Molly is afflicted with a peculiar nervous disease and after having tried many doctors is finally referred to a certain great specialist, who has had success with cases similar to her own. To briefly describe Molly's ailment would be in stating that the muscles of her throat and neck were uncontrollable, causing her to throw back her head in a way resembling a person beckoning to another.

Molly goes to see the doctor, who expresses himself able to cure the case and prescribes certain medicine. But as Molly turns to go the unruly head is thrown back and the old M.D. is almost convinced the young lady is flirting with him. As Molly passes through the reception room where one or two young gentlemen are waiting to see the doctor, the peculiar nod is again repeated and the young fellows, each believing the nod to be an invitation, rise and precipitately follow her out.

On the street Molly causes more excitement when she appears to solicit the company of a dignified lawyer, who, nevertheless, likes her looks and tags off after her until he is summarily dismissed with the threat of arrest for annoying a perfectly respectable young lady.

An innocent mail man is the next victim, and he is similarly dispensed with.

An old chap in the company of his wife is also beguiled by the unfortunate girl's peculiar nod

and receives a sound berating not only from her but from his watchful spouse.

Even Hauss, the little base drummer of the German band, is bewitched by the involuntary Circe and gets his drum smashed for his trouble.

The climax comes when Officer O'Rourke falls a victim to the young lady's nod and is told that his services as a protector are certainly not needed. During the argument the captain, O'Rourke's superior, comes on the scene and orders the patrolman on his way.

The girl has reached home and she thanks the captain for his protection. But as she opens the door those unruly muscles work again and the captain accepts the invitation. This is the last hope, and the poor girl slams the door in the captain's face.

THE TOUT'S REMEMBRANCE.—"Bullets" Brown, the hero of our story, is a race track tout, and a true type of this particular parasite Our first introduction to him comes when we find him plying his trade upon an unsophisticated country lad who has come into his majority with a good bank roll and a tendency to get rid of it in short order. "Bullets" puts him next to a good thing in the opening scenes in the betting ring and, of course, the young fellow loses. When he encounters the tout again, after learning that he has been buncoed, he makes dire promises of revenge.

"Bullets" is not a tough, and a few days later when he receives a letter from his mother begging him to give up his evil life, he makes a solemn resolve to steer clear of the track, get employment and make a man of himself. Some few days later he wanders into a country store and startles the proprietor by asking for employment. The old man looks his applicant over and then nods his head. "Bullets" and he shake hands and the young fellow, anxious to be at work, pulls on a pair of overalls, picks up a broom and begins setting the place to rights.

He is busily engaged at this when the door opens and Agnes Dudley, his employer's daughter, enters and stares amazedly at the new clerk. "Bullets" is also confused, and the two young people pause hesitatingly until the storekeeper enters and introduces them.

It is not long before Agnes and "Bullets" are in love with each other. On a day a few weeks after the new clerk's arrival he endeavors to pop the question when the young fellow, whom we will recognize as the sport who had been buncoed by "Bullets" at the race track, enters unobserved by the two. "Bullets" finally stammers a proposal and takes the girl in his arms. Then the young man in the doorway turns on his heel and hurries angrily away.

Dick Gleason, who has also been a suitor for the girl's hand, hurries off to find old Dudley, and when he communicates his story of the impudent clerk's love-making, Dudley is enraged and hurries back to the store, where he summarily discharges the unfortunate clerk. But Agnes begs him to wait and as he bids her goodbye she slips a large gold coin into his hand and tells him to let it be the foundation of his fortune.

A few weeks later finds "Bullets" still out of work, hungry and tired of life. It is then that the Tempter visits him when he picks up a telegram, dropped by a noted race track man, with the advice that Gadfly, a 500 to 1 shot, is booked to make a killing that day. Could any one resist so tremendous a hint?

That afternoon finds "Bullets" in the betting ring with a ticket showing that he has played Gadfly with $20 to win $10,000. These scenes are thrilling and tremendously strong. Gadfly gallops in a winner and "Bullets," loaded down with the coin of the realm, leaves the track, hardly able to realize his big rake-off.

The closing scenes show him back to the country store again, his proposal to the girl and his acceptance by the old storekeeper.

HANK AND LANK.—Hank and Lank have experienced a little rough weather since we last saw them and the fact that they are disreputably clothed has not been overlooked by them. They need something new. But how? After some thought Hank's cheerful countenance lightens. He goes on to explain his little scheme in detail. Supposing they find an uncovered coal hole in a sidewalk and accidentally fall into it. Isn't there some law against coal holes left uncovered? Lank believes there is, but where will they find an uncovered coal hole? Hank tells him to leave the matter to his own little process of deduction or invention and advises the tall fellow to just watch him.

Hank pauses in front of a swell apartment building, looks about to see that no one is in sight, then lifts the lid of the coal hole at their feet and lets himself drop down into the uncertain darkness within. A moment later there is heard a howling and wailing and Lank hurries up to the janitor of the building and tells him that some one has fallen into the coal hole. The janitor is easy prey to the scheme, and hurrying down into the basement sympathetically administers to the injured man's ailments. Hank is a sight! During the interim of lonely confinement in the coal hole he has managed to smear coal dust and dirt on his clothes and face and otherwise disfigure his appearance. The janitor is frightened and asks Hank not to take the matter to law, offering a neat roll as a pacifier. Hank is satisfied and pockets the money, much to the relief of the janitor.

Some time later, after Hank is decked out in his new clothes, Lank concludes that it is his turn. The same performance works successfully to a certain point, but when Lank drops down into his manhole a grimy coal heaver grabs him by the seat of his trousers, carries him out of the house and kicks him on his way. The fellow had heard the conversation, had seen the coal hole lid removed, and had waited for his victim.

CURING A MASHER.—Mr. Pest is a certain type of nuisance with whom you are all more or less familiar. A silly egotist with an exaggerated notion of his own importance, he believes that every woman he meets will fall an easy victim to his charms. As our story opens Mr. Pest is seen parading a fashionable drive watching his chance to make a mash with some fair damsel.

An opportunity comes at last, but the young lady is far from won by his smirking smile and walks away with a defiant toss of her head. Mr. Pest makes another attempt but is soundly slapped for his troubles. Not daunted by this the masher approaches a third young woman and makes his annoying advances despite her threats to summon a policeman.

Finally, however, the young lady's eyes light and she turns to the masher with a smile that means acquiescence. Certainly, she will be pleased to have Mr. Pest's company. Then she goes on to explain that she has some shopping to do and would Mr. Pest be so kind as to help her home with her things.

Little knowing what this means, Mr. Pest nods his head, and with an elegant bow takes her arm. The young woman pauses in front of a hardware store and first of all purchases a dozen flatirons and a heavy pail to carry them in. When she goes into her purse, however, the masher waves her aside and pays the little bill himself, not suspecting she may make other more expensive purchases. They visit store after store and Mr. Pest, having spent all his money, is loaded down to the gunwales with all sorts of heavy and cumbersome merchandise. Besides the flat-irons and pail he is now carrying a watermelon, lawn-mower, a garden hose, foot-tub, a large hat box, etc.

The scenes which follow are ridiculously funny. The young lady prefers to walk and her escort is a sorry sight when he finishes the two-mile hike Up four flights of stairs to the young lady's apartments is the climax of a horrible journey—for Mr. Pest. And when they get inside a strapping big chap in a sweater and boxing gloves is waiting for them. The young and pretty Mrs. Smart introduces her husband.

Mr. Pest does not faint, but he makes haste to remove his cumbersome parcels and to "beat it" out of the house, tripping down the stairs in the tangles of the hose.

And later when he meets a young woman who invites him to flirt with her he shoos her on her way and lifts up his hands solemnly in an attitude which says quite plainly, "Never again!"

KALEM MFG. CO.

THE JAPANESE SPY.—The story opens in the office of the Japanese War Department. It is desired to secure secret information concerning the latest maneuvers of the United States Army and a volunteer is called for, to go to America as a secret service agent. Baron Arai volunteers. A glance at his home life, his parting with his wife and children is given; then we find him in America in the great camp at Pine Plains disguised as a peddler. Here, too, the realism is carried to the limit for the military scenes were all taken in the great instruction camp of last August, at which over thirty thousand of the leading troops of the country were each week engaged in the study of the latest war problems.

The Baron Arai secures his information but comes under the suspicion of the United States Secret Service Department and agents are detailed to apprehend him. He is captured just as he is about to step foot on shipboard, but when confronted with the plain evidence of his guilt he dies like a Samurai, committing hari-kari in the presence of his captors. The final scene of the production is just as unique as the others for we are taken back to the home of Baron Arai, in Japan, where we see a solemn delegation from the War Office conveying to the widow the posthumous honors bestowed by the government to the memory of her late husband.

Like "An English Home," this picture play is bound to be of considerable discussion, for it points out a situation that has been discussed by every well informed officer of the United States Army and Navy and one recognized not only as possible but common.

THE CONSPIRACY OF PONTIAC.—The story, which is well known to every school child, is taken from Parkman's History and is presented without alteration or embellishment, and in the number of people employed and in the character of the scenic mountings is by long odds the greatest Indian production yet offered under the Kalem trade-mark. It will be remembered that Major Gladwynn, Commandant of Fort Detroit in 1763, had declared his love for a young Indian girl and she had become much attached to him. At this period Pontiac was at the height of his power and had sent emissaries about the villages of the Ottawas inciting war against the whites. The final plan involved the entry to the fort of a number of picked chieftains, each carrying a shortened gun beneath his blanket. The mission was ostensibly to be one of peace, but at a signal from Pontiac the chieftains were to drop their blankets and to massacre the whites. However, Major Gladwynn was informed of the plot by the Indian girl and when Pontiac presented himself with his delegation on his treacherous mission, Major Gladwynn was well prepared and the fort was saved.

Throughout this story is woven a love romance involving an Indian girl and Lady Jane Amherst, a young English girl visiting the fort at the time. The "Conspiracy of Pontiac" is so accurately and beautifully done that it will stand for a long time as an Indian classic and will unquestionably appeal very strongly to the school authorities as an educational subject worthy of close study.

GAUMONT.
(George Kleine.)

POEMS IN PICTURES.—The five poems of the series have, in order, "Love," "Bereavement," "Friendship," "Meeting and Parting" and "War" as the subjects. Three of these are pastoral, namely, the first, third and fourth. "Love" is the form of an eclogue; "Friendship" is purely pastoral, while "Meeting and Parting" forms an idyl.

The reader will understand, of course, that a pastoral poem treats of scenes and incidents in rural, or country life, as apart from community, or city life, and that the characters in the earliest forms of this composition were shepherds, due to the fact that the primitive occupation of the dwellers in the country was that of tending to flocks and herds of sheep and cattle. He will understand, too, that an eclogue is a choice, picked selection from pastoral poems, and that an idyl is a short, highly wrought, descriptive pastoral poem, in which the episodes, or circumstances, are of rural simplicity and coloring. And so, with these few words of introduction, let us view the pictures.

All these scenes are beautifully colored and the photography is excellent. The characters, too, are cleverly enacted. The effect produced by seeing the pictures for the first time is likely to be one of regret that they cannot at once be repeated. I believe in this case, that patrons will consider it a boon should exhibitors run the reel off for the second time, say after an appropriate song has been sung to afford a short interlude. The reel is only 400 feet in length, but it has so much of beauty, art and satisfying merit that one cannot grasp its full meaning and worth at one showing.

A DUMMY IN DISGUISE.—A rogue is passing a tailor's shop, when he is suddenly struck with the idea of taking a dummy's place outside the shop—he stands beside the other dummies—closing up time arrives, and he is carried in without being discovered. When everyone has gone home, he steals out, breaks open the safe, till, etc., pocketing all the money he can find—unfortunately, he cannot get out, the door being locked on the outside. When the morning arrives he is put outside the shop again, and many amusing scenes take place, in most of which poor dummy finds himself in a very bad plight. Finally, he is discovered and marched off to the police station, where he receives his just punishment.

TACTICS OF CUPID.—A finely colored film, showing the methods employed by Cupid whilst pursuing his employment. He causes two young people to fall violently in love with each other. The consent of the maiden's father has to be gained, and the young fellow puts the question to him only to be shown the door. But Cupid is at hand with help, and by his magic he conjures up before the father a recollection of his courting days. The old man's heart is softened, and running after the unhappy lover he brings him back and joins the hands of the two young people. Amid great rejoicing the wedding takes place, and the couple drive off to enjoy a brief but quiet honeymoon. Cupid is beautifully played by a child of very small proportions, in fact, so well that one almost fancies it is the real thing.

SUNSET.—In this film some beautiful sunsets have been secured. The tinting throughout is in perfect harmony, and one can almost imagine that the real scenes are being seen, and the only fault to find with the film is its shortness. Similar in finish and artistic value to "Poetry of the Waters."

URBAN-ECLIPSE.
(George Kleine.)

A CORSICAN VENDETTA.—A mother lies ill, and would see her son before she dies. The young man is a member of a conscript band, but in response to the urgent message conveyed to him through a shepherd boy, braves the danger of capture and flies to his mother's side. News that the bandit has left the hills reaches the authorities, and the young man hides. The soldiers are about to take summary measures and shoot the father, Matteo, when the young man gives himself up. The father is filled with thoughts of vengeance, and goes to the home of the commander of the

BIOGRAPH FILMS

TRADE MARK TRADE MARK

Released September 19th, 1910

A SUMMER TRAGEDY

Biograph Romance of a Punctured Bluff

Nerve is a most valuable asset, and Clarence had it in abundance. Getting a week's vacation he hies himself to the seashore, where he registers as a millionaire. Here he meets Mabel, who poses as an heiress. He points to his private yacht out at anchor, while she tells of her palace by the sea. Each thinks the other the real article, so he proposes, she accepts. Vacation time up, they must part, but parting is such sweet sorrow, and they swear eternal constancy. Their dream, however, is rudely disturbed, for when next they meet she finds him tending the soda fountain at a drug store, while he finds her doling out "ham-and" in a cheap restaurant.

Approximate Length, 987 Feet

Released September 22nd, 1910

THE OATH AND THE MAN

A Story of the French Revolution

This picture shows the tyranny to which the peasant class of France were subjected. The lord held his tenantry in abject slavery, satisfying his capriciousness to whatever length his whims carried him. Here is shown an instance where he took possession of one of his tenants' wives, brought her to his palace and made a lady of her. The outraged husband would have killed them both but for the old village priest, who made him take an oath he would not, impressing that vengeance belonged to the Divine Master. Later when the revolution breaks out the guilty couple surely get the punishment they justly deserve, and not through violence at that. She learns a bitter lesson, for her covetousness has brought shame, terror, poverty and isolation. The production comprises a series of the most beautiful scenes ever photographed.

Approximate Length, 997 Feet

BIOGRAPH COMPANY

Licensee of the Motion Picture Patents Co.

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GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.).

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soldiers, armed with a knife. An opportunity occurring, he alters his plans, and kidnaps the officer's little son. Matteo becomes the leader of the bandits, and the boy is brought up in their haunts. Years pass, the bandits' ravages move the government to action, and once more the officer is sent in pursuit. The bandits escape by a rope down the face of the precipice, and the soldiers, following, are trapped. The boy recognizes his father, and pleads with the bandit chief that his life may be spared. The sight of the father's joy at having found his son softens the old man's heart, and he relents.

G. MELIES.

RESOURCEFUL ROBERT.—Robert loves a lady and the lady loves him, but what her father thinks of Robert would better be left unsaid though it is apparent that the old gentleman is not of the same opinion, for he tells Robert very plainly that he will see him in some remote clime before he consents to take him as a son-in-law. Such a frank expression of opinion might discourage some people, but it never phases Robert. He wants to marry the girl and no one else is going to be the same to him, and with such a resourceful person wanting is the same as having. The gardener washing the lawn down gives him an idea. He gets the gardener to wet them down with the hose, an impromptu shower bath that drenches both Robert and the girl from head to foot. Then an overturned rowboat and the girl's hat, floating with grim significance on the surface of the water, supply the rest of the little drama. The gardener, mindful of the promised tip, rushes for the father and the latter tears his hair as he thinks of his loved little girl lying cold and still at the bottom of the lake. He is in a mood to be repentant, and when Robert comes staggering through the brush bearing the limp form in his arms the old man experiences a revulsion of feeling and everybody lives happily ever after—even the well-tipped gardener.

THE SALT ON THE BIRD'S TAIL.— The saying, "If you want to catch a bird put salt on its tail," is a pleasantry of such long standing it is familiar to every man, woman and child in existence. It furnishes a theme for this well-drawn and lively drama of home life, a tramp's gratitude and the cordiality of the little child who loses through an accident the canary bird which was given her by her father.

A tramp calls at the child's home for a "hand out." The mother gives him something to eat, the child provides him with a loaf of bread and sends him on his way rejoicing.

Shortly after the tramp has taken his departure the little girl tries to hang the cage with the bird in it on a nail on the porch. The cage falls to the ground and the bird escapes. Her mother is provoked and reprimands her for her carelessness.

The child, sobbing on the steps of the porch happens to think of putting salt on the bird's tail and immediately sets out with a box of salt and the bird cage in pursuit of her lost pet. Across fields, through woods we follow the child, through flower-decked pastures and stretches of new-mown hay and gorgeous "snaps" of byways and highways, that make the picture a thing of beauty and the story a panorama of interest.

The mother misses the child and goes in search of her. The girl, grown tired and footsore, lies down at the foot of a tree and falls asleep. The tramp is making his way leisurely through the brush and sees the escaped canary bird in the grass, cautiously approaches it and captures it with his cap, then resumes his stroll petting the bird as he goes along. He comes to where the little girl is sleeping, guesses the meaning of the salt box and the cage, decides to repay her for her kindness to him when he needed food, places the bird in the cage and hides behind a neighboring tree to watch the denouement. He doesn't have long to wait. The distracted mother coming along espies the child sleeping with her bird returned to its cage; she is astonished. The child awakens and can scarcely believe her senses. The lost are found and the smiling face of the grateful tramp adds to the happy ending.

LUBIN MFG. CO.

ZEB, ZEKE AND THE WIDOW.—Zeb keeps the General Store in a little country town and he and Zeke have been lifelong friends. They are a couple of cantankerous oldsters but there's a flash of youthful fire in their veins and this is fanned to white heat by the appearance of Mrs. Marion Clayton, a fascinating widow whose physician has prescribed an entire rest from all social duties and retirement to a country town. Mrs. Clayton finds the awkward flirtations of Zeb and Zeke a relief from the monotony of novel reading and accepts Zeke's invitation to go buggy-riding. This is a blow to Zeb who hustles to the city and buys a second hand automobile. That wipes Zeke's eye but the stubborn wreck of what was once an auto balks. Zeb climbs under the machine in the most approved motor fashion and Zeke sits beside the widow and tinkers with the steering gear. He starts the auto and there commences a wild ride with Zeb pursuing in Zeke's buggy. Zeke wrecks the auto and then drives the widow home in the buggy, winning there and back. Zeb threatens to sue Zeke for the price of the wrecked machine and his damaged feelings, and the old friendship bids fair to be broken up when the widow gets word that her fiance is about to arrive from abroad and her physician will permit her return to the city. It's a stunning blow to Zeb and Zeke, but Zeb tears up the bill for the auto and over a couple of cigars—"Five centers, the best in the case"—they talk over their love dream. Anyhow the widow was a corker and it was worth while.

LOVE'S OLD, SWEET SONG.—Jack Bryant is one of a party of campers who are roughing it. Each man takes his turn at being cook and when Jack is told off as chef his first duty is to go for eggs. There is a farmhouse nearby where he obtains a supply, and the farmer's daughter is an attractive girl; so attractive indeed that Jack deliberately breaks the eggs that he may have an excuse for returning for more. A third time he makes application and there is but one left. Cherrie is loath to let that go but Jack coaxes it from her for a keepsake. The incident has served to start a friendship that terminates in marriage and Cherrie and Jack start for the city after a rustic wedding. The marriage is a shock to aristocratic Mrs. Bryant and her son's wife is not made welcome, the more especially as it seems impossible to train her to city ways. But the mother and daughter-in-law are drawn closer together as time passes and Jack devotes his time to dissipation. The two women share the nightly vigil for the errant one and the mother comes to realize the sterling qualities that underlie the girl's rough exterior. One night Jack comes home considerably the worse for liquor and his mother's reproaches stir his latent manhood to maudlin self-sympathy. He is about to destroy himself when he is saved by the singing of love's old, sweet song.

PATHE FRERES.

UNCONSCIOUS HEROISM.—It is the third month of the siege of Paris by the Germans, and provisions are already very scarce. Gappard, a soldier of the ranks, leaves the ramparts and goes to his home for the dinner his wife has ready for him. His little infant son is crying for milk of which there is none left, but hardened by the horrors and privations of the siege, Gappard is almost callously indifferent to the baby's cries. His elder son is, however, greatly distressed at the infant's cries, and accompanying his father back to duty, slips out of one of the gates unobserved, determined, if possible, to obtain the precious milk. The German sharpshooters seem to be everywhere, but by crawling on his hands and knees, and taking advantage of every bush and tree he manages to progress safely. Once he has a very narrow escape from discovery by a German picket whom he only just manages to elude by covering himself with some bundles of brushwood that were at hand. At last he reaches a farm house, and opening the yard door finds himself in the custody of a German sentry, the farm having been converted into German divisional headquarters. He is led before the German general, who had but a few minutes previous received a letter from his wife and his little son Fritz. The grizzled warrior, with the memory of his own boy still fresh in his mind, is touched by the lad's earnestness and simplicity and believes his story. Admiring his heroism he orders a meal to be provided for him, and after a bottle of milk has been given to him, orders that an orderly see him safely through the German lines. Leaving his guide, the lad makes his way stealthily back to the gate, but just as he is approaching, one of the French soldiers on duty sees him and fires. The youth falls wounded still clasping the bottle, and the French guard seeing him writhing in the roadway rushes out and carries him in. He is recognized in surprise by his father and it is found that he is practically unhurt, the bullet having only grazed him. His bottle of milk is safe, and unconsciously he has performed the part of a hero in order to satisfy the wants of his baby brother.

THE FALSE FRIEND.—John Haven and Will Harver are working on the same job. The former is married and has a little boy, Jack by name. The latter, however, has no family ties, and is in reality in love with his comrade's wife. Working upon a roof one day, Will loses his balance and falls to the ground. He is fatally injured, and amongst his papers John discovers a portrait of his wife, which reveals the truth to him in a flash. He returns home, and after a painful scene with his wife, separates from her, taking little Jack with him. A year passes, and the husband and wife have never met again. The woman works hard for her living and sees little Jack in secret as he goes and comes from school. Jack loves both his mother and father dearly, and says nothing of his meetings with the former to the latter, but one day the inevitable happens, and they both meet at the school door. Anger shows itself plainly in the face of the man, but the little lad, slipping between his parents, stands like a connecting link between the two, and for his sake John stops to listen to his wife's pleadings, and consents to forget and forgive.

TRIP TO THE ISLE OF JERSEY.—Disembarking at St. Heller, we proceed down King street and Queen street, watch the garrison marching out, and then take our seats in a char-a-banc. On the road we pass some charming bungalows and also obtain a good view of a field of the famous Jersey cabbages, which are specially cultivated for the manufacture of walking sticks. Plemont, one of the most beautiful points on the island, is next seen. High cliffs and curious caves, into which the sea rushes at high tide with the noise of thunder, are duly visited before we pass on to the Chateau of Montorgueil, situated on a rocky promontory. Here the fascinating pastime of gazing upon the wave-washed rocks is indulged in for some minutes, and then we continue on our way to Lecq, where a final scramble over the rocks and a glimpse from afar of the Corbiere Lighthouse ends a very pleasant trip.

AN ARIZONA ROMANCE.—Nell's father is giving her a fancy dress ball at his Fifth avenue mansion, and Jack and Nell, who are sweethearts, are making love in the conservatory. He has just received from her a locket containing her photograph, which he swears to wear next to his heart, when a servant enters and calls Nell out. Walter and Grace then come into the conservatory, the former being dressed like Jack—as Romeo. Jack leaves and Nell returns in time to see Grace accepting Walter and kissing him. She only sees his back, and his dress being similar, mistakes Walter for Jack. She goes out on the balcony heartbroken and on Jack's return gives him back his engagement ring and sends him away, refusing to give any explanation. Jack returns to his bachelor apartment and there finds a letter from his old chum, Bob Ewing, urging him to come and spend some time at his ranch in Canyon City, Arizona. He decides to go at once, and, after giving instructions for the closing up of his apartment, starts out for the West. Meantime Nell has met Grace and Walter, who announce their engagement to her. She notices the similarity of costume and realizes how unjust she has been to Jack. After a few days' consideration she decides to write him and candidly confess her mistake, but the letter is returned to her "Gone: No Address." Meantime Jack has arrived at Canyon City and the change of scene and western life are brightening him up. One day, in the local saloon, Jack protects an Indian girl, Little Fawn, from the enforced attentions of a Mexican Greaser, and in the affray that ensues Jack is badly shot. Little Fawn nurses Jack through his serious illness, and while he is delirious sees Nell's photo in the locket he wears round his neck. Three months elapse, and Jack, who is convalescent, is sitting outside the saloon with Little Fawn, when an automobile comes along with Nell and her father, who are taking an auto trip through the West for the benefit of the former's health. The auto stops for repairs and Little Fawn recognizes Nell. Suddenly the machine starts, and is about to run over Nell. The Indian girl runs forward and saves her just in time, but is herself knocked over. She is badly injured and Jack lifts her to a bench and supports her head. Nell is also there, but they have not noticed each other yet. Little Fawn tells Jack to look at Nell. They both look up and recognize each other. Little Fawn places their hands together, sighs and dies while Jack takes Nell in his arms, who explains to him her unfortunate error.

MAX IN A DILEMMA.—Max is in love with Kitty, who is willing, but whose father regards a substantial bank balance as of more importance than a loving heart. Max, rejected, returns to his chambers, and would like to die, but his courage fails him at the critical moment. He is interrupted in his reflections by a burglar. At the sight of Sykes, Max becomes inspired and offers him the sum of $500 to kill him before midnight. The thief agrees and departs. A new arrival now appears, who turns out to be a lawyer, who has called to inform Max that a large fortune has been left him by his uncle. Transported with joy, Max hastens to inform Kitty's father, and is, of course, immediately accepted, and invited to dinner. During dinner a servant announces that a visitor wishes to speak to Max. He goes to meet the newcomer, and is horrified to recognize Sykes, whose existence he had temporarily forgotten. With a cry he dashes out into the street, runs for dear life, is overtaken, and tremblingly awaits his death blow. Judge of his happiness and surprise when Sykes coolly hands him back his $500, saying at the same time that he is not going to risk his precious neck simply to do Max a favor.

A SIMPLE MISTAKE.—Mr. Hallate is leaving for a trip and his loving wife is helping him to get his belongings out with him. At last everything is ready and she goes on the stoop and watches him get into the rig. Augustus Slip, who happens to pass at this moment, sees her and, like other men of small stature, becomes deeply enamoured with the ponderous Mrs. Hallate. He goes and purchases a bouquet and, returning to the house, walks into the parlor and forces his attentions on Mrs. Hallate. She, however, will have none of him, and as he refuses to leave, flies for refuge to the maid in the kitchen. The maid happens to be entertaining her friend, Officer O'Brien, and Mrs. Hallate is indeed glad to see a limb of the law, and requests him to eject the eloquent Augustus. Meantime, Mr. Hallate has missed his train, and accordingly returns to his home. Augustus hearing him enter, hides behind a curtain, and when the officer enters Hallate is the only man in sight. Believing him to be the intruder, and refusing to listen to his explanations he forcibly ejects him on to the sidewalk. Hallate, determined not to be ousted from his own home, even by one clothed with the majesty of the law, re-enters, and this time is thrown by

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"The Japanese Spy"

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"The Conspiracy of Pontiac"

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AT FORT DETROIT IN 1763

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Over Mountain Passes

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The Footlights or the Farm

A quiet story showing a young country girl's ambition to go on the stage and how the attempt met with failure, making her only too glad to go back to the farm and her old sweetheart. A view of dramatic life is shown which is new to most of us and decidedly interesting.

On One Reel—Approximate Length, 1,000 Feet

RELEASED SEPT. 30th

Ononko's Vow

A story of the famous Indian massacres at Deerfield, Mass. in 1675 and 1704. All exterior scenes were taken at Deerfield and show the beauties of that part of the country in both Summer and Winter. The picture throughout is handled on a most elaborate scale and makes altogether a big feature subject.

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the officer out of the second floor window. The express wagon arriving at this time with his trunk, Hallate, with the connivance of the express driver, empties its contents on the pavement and locks himself in the trunk and is carried up in it. Meantime, Augustus has had to take refuge under the sofa. What the final denouement is when Hallate comes out of the trunk, and Augustus from the sofa, you will have to see the picture to find out. How Officer O'Brien felt when he ascertained who it was he had so misused is also not going to be divulged here.

SELIG POLYSCOPE CO.

THE SERGEANT.—A story laid in the Great Yosemite Valley during the eighties. Col. Westley has an only daughter who is the one softening influence in his rugged nature. She is fond of taking morning rides over the trails, and is usually accompanied by Robt. Adams, a sergeant at the post, and who is detailed by the father to look after her safety.

The companionship of these young people soon ripens into love, and despite the disparity of the rank of Adams and his sweetheart's father, they plight their troth. At the opening of the story we see them riding away from the post. Upon arriving at Nevada Falls, a favorite spot, they leave their horses and proceed on foot in order that they may ascend to a more advantageous height from which to view the gorgeous scenery that surrounds the grand historical Yosemite Valley.

While engaged in this pastime, an Indian renegade steals their horses, leaving them afoot many miles from the post. The evening is stealing upon them when they discover their loss and in their effort to follow the footprints of their horses they lose their way and are compelled to spend the night in the wilderness.

The Colonel becoming alarmed, sends out a searching party that finally succeeds in finding the missing couple. Upon returning to the post the sergeant is placed under arrest, despite the pleading of his unhappy sweetheart.

Now a lapse of a month occurs and we see a thrilling battle with the Indians, in which the Colonel, accompanied by his daughter, is cut off from the men and about to be taken by the redskins. It is at this time that Adams, only a private, shows his heroism by making a desperate dash through the lines of the enemy, rescuing the Colonel and his daughter from the murderous savages, though wounded almost to death. His recovery and promotion to 1st Lieutenant soon follow, and with the consent of the Colonel to his marriage with the lady of his choice, ends a pretty story of love, heroism and devotion to duty.

BERTIE'S ELOPEMENT.—"Love laughs at locksmiths" to say nothing about irate papas. Bertie the cherished son of indulgent parents finds some obstacles in the path, when he seeks the hand of fair Gladys, and is graciously ruffled, when his fiancee's father is so rude as to send him a note with the assurance that his request for his daughter's hand is declined with scorn—a hurried marshalling of Bertie's diplomatic forces to declare a line of action—in order that they may execute a flank movement on the stern old parent of the demure Gladys.

An exchange of notes between the lovers—a new use found for old shoes—and Bertie leads the invading forces ably supported by one ladder and a bundle of nerve—the fair queen of his dreams is rescued from her castle. The eloping twain outdistance the pursuing father and his arrival at the parson's house is just too late to be on time. He had been out-generaled at all strategic points—and the day was won—and two was one.

VITAGRAPH COMPANY.

TWO WAIFS AND A STRAY.—"The puzzling problem" of caring for his two motherless children and getting in his ten hours of labor each day without neglecting either his responsibility as a father and his duties as a bread winner the poor man is absorbed with a mental conflict which might well tax a stronger and better equipped mind. In this subconscious state he leaves his little ones to get through the day as best they can, and while on his way to work is struck down by an automobile. His injuries are not apparent, and he refuses assistance; but the accident produces a concussion of the brain, abberation, and he loses consciousness of all preceding events. In this blank state of mind as to his individual identity he wanders from place to place until he reaches a farmhouse in the country, where he asks for food, secures employment and finds a home.

His children have been waiting for their father's return until, exhausted and hungry, they appeal to a kind neighbor, who helps them from her scanty means, giving them a dollar to buy food until they hear from their father, or are taken care of by the children's society, an officer of which has called to look into their case.

The boy, Dick, a bright youngster, decides to go into business with the dollar and take care of his sister, rather than be separated from her in the care of the society. They start out to make their way in life, after establishing themselves in the back yard of a piano factory, transforming an unused packing box into a shelter. Grace purchases a stock of newspapers and disposes of them to the passengers and passers-by at the railroad station, while Dick starts as a bootblack. They manage to keep themselves in food and under cover in their improvised apartment.

The good farmer and his wife, where the father of the two waifs is living, have a little girl whom the mother takes to town on a shopping tour. While in the city she loses the child and returns home heartbroken. The child wanders about, is picked up by the two waifs, who take her to their retreat and care for her.

The Children's Aid Society announce their excursions and vacations for poor children. The farmer and his wife read about them, decide to visit the society's country home in search of their little one. They go and find their daughter, who tells them how she was cared for by Grace and Dick, and by them brought to the excursion. The man and his wife meet the little protectors of their child and invite them to their home for a vacation. They accept, and when they reach the farmhouse they meet their father, whose mind is restored at sight of his children. They are given a home with the good people under the same roof and direct care of their father, who has made himself a valuable and faithful employee.

A LUNATIC AT LARGE.—A college professor, named Tuttle, instructor of zoology and "bugology," becomes insane and is committed to an asylum for the insane.

A Mr. Ward, living near the asylum, receives word from a friend that an eminent scientist, Professor Burling, specialist in entomology, will visit America and will call on him.

Professor Tuttle escapes from the asylum and wanders off into the woods in search of rare specimens of insect life. Professor Burling, passing through the same wood on his way to visit Mr. Ward, sits down to rest and incidentally finds some interesting species of life. He carefully examines them with his magnifying glass, which he puts back into his satchel, then falls asleep. The escaped lunatic comes along, finds the eminent scientist enjoying his nap, takes his satchel and goes in further search of the animalculae kingdom.

He saunters along until he comes to the home of Mr. Ward, enters and proceeds to make himself at home by removing his shoes and coat, seating himself at the table and examining things with the magnifying glass. The maid comes in. He hops around like a frog, examines her hair and plucks the bow from her cap, which he investigates very carefully, thinking it some rare species of butterfly. The girl runs from the room and summons her employer. Mr. Ward looks at the foolish professor, who jumps onto the table and does other surprising capers which sets his host guessing until he sees the satchel with the name "John Burling" on it. He tries to make his guest at ease, and while he is talking the lunatic jerks the buttons from Mr. Ward's vest as if they were beetles or some other living thing that might escape him. Humoring his eccentric friend, Mr. Ward induces him to retire.

While all this is going on the guards at the asylum discover the escape of Professor Tuttle and start out to find him. They call at Mr. Ward's, who informs them he has no tidings of Professor Tuttle. They hasten away. They have no sooner gone when the real Professor Burling comes to visit Mr. Ward, who mistakes him for the escaped lunatic, ties him to a chair and calls up the asylum to come get him at once. They get there in a buggy, but fail to recognize the captive as the lunatic, whom they describe and whom Mr. Ward identifies as the man he is entertaining. They release Burling, rush into the bedroom and find the "bird" has flown through the window.

They all start in pursuit; the chase is exciting, and the daffy professor proves himself to be a regular "cut-up," jumping up into the trees and doing some extraordinary stunts from the lamp-post and anything else that gets in his way, until he is captured in a lake, into which he makes an Annette Kellerman dive.

Professor John Burling is disgusted with his experience and the whole blooming business, and decides to get away from it all. Mr. Ward seems to be in wrong with his distinguished guest, but after much explanation and reconsideration of the matter they look at the whole affair as a huge joke, and have a jolly good laugh over a social glass and a friendly cigar.

JEAN THE MATCH-MAKER.—Bent on having a summer's vacation, two working girls hire a tent and pitch their camp on the shore of a beautiful lake amid rural and quiet surroundings. As fate would have it, two farmer lads, living with their widowed mother not far distant from the camp, are making their way through brush and lanes until they unexpectedly come onto the bivouac of the girls, mutual embarrassments are shown, and the boys, who are bashful swains, stand not on the manner of their going, making a hasty and awkward retreat.

The boys tell their mother about the two "peachy" girls, and she decides to send them some freshly cooked doughnuts, and employs the faithful dog, "Jean," as a messenger, and the dog at once carries them to the girls, much to their surprise. The boys make another venture to the camp, but meet with little encouragement; they are not assertive, and their natural timidity and boorishness amuse the girls exceedingly.

The young fellows are not discouraged in their advancements, and find "Jean" a ready emissary in their embarrassment. She makes many visits to the camp with tokens of their respect and love. The girls are puzzled by these frequent visits from the dog and decide to discover the source of her supplies and the place from whence she comes. They sally forth, and in going encounter a cow, which stands in their way. They become frightened; their shouts for help bring the two boys and their dog "Jean" to the rescue. The boys now summon up courage and, when the girls tell them about the dog and their wish to learn where she came from, the boys offer them their escort and invite them to their home. The girls accept; the boys introduce them to their mother; they are invited to take dinner, and things progress very satisfactorily and happily to all concerned.

The young people go out for a stroll, leaving the mother and "Jean" alone. The mother begins to think that her boys are hopelessly smitten with the girls and gives way to a gloomy foreboding of a double marriage, the innocent and good old dog trying to prove herself her comforter and that she did not know she was being used as a match-maker.

A MODERN KNIGHT ERRANT.—Cyril, a young college student, starts out to find employment during the summer vacation to enable him to more comfortably pursue his studies during the Fall and Winter.

He secures work with a farmer and turns in with the rest of the hands. Living in the neighborhood is a sweet young girl named Mary, whose mother, a widow, and a lame brother make up the household. She becomes acquainted with Cyril and soon they are the best of friends, which arouses the jealousy of Tom, a big bully of a fellow who prides himself on his ability to rub it into everybody else, and does not fail to do so whenever he gets a chance, not even sparing Mary's poor crippled brother, upon whom he wreaks the wrath of his pent-up jealousy.

He tries to bully Mary into cutting off her friendship for Cyril and accepting his attentions. Cyril sees Tom grasp Mary's arm and threaten her, learns the reason and challenges the bully to fight him. Cyril asks Mary to retire, and the two men have a fist fight, which is very exciting and strenuous, in which Cyril proves himself the master completely to the overthrow of Tom, who sullenly slinks away with the jeers and ridicule of all the boys in town.

Mary is nervously waiting to hear the issue of the battle and hoping anxiously for Cyril to win. Her brother comes, tells her Tom is completely vanquished. Mary runs to Cyril, who is nursing a sprained wrist. He is trying to bind his handkerchief around it. She offers to do it for him, and just as their hands touch their hearts respond. She throws her arms around his neck, while he enfolds her in his arms; then she breaks away and runs for the house, frightened at her impulsiveness. Cyril—well, he just looks as if he were the luckiest and happiest man in all Christendom.

AMONG THE EXHIBITORS.

Los Angeles, Cal.—E. I. Kennedy has leased the property at 312 East Fifth street, where he will erect a new moving picture and vaudeville theater.

Lowell, Mass.—The New Scenic Theater on Paige street was opened on Labor Day.

Port Lavaca, Tex.—Wilson & Best are having erected an iron building on North street to accommodate a moving picture show which will be operated by Mrs. J. W. Thomas. The McKamey Brothers are also having a building on Guadalupe street fitted up for another moving picture theater which will be conducted by Nicholson Brothers.

Tilton, N. H.—The Pastime Theater has been opened by Herbert A. Mann.

Franklinville, N. Y.—The new $8,000 amusement house here has been completed and is doing a fine business.

Fitchburg, Mass.—The Cumings Theater will reopen in a short time and will be devoted to moving pictures and vaudeville.

Harrisburg, Penn.—Major John T. Ensminger will open a moving picture theater at 1205 North Third street.

Providence, R. I.—Extensive changes and improvements are being made at Bullock's Theater on Richmonds street. A new lobby is being built and the interior redecorated.

Peabody, Mass.—The Olympic Theater is now being operated as a moving picture theater.

Lemont, Ill.—Edward Masks and Charles Brown have rented Klein Hall on Stephen street.

Wheeling, W. Va.—Arthur Snodgrass will open his moving picture palace in the P. P. Miller building, on South Fourth street.

Le Mars, Iowa.—G. M. Solon has bought from Van Dalfsen & Fowler the White Theater.

Bellefontaine, Ohio.—Percy Volk has sold the Volk Theater on West Columbus avenue to Frank E. Rutter, who is now in charge. The popular theater has been closed until August 25. The stage will be torn out and rebuilt. The interior will be redecorated, the front will be remodeled and a new picture machine will be installed. The theater re-opened on August 25 under the new name of "The Royal."

Philadelphia, Penn.—The J. D. Allen Company has completed plans for a $10,000 moving picture theater, which D. S. Bader will erect at Forty-ninth and Yocum streets.

Brown, Kan.—Dick Fields and William Campbell have opened a picture show in the Campbell building.

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To Be Released September 21, 1910

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URBAN-ECLIPSE

THE ENTIRE RELEASES FOR THE CURRENT WEEK CAREFULLY DESCRIBED ON ANOTHER PAGE

BULLETINS Issued Regularly Free to our Friends | 52 State Street **George Kleine** Chicago, Illinois | POSTERS Now Made in Four Colors

WATCH FOR IT

AN ARIZONA ROMANCE

To Be Released September 21st

A Western Drama of great interest that will thrill all. Something different from the usual run

NEW YORK 41 West 25th Street **PATHÉ FRÈRES** CHICAGO 35 Randolph St.

Tulaire, Cal.—The Paris Theater Company has leased the new concrete building on South J. street and will operate same as picture and vaudeville house.

Vincennes, Ind.—The Colonial Theater is now showing moving pictures and vaudeville. The admission price is five cents.

Williamsport, Penn.—E. C. Wright has taken the management of the Orpheum Theater and will in the future conduct it as a moving picture and illustrated song theater.

Morristown, N. J.—David Conkling has opened a moving picture and vaudeville show to be known as the Morris Plains Casino. The performance will be given in open air.

Philadelphia, Penn.—Daniel Humphries, formerly manager of the Lyceum, later the Avenue Theater, in the city, has opened a fine new amusement house at Seventy-third street and Woodland avenue. He will run all of the latest and best films.

St. Louis, Mo.—The Otesy Amusement Company applied for a permit to erect a $20,000 one-story moving picture theater at 3131-33 South Grand avenue.

Putman, Conn.—Samuel Morrell has assumed the management of the Bradley Theater.

Duluth, Minn.—Crockett Brown, manager of the Unique Theater is about to start a branch show at Keewatin.

New York City.—A new moving picture theater is being erected at the northwest corner of Amsterdam avenue and Eighty-ninth street.

St. Louis, Mo.—Another fireproof moving picture and vaudeville theater is being erected on the property just east of the Suburban tracks on Eastern avenue, which will have a seating capacity of about 1,650.

Newark, N. J.—A new moving picture theater is being planned to be erected at the corner of Clinton and Jelliff avenues which will cost about $5,000.

Brooklyn, N. Y.—At the northeast corner of Bushwick avenue and Cooper street a new moving picture show is being established for Theresa Hentseel.

Springfield, Mass.—The New Plaza Theater at 12-16 Taylor street opened last week and met with great success, the doors being crowded from the time they opened till they closed.

Bay City, Mich.—Manager Leahy has opened his enlarged moving picture theater and is doing an excellent business.

Harrisburg, Penn.—Peter Setteno will break ground for the erection of a moving picture theater on South Front street.

Harrisburg, Penn.—A new moving picture theater is being erected at No. 1205 North Third street.

Newburyport, Mass.—Manager Thayer of the Orpheum Theater is to open a new picture palace, which will be run under the same style as the others.

New Incorporations.

Houston, Tex.—The Lone Star Amusement Company. Capital $4,900. Directors: E. N. Burns, L. M. Mitchell and W. D. Reynolds.

Chicago, Ill.—Central Boulevard Theater Company. Capital $5,000. Directors: Samuel W. Newman, George S. Steiner and Rebecca Soboroff.

St. Louis, Mo.—Union Eastern Amusement Company. Capital $10,500. Directors: Harry V. Harkins and William F. Harkins.

Chicago, Ill.—The Austin Theater Company. Capital $3,000. Directors: Albert E. Campton, Henry H. Readon and Edward T. Barnard.

Indianapolis, Ind.—The Crystal Amusement Company. Capital $5,000. Directors: C. E. Harmon, Edward Arganbright and Agnes V. Harmon.

Chicago, Ill.—The Starlight Amusement Company. Capital $2,400. Directors: Fred Lowenthal, M. A. Franey and G. W. Kunstman.

Chicago, Ill.—Ortho Film Company. Capital $3,000. Fred W. Hochstetter, T. A. Wondreyka and Arthur Mulberger.

INDEPENDENT FILMS

The following films have been released week of September 5, by the Empire Film Company, 150 East Fourteenth street, cor. Third avenue, New York, N. Y.:

Sept. 5—You Saved My Life (Imp.) 995
Sept. 5—The Little Blind Girl (Eclair).....672
Sept. 5—Lost Chance (Eclair) 412
Sept. 5—Judge Ye Not in Haste (Yankee)....1000
Sept. 6—Western Justice (Bison) 900
Sept. 6—The Girl Next Door (Powers).....500
Sept. 6—The Inconstant (Powers) 500
Sept. 6—Mother (Than.) 975
Sept. 7—Troubles of a Snorer (Atlas).....915
Sept. 7—Caprice of a Dame (Ambrosio).....736
Sept. 7—Fricot Has Lost His Collar Stud (Ambrosio) 236
Sept. 7—His Indian Bride ((Champion).....940
Sept. 7—Moonshiner's Daughter (Nestor).....962
Sept. 8—A Sister's Sacrifice (Imp) 994
Sept. 8—Cowboy's Courtship (Def.) 247
Sept. 8—An Athletic Instructor (Def.) 688
Sept. 8—The Minister's Speech (Film d'Art) 406
Sept. 8—Conscience of a Child (Film d'Art) 482
Sept. 9—Doctor's Carriage (Than.) 1000
Sept. 9—True Indian Brave (Bison) 1000
Sept. 10—For the Sake of a Girl (Powers).....975
Sept. 10—Robinson Crusoe (Great Northern).....
Sept. 10—A Thief Well Received (Itala).....500
Sept. 10—Mr. Coward (Itala) 500

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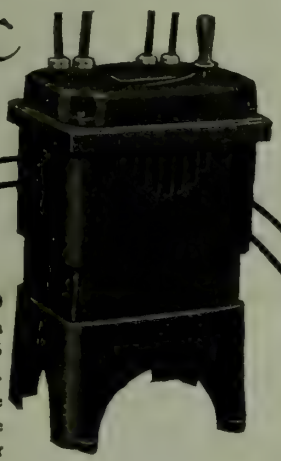
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BIOGRAPH.

Aug. 15—The Usurer (Dr.).....994
Aug. 18—When We Were in Our 'Teens.....475
Aug. 18—An Old Story With a New Ending....512
Aug. 22—The Sorrows of the Unfaithful (Dr.) 994
Aug. 25—Wilful Peggy (Dr.) 997
Aug. 29—The Modern Prodigal (Dr.).....992
Sept. 1—The Affair of an Egg (Dr.).....295
Sept. 1—Muggsy Becomes a Hero (Dr.).....693
Sept. 5—A Summer Idyl (Dr.) 99
Sept. 8—Little Angels of Luck (Dr.).....998
Sept. 12—A Mohawk's Way (Dr.).....991
Sept. 15—In Life's Cycle (Dr.).....997
Sept. 19—A Summer Tragedy (Dr.).....987
Sept. 22—The Oath and the Man (Dr.).....997

EDISON CO.

Aug. 30—From Tyranny to Liberty (Dr.) 975
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Sept. 13—The Great Secret (Com.).....990
Sept. 16—Bumptious as a Fireman (Com.).....
Sept. 16—From the Arctics to the Tropics (Scenic) .....
Sept. 20—An Unselfish Love (Dr.).....1000
Sept. 23—A Jar of Cranberry Sauce (Com.).....
Sept. 23—Almost a Hero.....980

ESSANAY FILM CO.

Sept. 10—An Indian Girl's Awakening (Dr.)....854
Sept. 14—Whist (Com.) 545
Sept. 14—He Met the Champion (Com.).....455
Sept. 17—Hank and Lank—Joy Riding (Com.).233
Sept. 17—The Pony Express Rider (Dr.).....750
Sept. 21—A Close Shave (Com.).....553
Sept. 21—A Flirty Affliction (Com.).....416
Sept. 24—The Tout's Remembrance (Dr.).....1000
Sept. 28—Hank and Lank—They Dude Up Some (Com.) 307
Sept. 28—Curing a Masher (Com.).....660

KALEM CO.

Aug. 10—The Borrowed Baby (Com.).....905
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Aug. 17—The Perversity of Fate (Dr.).....970
Aug. 19—True to His Trust (Dr.).....822
Aug. 19—Running Fire (Com.).....175
Aug. 24—The Romany Wife (Dr.) 980
Aug. 26—The Canadian Moonshiners (Dr.) 975
Aug. 31—A Game with Fame (Dr.).....975
Sept. 2—White Man's Money (Dr.).....980
Sept. 7—Mama's Birthday Present (Com.).....935
Sept. 9—The Cow Puncher's Sweetheart (Dr.).972
Sept. 14—The Little Mother (Dr.).....960
Sept. 16—A Leap for Life (Dr.).....985
Sept. 21—The Japanese Spy (Dr.).....975
Sept. 23—The Conspiracy of Pontiac (Dr.).....975

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Sept. 22—Love's Old, Sweet Song (Dr.).....990

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G. Kleine.

Aug. 30—Ancient Castles of Austria (Sc.).....299
Sept. 8—Unrequited Love (Dr.).....584
Sept. 8—Calino Takes New Lodgings (Com.)...427
Sept. 6—The Way of the Transgressor Is Hard (Dr.) 952
Sept. 10—Robert, the Devil 998
Sept. 13—An Easy Winner 463
Sept. 13—A Powerful Voice (Com.).....486
Sept. 17—Poems in Pictures 391
Sept. 17—A Dummy in Disguise (Com.).....581
Sept. 20—Tactics of Cupid (Dr.) 896
Sept. 20—Sunset (Scenic) 102
Sept. 24—The Reserved Shot (Dr.).....741
Sept. 24—The Times Art Out of Joint (Com.)..252
Sept. 27—The Sunken Submarine (Dr.).....646
Sept. 27—Too Much Water (Com.).....351

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Aug. 17—The Rival Serenaders (Com.).....575
Aug. 17—Paris, Viewed from the Eiffel Tower (Scenic) 575
Aug. 24—Shipbuilding of Toulson, France (Educ.) 296
Aug. 24—Escape of the Royalists (Dr.) 670
Aug. 31—Buying a Beard (Com.).....495
Aug. 31—A Cruise in the Mediterranean (Sc.)..420
Sept. 7—Ingratitude (Dr.) 749
Sept. 7—Military Kite Flying at Rheims (Sc.)..256
Sept. 14—The Artisan (Dr.) 457
Sept. 14—The Tramps (Com.) 525
Sept. 21—A Corsican Vendetta (Dr.).....699
Sept. 21—Scenes in the Celestial Empire (Sc.)..269

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Sept. 1—Won in the Fifth 950
Sept. 8—Baseball, That's All (Com.).....950
Sept. 15—In the Mission Shadows (Dr.).....950
Sept. 22—The Salt on the Bird's Tail 950

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Sept. 9—Lucy at Boarding School (Com.).....528
Sept. 9—The Belgian Army (Ed.) 472
Sept. 10—The Appeal of the Prairie (Dr.).....990
Sept. 12—A Good Glue (Com.).....449
Sept. 12—Hunting the Panther (Scenic).....439
Sept. 14—The Two Sisters (Dr.).....975
Sept. 16—Unconscious Heroism (Dr.).....951
Sept. 17—The Vagaries of Love (Com.).....950
Sept. 19—The False Friend (Dr.).....558
Sept. 19—Trip to the Isle of Jersey (Scenic)....397
Sept. 21—An Arizona Romance (Dr.).....990
Sept. 23—Max in a Dilemma (Com.).....446
Sept. 23—The Mexican Tumblers.....476
Sept. 24—A Simple Mistake (Com.).....950

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Sept. 19—Bertie's Elopement (Dr.).....
Sept. 19—Big Medicine (Com.).....
Sept. 22—The Sergeant (Dr.).....1000
Sept. 25—The Old Swimming Hole.....1000
Sept. 29—A Kentucky Pioneer (Dr.).....1000

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Aug. 30—Jean and the Calico Doll (Dr.).....970
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Sept. 17—A Lunatic at Large (Com.).....997
Sept. 20—Jean, the Match-Maker (Com.).....1000
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Biograph—A Summer Tragedy (Dr.).....987
Lubin—Zeb, Zeke and the Widow (Com.).....990
Pathe—The False Friend (Dr.).....558
Pathe—Trip to the Isle of Jersey (Scenic).....397
Selig—Bertie's Elopement (Dr.).....
Selig—Big Medicine (Com.).....

Tuesday, September 20.

Edison—An Unselfish Love (Dr.).....
Gaumont—Tactics of Cupid (Dr.).....896
Gaumont—Sunset (Scenic).....102
Vitagraph—Jean, the Match-Maker (Com.).....1000

Wednesday, September 21.

Essanay—A Close Shave (Com.).....553
Essanay—A Flirty Affliction (Com.).....416
Kalem—The Japanese Spy (Dr.).....975
Pathe—An Arizona Romance (Dr.).....990
Urban—A Corsican Vendetta (Dr.).....699
Urban—Scenes in the Celestial Empire (Sc.)....269

Thursday, September 22.

Biograph—The Oath and the Man (Dr.).....997
Lubin—Love's Old, Sweet Song (Dr.).....990
Melies—The Salt on the Bird's Tail.....950
Selig—The Sergeant (Dr.).....1000

Friday, September 23.

Edison—A Jar of Cranberry Sauce (Com.).....
Edison—Almost a Hero (Com.).....980
Pathe—Max in a Dilemma (Com.).....446
Pathe—The Mexican Tumblers.....476
Kalem—The Conspiracy of Pontiac (Dr.).....975
Vitagraph—A Modern Knight Errant (Dr.).....967

Saturday, September 24.

Essanay—The Tout's Remembrance (Dr.).....1000
Gaumont—The Reserved Shot (Dr.).....741
Gaumont—The Times Are Out of Joint (Com.)..252
Pathe—A Simple Mistake (Com.).....950
Vitagraph—Renunciation (Dr.).....999

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Independent Film Stories.

IMP

PRESSED ROSES.—Roses and trousers have little in common and pressed roses presage something wrong in the scheme of things. When roses are pressed instead of a pair of trousers, chaos and confusion should be the result, and is the result, until in the end the mystery is unravelled and doubt, vanquished, vanishes. A young man pawns his time-piece in order to obtain money with which to procure flowers and ticket for the theater for his girl. He sends for a messenger to deliver the flowers with a note, at the same time sending his trousers to be pressed. The messenger boy confuses both boxes, and as a result, chaos ensues. The young man, after patiently waiting for the return of his unreturning trousers, decides to go in search of them. Arriving at the tailor shop, he finds the tailor pressing the roses, and when the shock is over and he feels better, he realizes the mistake. Immediately he rushes to his lady friend's home, and finds her with his trousers in her hands, reading the note intended to accompany the roses, "Wear These To-night." Long and hard he attempts to straighten out the unfortunate coil of blunder and mishap, but the girl is obdurate and will not listen to his explanation or heed his entreaties. At last, despairing of the task, he is leaving the house when the girl's sister calls him back, and he enters the house and discovers the girl pressing the misdirected mischief-causing trousers. Then, of course, they kiss and make up.

ANNIE.—A son's choice of a wife is not always his parents' choice, and if the son be determined, the results are generally unpleasant—unpleasant for all concerned. A young military student, just graduated, returns home and meets a little country girl with whom he falls in love. There are objections on both sides of the families, and the path is very rough. He is suddenly called away for duty in the Philippine Islands, and decides in spite of the double opposition to marry her before he leaves. Her brother follows them to the court house and destroys the marriage record. With no record of her marriage to their son, after his departure, his parents disown the young wife. One year later, destitute and desperate, she leaves the baby on its grandmother's steps, where it is found and reared. Then word is received of the son's death. Two years speed by and the mother comes back to claim the child. She is taken in by her mother-in-law, and into their midst suddenly walks the soldier-son, and refutes with his presence the story of his death. After the reunion has been fittingly celebrated, a justice of peace enters and shows the reverse side of the marriage license on a blotter, which settles all disputes and doubt.

LUX FILMS.

ONLY A BUNCH OF FLOWERS.—His watched for opportunity has come, Jack who has followed her, notices the admiring glance at a small bunch of flowers, in the hands of a flower seller. Quickly Jack buys the bunch and presents them, a chat follows, the friendship ripens, and we next see them in their home, where a little one has come to share their happiness, but, alas, the mother's health is failing her, poor Jack spends his all in an endeavor to keep, but all in vain, and she is at last taken to the hospital, whilst their child is placed in a temporary home.

Trouble follows trouble. Jack has to leave the home where such happiness has reigned, and on arriving to pay his usual visit to the hospital, he learns that his wife has died. In despair he sits on a bench on the roadside. A flower seller also sits down. Jack wishes to buy a posey but, alas, his pockets are empty. The temptation to steal a bunch comes but a young lady passing buys a bunch which Jack pleads for.

With joy he goes for his little Dot and together they go to the grave where he hands the child the little posey which she puts on her mother's last resting place.

THAT TYPIST AGAIN.—Mr. Johnson starts for the office leaving his better half in anything but a pleasant mood, and is refreshed to have a pleasant word with the typist who certainly appears to be more amiable than Mrs. Johnson just now.

That lady has made up her mind to pay hubbie a surprised visit "On Mischief Bent." She is announced. Poor Mr. Johnson has never dared to mention the need of a typist and to avoid a scene she is sent to a different room, but a pair of lady's gloves catch Mrs. Johnson's gaze and an altercation commences. Clerks and typist set to work to play a joke on the lady, disguising himself as a girl, one of the clerks takes the place of the typewriter, in rushes Mrs. Johnson to find that there is no cause for jealousy with such a countenance as that typist possesses.

ECLAIR.

JULIE COLONNA.—At the time in which the Orsini were holding the Gottaferrata Fortress, Prince Filippo of that powerful house fell in love with Julie the beautiful sister of Prince Colonna.

The confident Filippo makes demand for the hand of Julie, but being disdainfully refused, he swears to take revenge upon her house. He therefore plans a raid upon the Castle of Colonna, and in the midst of the confusion which ensues Filippo carries off the struggling Julie to his own fortress. There he pleads with her to return his affection, but she angrily and persistently resists him, until at last he becomes desperate, and casts her into a dungeon of the Gottaferrata Castle, where he vows she shall remain until she has overcome her obstinacy and is ready to yield to his wishes.

In the meantime, however, Prince Colonna is roused to a spirit of terrible revenge; he hastily summons his followers, and makes a terrific dash toward the Castle of Filippo—storms the fortress—gains entrance, and in his intense rage seeks out Filippo Orsini, whom he comes upon in the very cloisters of the fortified abbey. A hand-to-hand fight ensues, and for a few moments the lives of both men hang in the balance. The Pope's Legate endeavors to stop the combat, but Colonna hastily orders some of his men who have come up, to seize and bind the man. The terrific conflict continues, till at last Filippo lies dead. Colonna, triumphant, sets free his sister Julie, and departs, carrying with him his prisoner, the Pope's Legate. Thus ends the tragic story of this lover of Julie Colonna.

TONTOLINI AS A BALLET DANCER.—Our humorous friend, Tontolini, again makes his appearance before our pleased eyes; this time, he secures a position as a menial in the house of one of the famous ballet dancers.

He is ordered to tidy up the room of his mistress, while she takes her afternoon airing. In the performance of his duties, Tontolini comes across the professional attire of his mistress, and after some hesitation and embarrassments, succeeds in arraying himself in the costume of the ballet.

Poor Tontolini, indeed he seems to be related in some manner to our well-known friend "Happy Hooligan" the very mode and style of manufacture of his newly acquired apparel, proves to be his undoing, to the endless enjoyment of all the spectators, and serious discomfort to poor Tontolini, and others "In his train!"

YANKEE

THE YANKEE GIRL'S REWARD.—What a price pride has paid in this world of ours. Had only young Mrs. Druce frankly told her husband, the only part of her family history with which he was not familiar, there would have been no family skeleton to rattle its bones in their household.

Her only brother had been a wayward and dissolute boy, and as a man committed a crime for which he was sentenced to prison under an assumed name. Being one of several convicts to successfully escape from prison, he obtained shelter in the home of a poor hardworking brother and sister, gaining their sympathy in the guise of a workingman who had been injured by a fall and temporarily unable to labor.

According to the demands of her convict brother for funds necessary to his flight from the country—this weak sister took to him her pearl necklace—a recent present from her husband. All might have been well, had her husband been less proud of the personal appearance of his handsome young wife, for when he requested, the insisted, that she wear the necklace at a function they were to attend, the aid of the police was solicited to unravel the supposed theft.

The convict did not want pearls—he needed money and not being well enough to attend to the matter, his young benefactor gladly conveyed a note and an innocent little package to a friend of the sick workingman.

Now the police happened to have the addresses of all the connoisseurs of pearls, who were not out of town, and one of the first visits they paid was to the saloon in which our convict's pal made his headquarters. They arrived in time to get the pearls but they were still in the pocket of the convict's messenger.

Silly little wife—your husband loves you—he didn't marry your family, he married you, why don't you make a clean breast of it? But no—she must revisit her brother and demand back her necklace—perhaps she thought he would loan it to her for just a day or two. That is how she happened to be in the room with her brother when the police brought back the messenger to identify the poor sick workingman, who had sent him on an errand—that's why she left the room so unceremoniously with her convict brother by way of the ladder to the roof—and that was the cause of her descending to the street by means of the fire-escape, and that's how she arrived home and kept her terrible secret from her husband.

For when the boy could not produce the poor sick man—the police had the thief who stole Mrs. Druce's pearl necklace. Nor did his little sister's story enlist any consideration until later on. This poor, little sister was a different kind of a sister—her wits had not been dulled by sitting on a family skeleton—but had been sharpened by fighting the wolf of hunger from the door, so she took a hasty trip to the roof and not fancying the view, sought the street via the fire escape, and being interested in the poor, injured workingman, found the one she wanted and when he was comfortably settled in one of his haunts she lost no time in making a call on the nearby police station.

There she found a man in blue, they are not all alike—this one had some gray matter under his hair—that's why he wore some gold braid on his coat and that's why he had captain on his cap and that's why they call him chief to-day.

He listened to the little sister's story—he took several officers with him, and he captured an escaped convict for whom the State had offered $1,000 reward—dead or alive.

You know who deserved the reward and, of course, she got it, but best of all, she and brother gained a friend—for brother is now private secretary to the chief.

Young Mrs. Druce?—why she buried her family skeleton. The convict had no reason to tell who he was.

CHAMPION.

A WESTERN GIRL'S SACRIFICE.—Bad companions! Alas! They are the ruin of many a fine fellow and incidentally they are the ruin of John Stanley.

John is the only son of Sheriff Stanley, and he is worshipped by his old Dad, his doting mother, and is the especial favorite of his sister Bess.

It is with many misgivings and those peculiar little tightenings of the heart strings that always sound the alarm, when those we love are in danger, that Bess and her mother notice the hard looking cowboys who call at the ranch at most unusual hours. Whispered conversations, nervous starts on the young fellow's part, his hasty endeavors to stop his companions and turn the trend of conversation on the approach of any of the family, all these serve to cause deep distress to both mother and sister. Only the father is oblivious to it all. His faith and trust in his only son does not permit him to question his son's actions for even a moment.

Bess's sweetheart, Martin Winston, mentioned on several occasions that John is not keeping in the straight road as he has already noticed it. The truth is, that the boy has fallen among horse thieves and led on by them has already been guilty of stealing many horses.

He has a violent quarrel over stolen horses with one of them, and worsting his opponent, that wretch, in revenge, hurries to the sheriff's home. Finding only Bess in the house he tells her that her brother is a horse-thief.

Her father and the posse are at that moment scouring the vicinity for the daring horse thieves. It takes the girl but a moment to decide that no matter what the cost may be, she must save her brother in the attempt to preserve the honor of the family.

Getting into a suit of her brother's clothes she hurries with her informant to where her brother is in hiding. She implores him to save himself by following a circuitous route to join the posse. The boy is terror stricken and jumping on his sister's horse escapes just as the father and the cowboys dash upon the rendezvous.

A bitter fight ensues between the cowboys and the horse thieves and in the melee Bess has been struck down and mortally wounded. Whose bullet struck her none can tell. Whether horse thief or cowboy none knew until her father sees her lying face downward, turns her over in order to discover who it is. With a cry of horror he seizes her in his arms, and with her dying breath she tells him why she was there, and implores him to bury her as his son, and to never divulge the truth, for the sake of the family's honor.

The broken-hearted father promises and telling the boys that his son had fallen by a horse thief's bullet, he carries the child home and buries her as his son.

He had another duty to perform. Drawing the blinds of his ranch so that light could no more enter, he keeps his cowardly and renegade son confined to a room. To those who call, and to Bess's sweetheart, the mother tells that grief for her brother's death had driven Bess insane.

Thus is unfolded a tale of a stanch attitude toward family honor at the same time bearing with it a mortal sacrifice. Thus do Western folk as well as Easterners, for that matter, too, hold life secondary to honor.

DEFENDER

THE CATTLE THIEF'S REVENGE.—This thrilling Western drama depicts the life of a cattle thief on the southwest border, Arizona Joe.

The picture opens with a scene showing Arizona Joe bidding his sweetheart Rosita good-bye, preparatory to leaving his hiding place in the mountains, on another cattle stealing expedition. We next see Arizona Joe driving some cattle he has stolen from the X. Y. Ranch across the lake.

The foreman of X. Y. Ranch, catching Joe in the act, fires upon him from the opposite shore. A pistol battle follows in which the foreman of the ranch falls wounded. Joe escapes. Colonel Dodge at the army post is notified of the shooting and immediately issues an order to Lieut. Wainwright to capture Arizona Joe dead or alive. Lieut Wainwright and a squad start in pursuit.

Rosita, Joe's sweetheart, after bidding him good-bye, sits down to mend a coat for him, and discovers a photo in the inside pocket, but not knowing that the picture is that of Joe's sister, swears revenge.

Lieut. Wainwright, searching for Joe, meets Rosita carrying a jug of water, and attracted by her beauty, he insists upon carrying the jug for

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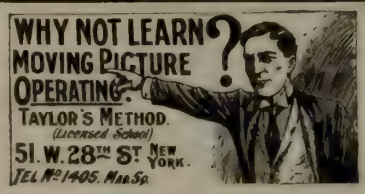
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her. She permits him to carry it part of the way and then refuses to let him go further. He asks to meet her the next day, to which she consents.

Joe unexpectedly returns and spying Rosita with the Lieutenant leaves the scene with a troubled mind. He waits until Rosita has entered the house before him, and then he goes in. They are both anxious for vengeance. Very few words are spoken. Rosita leaves on horseback to inform Lieut. Wainwright of Joe's return.

Joe sees her leaving, suspects the purpose and sends a Spaniard on horseback through a short cut with a note to Wainwright, stating that Joe had left dressed in Rosita's clothes to escape through pass. The note is signed Rosita. Wainwright gets the note, lays in wait, and when Rosita appears on horseback, he shoots, only to discover his mistake, too late.

NESTOR

STRAYED FROM THE RANGE.—At last the hopes of Col. Anderson and Major Carlisle, to unite their fortunes, seemed to be realized.

Dick, the colonel's son, was still heart whole and fancy free; while the major's daughter, Leona, had just finished school.

Accordingly, the major despatched a letter to his friend stating that he and Leona would start for the colonel's ranch without delay.

The major was in high spirits, and his daughter delighted at the prospect of a western trip; but after reaching the little hotel, where the blunt old gentleman enlightened her upon the object of their visit, her delight turned to indignation.

The major threatened, pleaded and stormed—all to no avail—Leona stubbornly refused to consider her father's choice, and determined to even avoid meeting him if possible.

At the Anderson Ranch things had not gone much better; Dick declared he was quite capable of selecting his own wife; then, shouldering his rifle, he had stalked majestically away.

But ere long a heavy shower compelled him to seek shelter in a deserted shack, where, to his amusement, he soon beheld a bedraggled, woe-begone young lady paddling through the rain.

Being reassured by his appearance and lured by the promise of a fire in the tumbled down stove, Leona gladly accepted his hospitality, and, before the rain ceased, they had become fast friends.

The major met the young people at the hotel, and, as was his wont, without waiting for an explanation, at once ordered Dick from the place.

From then on, stolen meetings became the order of the day—both son and daughter determined to outwit their stern parents, and it was not until the colonel and the major were almost beside themselves with rage that they accidentally stumbled upon the young lovers, and, when the truth was borne in upon them, they fell into each other's arms for joy—then stole quietly away to drink a toast to the little god of chance.

NEW YORK MOTION PICTURE CO.

BISON.

FOR THE LOVE OF REDWING.—Many of the early Indian massacres were due to the fact that the whites failed to penetrate the stoical mask behind which the red man hid, and unconsciously trampled upon customs held sacred by the savage, or failed to understand that the red man's heart was susceptible to the god of love. Blue Feather's sweetheart was the daughter of a chief, and the twain no doubt were as happy in their love as youths and maidens of the white race. An emigrant party in prairie schooners comes upon the scene, leading a handsome pony which excites the admiration of the chief, and failing to trade various articles for the animal he gives his daughter in exchange. The train moves on and is seen camping for the night. The lover returning is informed of what has occurred and is plunged in despair. The girl is then seen escaping from the settlers, hotly pursued. Perceiving that capture is unavoidable, she stabs herself, falls into a gully, and is passed by the whites. The next day Blue Feather and his dog are in the woods and the canine discovers the dead girl. The scene is intensely dramatic and pathetic as he sorrows over his sweetheart, and at the obsequies he exhorts his followers to vengeance. An attack on the whites follows in which they are exterminated, and the trophies of war are laid upon the grave of the Indian girl.

A CATTLE RUSTLER'S DAUGHTER.—The plucky girl not only saves the life of her father, but wins a handsome cowboy for a husband. Bob is smitten with the charms of this dashing western girl, and takes advantage of the opportunity Fate presents to gain her affection. Excellent scenes are shown of grazing herds, the cowboys at work and play, the rustling of a bunch of cattle and the pursuit by the cowboys. After a running fight in which the rustler is wounded he takes refuge in his cabin, where he is captured. Stoically he goes to meet his fate, and is about to be swung into eternity when the girl gallops up and with a well-directed shot severs the rope. Holding the astonished cowboys at bay with her revolver she covers the retreat of her father, who mounts his horse and is soon lost to sight. The crisis passed the girl faints and is caught by Bob as she falls. Their hearts touched by her devotion to her wayward father, the cowboys permit him to escape.

AMBROSIO.

THE LAST FRIEND.—This is a pathetic subject, showing the devotion of a dumb animal for its mistress. A young girl is living in the country in an endeavor to regain her fast failing health, and makes a pet of a little lamb. The two become inseparable, and one day when the girl falls in a swoon the intelligent animal runs home and by its frantic actions attracts attention and leads assistance to its mistress. The condition of the girl getting worse, she goes back to town, and to her amazement discovers her faithful pet has run along behind the carriage all the way. The girl finally passes away, and as she breathes her last in an arm chair her four-footed companion is seen with its head in her lap looking up with almost human comprehension.

MOLLY AT THE REGIMENT.—Bob Trelawny, a private in the 16th Lancers, is confined to the barracks for a breach of discipline. He longs for his sweetheart, and writes her a note with instructions to call and enter by a back door. She complies, and the lovers are interrupted by the arrival of the captain. Bob quickly disguises the girl as a soldier and she is called out to drill with the regiment, and her awkwardness creates much mirth. The captain finally discovers her sex, and again restored to petticoats she presents such an attractive appearance that his anger is smothered, and he sends Bob to the guardhouse while he makes love to the coquettish girl.

GREAT NORTHERN.

JEKYLL AND HYDE.—Jekyll is a rich young man, fond of the study of occult science. In the course of his studies in his laboratory, he discovers a medicine that has the power of completely changing both the mental, moral and physical makeup of a man. He experiments with this medicine and discovers that he at once becomes another personality, Hyde. In his new form he is hideous physically and debased morally. He also discovers an antidote to the medicine that brings about these changes.

While in the Hyde form he commits all manner of horrible outrages so that the whole city of London rings with the news thereof. Dr. Jekyll, while in his natural form, that of a cultured, charming young man, is horror-stricken by the brutalities which he commits in the other form. Ere long the medicine at last begins to have an extraordinary effect, the changes taking place without the volition of Jekyll. In order to protect himself from being seen by any one in his beastial form, he locks himself in his room, when he feels the change about to take place, and with the aid of an old servant sends for the antidote to bring him back to his original form. He is engaged to a charming young lady, Maud, who is terribly grieved at his extraordinary conduct in the way of disappearance. Whilst in the form of Jekyll, he goes to his solicitor and makes arrangements that Hyde shall be his heir. So soon as the transformation again takes place he presents himself in his Hyde form to his solicitor. He is guilty of terrible outrages, becomes a fugitive from justice after which he is caught and attempts to make peace by the giving of a large check. Unfortunately the signature is not that of Hyde but of Jekyll. Whilst in his Jekyll form his fiancee and friends are horrified by seeing him change before their eyes into the murderer Hyde.

The last scene shows Dr. Jekyll struggling with nightmare in his chair and awakening in the presence of Maud, thank God it was all a dream.

THANHOUSER COMPANY.

THE CONVICT.—The convict is discovered stealing along a country road, glancing about for signs of danger. His stripes are discernible on that portion of his breast and on that portion of his trousers' leg not covered by the long coat he wears—which cannot conceal the stripes that tell all; hence his keen watch for passersby. Still, he does not spy a nearby farmer until too late; the cry "prisoner loose" is raised and a dozen rustics make after the unfortunate.

Convict meets accomplice who is waiting with carriage; jumps into carriage and pair drive off. Baffled pursuers come up, sight a wagon, all pile in and resume pursuit. Convict jumps from carriage and drops behind boulder, accomplice driving straight on with the wagon hot after him; when the wagon has passed him by, convict comes from behind boulder, crosses road and disappears on other side—but he has been seen crossing the road by a small girl who kept out of sight until the convict had disappeared, but who now rushes off to tell of her discovery.

Put back on the trail by the little girl, pursuers follow their quarry to the waterside, where a second accomplice awaits the convict with a rowboat, into which he jumps and pulls for other side. Another rowboat sets out in pursuit. One of the pursuers telephones constables on other side of water to catch convict when he tries to land.

Race of the rowboats. Nearing shore the convict finds himself hemmed in—pursuers on water and constables on land. Luckily for him, pursuers in their efforts to grab his boat overturn their own; he gets to shore, where accomplice is caught though he himself escapes. Constable and pursuers chase him to town-road where third accomplice awaits with auto; they speed off. An automobilist who happens along allows pursuers to use his auto to chase convict's, and all enter except constable who rushes off to phone town police of convict's coming. Receiving the message, chief of police leaves with coppers for town end of road, across which they stretch rope and await convict's auto.

As the convict dashes down Main street new pursuers spring up at every step. Yet when he reaches the Opry House he calmly walks to the entrance and, facing his pursuers, takes a dignified stand beside the billboard on which is printed:

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STUNG!

Or the Convicts Escape—A Roaring Comedy Now Showing.

A HUSBAND'S JEALOUS WIFE.—John Boden, a young business man, has a very jealous wife. If he pays the slightest attention to any other woman, it arouses her anger. Boden, while not at all gay, is gallant, and finds that his life is rapidly becoming a burden. He is particularly upset when his wife discharges his pretty stenographer, and hires a woman who is principally remarkable for her homeliness.

On several occasions, Boden proves that he is of the stuff of which heroes are made, but each time his jealous wife spoils things for him. Much to his surprise he discovers that the homely Susie is his friend, and believes that he is ilitreated. Finally Boden decides that life at home is impossible, and he elopes with Susie, much to the horror and surprise of Mrs. Boden, who had regarded Susie as her natural ally.

NOT GUILTY.—Joinville, a rogue, commits a robbery. Fearing capture he decides to part with the stolen valuables, knowing that they will incriminate him if found on his person. Moreover, he decides to place them in someone else's possession, thus turning all suspicion from him.

He selects a young clerk, Harry Martin, as his victim, and slips the valuables into the youth's pockets. The police find the stuff there. Harry is brought to trial.

He is convicted and sentenced. Committed to prison to serve his time, he leaves behind him two persons who are full of faith in him and who know he is not guilty of the crime of which he is charged—his blind mother and his pretty sweetheart.

Convinced that all chance for a correction of the gigantic error of which he is victim, has fled, he determines to take matters into his own hands and force his way to the stricken home.

While breaking stone outside the prison walls, he spys a passing hay wagon and feels his chance has come. Eluding the guard, he gains the wagon and crawls into the hay. He reaches his failing mother in time to buoy her up with a white lie—he has been "freed." His sweetheart keeps up the imposture until the truth is made clear by—the arrival of the police. They surround the house but the boy hazards a thrilling clothesline ride to an opposite roof and safety. In the meantime, the rogue Joinville's conscience asserts itself. Long dormant, it now cries out to him and will not down. He obeys its call and—surrenders himself to the law. His confession makes clear he who is "Not Guilty," and the boy is restored to mother and sweetheart for all earthly time.

CAPITOL FILM CO.

ROUND TRIP $5.98.—It was a balmy day in June; things were progressing very nicely at the farm, and as Hiram Scraggs sat down to a comfortable smoke, and incidentally to read the weekly Bugle, he suddenly came to the conclusion that the farm didn't need him for the present and that he believed he needed a change; and, with this thought uppermost in his mind, what should stare at him from the front page of the Bugle but the following notice:

"Round Trip $5.98.

WASHINGTON AND RETURN.

Last Train Leaves Bingville 5.15."

"By gum! and it's 4.30 now; well, guess with Mandy's help I can make it," and soliloquizing thus, he calls his faithful spouse, and in the very limited time, they prepare for his trip to the Capital. He even takes a pig to give to the President to raise, and makes off gleefully.

His trip and funny happenings in the Capital are most amusing; he takes a sight-seeing trip in the rubber-neck car and gets into serious difficulty; he wades through the flowers in the gardens at the Agriculture grounds, only to be waylaid by one of the sturdy officers of the law doing duty near-by; he fishes in the White House fountain, and is again held in the grasp of the law; he sees the Capitol from start to finish, he never misses one object that appeals to sightseers, and at every turn he commits unconsciously some misdemeanor that lays him open to an accounting before a blue-coated policeman, and finally, with all his money gone, he decides that there is no place like home, and goes back to Bingville, to Mandy and the farm, only to dream of his eventful trip and to be rudely awakened unceremoniously by his somewhat alarmed spouse—and Hiram opening his eyes, draws a sigh of relief, when he finds out that it's Mandy, and not one of those "perticilar fellers" that patrol Washington's streets.

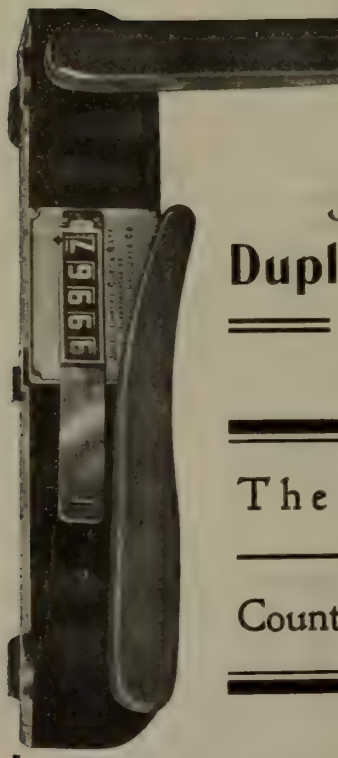
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The Cattle Thief's Revenge

Released Thursday, Sept. 22d

is a case of a double misunderstanding to which is due the death of the fair Rosita, and because of which Lieut. Wainwright forfeits his prisoner and loses his sweetheart.

TYPE IS TOO COLD to convey even partially the warm interest this story will lend. Gee! Its too bad type can't whistle.

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ECLAIR FILM COMPANY.

Sept. 5—The Lost Chance 400
Sept. 5—The Little Blind Girl.....625
Sept. 15—Between Duty and Honor (Dr.).....820
Sept. 16—The Sacking of Rome 800
Sept. 19—The Blind Man's Dog.....560
Sept. 19—The Falls of the Rhine (Scenic).....440
Sept. 23—Julie Colonna (Dr.).....760
Sept. 23—Tontolini as a Ballet Dancer (Com.)..236

GREAT NORTHERN FILM COMPANY.

Aug. 27—A Society Sinner (Dr.).....
Aug. 27—Fabian's Hollow Tooth (Com.).....
Sept. 3—The Little Drummer Boy (Dr.).....
Sept. 3—Fabian Hunting Rats (Com.).....
Sept. 10—Robinson Crusoe (Dr.) .....
Sept. 17—Fabian Out for a Picnic (Com.).....
Sept. 17—Danish Dragoons (Scenic).....
Sept. 24—Dr. Jekyll and Mr. Hyde (Dr.).....

"IMP."

Aug. 29—The Widow (Com.) .....app. 1000
Sept. 1—The Right Girl (Dr.) .....app. 1000
Sept. 5—You Saved My Life (Com.).....
Sept. 8—A Sister's Sacrifice (Dr.).....
Sept. 12—The Two Daughters (Dr.) 995
Sept. 15—Dixie (Dr.) .....
Sept. 19—The New Butler (Dr.).....
Sept. 22—Debt (Dr.) .....
Sept. 26—Pressed Roses (Dr.).....
Sept. 29—Annie (Dr.) .....

LUX FILMS.

Sept. 8—Ma-in-Law as a Statue (Com.).....439
Sept. 8—The Bobby's Dream (Com.).....383
Sept. 15—Aunt Tabitha's Monkey (Com.).....350
Sept. 15—A Selfish Man's Lesson (Dr.).....603
Sept. 22—Only a Bunch of Flowers (Dr.).....596
Sept. 22—That Typist Again (Com.).....380

NESTOR FILM COMPANY.

July 27—A True Pal (Dr.) 999
Aug. 3—Sons of the West (Dr.).....975
Aug. 10—Hearts of Gold (Dr.).....990
Aug. 17—Why Dad Was Held Up (Com.).....
Aug. 24—In the Black Hills (Dr.) 960
Aug. 31—The Blazed Trail (Dr.).....989
Sept. 7—The Moonshiner's Daughter (Dr.).....960
Sept. 14—The Law and the Man (Dr.).....956
Sept. 21—Strayed from the Range (Dr.).....963

NEW YORK MOTION PICTURE CO.
("Bison.")

Aug. 26—Kit Carson 990
Aug. 30—Dan, the Arizona Scout (Dr.).....992
Sept. 2—The Night Rustlers (Dr.).....1000
Sept. 6—Western Justice (Dr.).....900
Sept. 9—A True Indian Brave (Dr.).....988
Sept. 13—Cowboy's Matrimonial Tangle.....995
Sept. 16—For a Western Girl.....915
Sept. 20—For the Love of Red Wing.....957
Sept. 23—A Cattle Rustler's Daughter.....1000

ITALA.
(By N. Y. M. P. Co.)

Aug. 13—Papa's Cane 300
Aug. 20—Agnes Visconti 1000
Aug. 27—Foolshead in the Lion's Cage.....622
Aug. 27—An Enemy of the Dust.....382
Sept. 3—The Nestal 1000
Sept. 10—A Thief Well Received (Com.).....578
Sept. 10—Mr. Coward (Com.).....345
Sept. 17—The Falconer 818
Sept. 24—Foolshead as a Policeman.....500
Sept. 24—The Bad Luck of an Old Rake.....500

AMBROSIO.
(By N. Y. M. P. Co.)

Aug. 24—Fricot's Itching Powder 382
Aug. 31—The Fisherman's Crime (Dr.).....668
Aug. 31—Tweedle Dum's Forged Bank Note....297
Sept. 7—The Caprice of a Dame (Com.).....
Sept. 7—Fricot Has Lost His Collar Stud (Com)
Sept. 14—The Iron Foundry.....900
Sept. 21—The Last Friend.....500
Sept. 21—Molly at the Regiment—Her Adventures 500

POWERS PICTURE PLAYS.

Aug. 30—The Burlesque Queen (Com.).....
Aug. 30—The Horse Shoer's Girl (Com. dr.)...
Sept. 3—The Matinee Idol (Dr.).....
Sept. 6—The Girl Next Door (Dr.).....
Sept. 6—The Inconstant (Com.) .....
Sept. 10—For the Girl's Sake (Dr.).....
Sept. 13—The Tell-Tale Perfume .....
Sept. 13—A Day of Pleasure (Com.).....
Sept. 17—The Pugilist's Child (Dr.).....
Sept. 20—A Husband's Sacrifice (Dr.).....
Sept. 20—Aunt Hannah (Com.).....
Sept. 24—His Lordship (Dr.) .....
Sept. 27—The Taming of "Buck" (Com.).....
Sept. 27—O! You Wives (Com.).....

THANHOUSER COMPANY.

Aug. 26—The Latchkey (Dr.) 1000
Aug. 30—An Assisted Elopement (Dr.).....1000
Sept. 2—A Fresh Start (Dr.) 1000
Sept. 13—Tangled Lives (Dr.) 1000
Sept. 16—The Stolen Invention (Dr.).....1000
Sept. 20—Not Guilty (Dr.).....1000
Sept. 23—The Convict .....
Sept. 23—A Husband's Jealous Wife (Com.)...

SALES CO.—FILM D'ART.

July 21—Mateo Falcone 694
July 21—Andromache 358
July 28—The Hidden Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles Le Temeraire.....518
Aug. 18—Carmen 995
Aug. 25—In the Day of the First Christians..1000
Sept. 1—King of One Day 975
Sept. 8—The Minister's Speech.....500
Sept. 8—The Conscience of a Child.....500
Sept. 15—The Temptation of Sam Bottler (Dr.).1000

DEFENDER FILM CO.

Aug. 11—Indian Squaw's Sacrifice.....
Aug. 18—Shanghaied .....
Aug. 25—Hazing a New Scholar (Dr.) .....
Sept. 1—Great Marshall Jewel Case (Dr.).....
Sept. 1—That Letter from Teddy.....
Sept. 8—Cowboy's Courtship (Dr.).....
Sept. 8—An Athletic Instructor (Com.).....
Sept. 15—A Game for Life (Dr.).....
Sept. 15—An Attempted Elopement (Dr.).....
Sept. 22—The Cattle Thief's Revenge (Dr.)....

CHAMPION.

July 13—The Abernathy Kids 1000
July 20—Romance of an Anvil (Dr.) 1000
July 27—Cowboy and the Squaw (Dr.) 1000
Aug. 3—Spitfire (Dr.) 900
Aug. 10—Hermit of the Rockies 900
Aug. 17—Cowboy's Pledge (Dr.) 900
Aug. 24—The Sheriff and His Son (Dr.) 900
Aug. 31—The Cowboy and the Easterner.....1000
Sept 7—His Indian Bride (Dr.) .....
Sept. 14—A Wild Goose Chase (Com.).....930
Sept. 21—The White Princess of the Tribe (Dr.) 900
Sept. 28—A Western Girl's Sacrifice (Dr.).....900

YANKEE FILM COMPANY.

July 11—The Pirate's Dower.....965
July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975
Aug. 22—The Gang Leader's Reform (Dr.).....990
Aug. 29—Who Killed John Dare (Dr.) .....
Sept. 5—Judge Ye Not in Haste (Dr.).....900
Sept. 12—Captured by Wireless 1000
Sept. 19—The White Squaw (Dr.).....1000
Sept. 26—The Yankee Girl's Reward (Dr.).....

ATLAS FILM COMPANY.

Aug. 10—The Wrong Bag.....500
Aug. 17—Count of Noaccount.....
Aug. 24—The Tale of the Hot Dog.....725
Aug. 24—A Bully's Waterloo.....200
Aug. 31—Unsophisticated Book Agent (Com.)..450
Aug. 31—Turning the Tables (Dr.) 450
Sept. 7—The Snorer (Com.).....952
Sept. 14—Animated Powders 450
Sept. 14—Monkey Shines 500
Sept. 21—Trailing the Black Hand (Dr.).....950
Sept. 28—Levi the Cop (Com.).....
Sept. 28—The Laugh's on Father (Com.).....

CAPITOL FILM CO.

Sept. 10—The Messenger Boy's Sweetheart.....
Sept. 17—Round Trip $5.98 (Com.).....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, September 19.

Eclair—The Blind Man's Dog.....560
Eclair—The Falls of the Rhine (Scenic).....440
Imp—The New Butler (Dr.).....
Yankee—The White Squaw (Dr.).....1000

Tuesday, September 20.

Bison—For the Love of Red Wing (Dr.).....957
Powers—A Husband's Sacrifice (Dr.).....
Powers—Aunt Hannah (Com.).....
Thanhouser—Not Guilty (Dr.).....1000

Wednesday, September 21.

Ambrosio—The Last Friend.....500
Ambrosio—Molly at the Regiment—Her Adventures 500
Atlas—Trailing the Black-Hand (Dr.).....950
Champion—The White Princess of the Tribe (D.).900
Nestor—Strayed from the Range (Dr.).....963

Thursday, September 22.

Defender—The Cattle Thief's Revenge (Dr.)....
Imp—Debt (Dr.) .....
Lux—Only a Bunch of Flowers (Dr.).....596
Lux—That Typist Again (Com.).....380

Friday, September 23.

Bison—A Cattle Rustler's Daughter.....1000
Thanhouser—The Convict .....
Thanhouser—A Husband's Jealous Wife (Com.)..

Saturday, September 24.

Great Northern—Dr. Jekyll and Mr. Hyde (Dr.).
Itala—Foolshead as a Policeman.....500
Itala—The Bad Luck of an Old Rake (Com.)....500
Powers—His Lordship (Dr.).....

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There's a Girl up in the Moon.
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Love Me Again
"Its Moonlight all the Time on Broadway."
"Spoonlight."
I Love You Dear.
Band, Band, Band.
When the Summer Days Are Gone.
Only a Chain of Dasies.
What is the World Without You.
On a Sunday Evening in the Summer Time.
Come Along My Mandy.
Love Sick.
In My Garden.
Sometime in After Years.
Oh! You Spearmint Kiddo, With the Wriggly Eyes.

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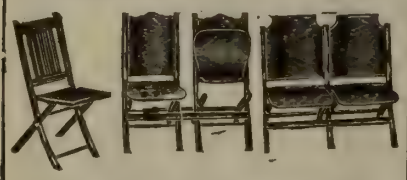
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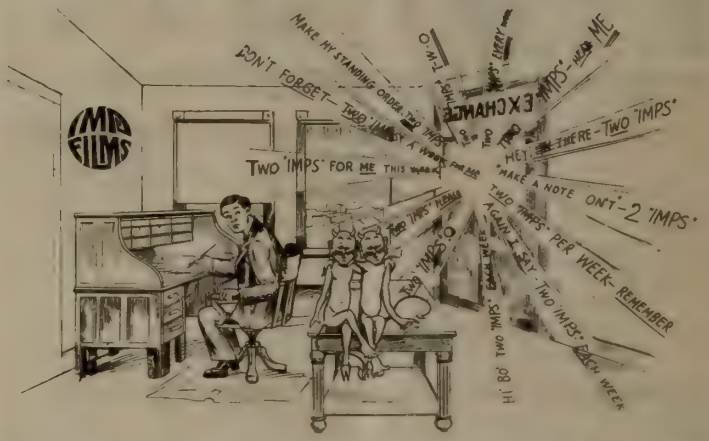


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BOSTON FILM RENTAL CO.	665 Washington St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO.	309 Arcade Bldg., Dayton, Ohio.
CAPITOL FILM SERVICE	422 N. High St., Columbus, Ohio.
CHICAGO FILM EXCHANGE	602 Dooly Block, Salt Lake City, Utah.
CINCINNATI FILM EXCHANGE	315 West 4th St., Cincinnati, Ohio.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
DIXIE FILM CO.	720 Maison Blanche Bldg., New Orleans, La.
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
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INDEPENDENT FILM EXCHANGE	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO.	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC STATES FILM EXCHANGE	734 S. Main St., Los Angeles, Cal.
PACIFIC FILM EXCHANGE	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO.	61 W. 14th St., New York City.
PARAMOUNT FILM CO.	428 Ninth St., N. W., Washington, D. C.
STEINER, WM., FILM EXCHANGE	110 4th Ave., New York City.
SWANSON-CRAWFORD FILM CO.	723-34 Century Bldg., St. Louis, Mo.
TOLEDO FILM EXCHANGE	319 Superior St., Toledo, Ohio.
UNITED MOTION PICTURE CO.	112 Main St., Oklahoma City, Okla.
VICTOR FILM SERVICE	Prospect and Huron Sts., Cleveland, Ohio.
WICHITA FILM & SUPPLY CO.	112 N. Market St., Wichita, Kan.

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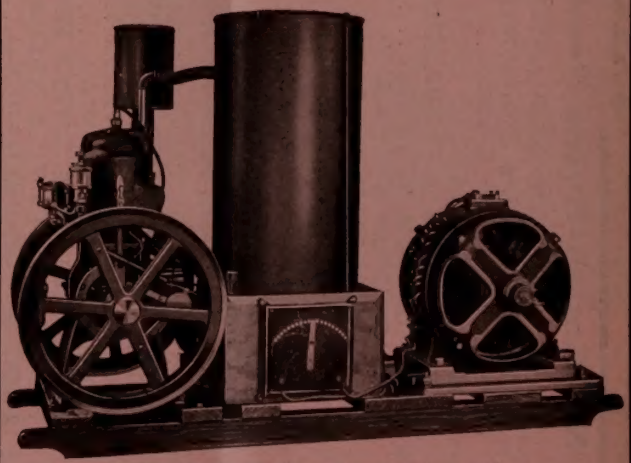
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VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, SEPT. 27

HER ADOPTED PARENTS

A Novel and Appealing Theme, teaching a wholesome and uplifting sentiment. The joy of doing good is illustrated with powerful effect. Approximate length, 988 feet.



Scene from "A HOME MELODY."

FOR RELEASE FRIDAY, SEPT. 30

A HOME MELODY

Deep in Heart Interest—A mother's reason restored when she hears the old melody that had once been her favorite. Superb acting. Approximate length 907 feet

FOR RELEASE SATURDAY, OCT. 1

THE BACHELOR AND THE BABY

A Society Drama of Great Power—Misleading appearances cause the breaking off of an engagement, but lead later to a happier marriage. Approximate length, 995 feet.

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